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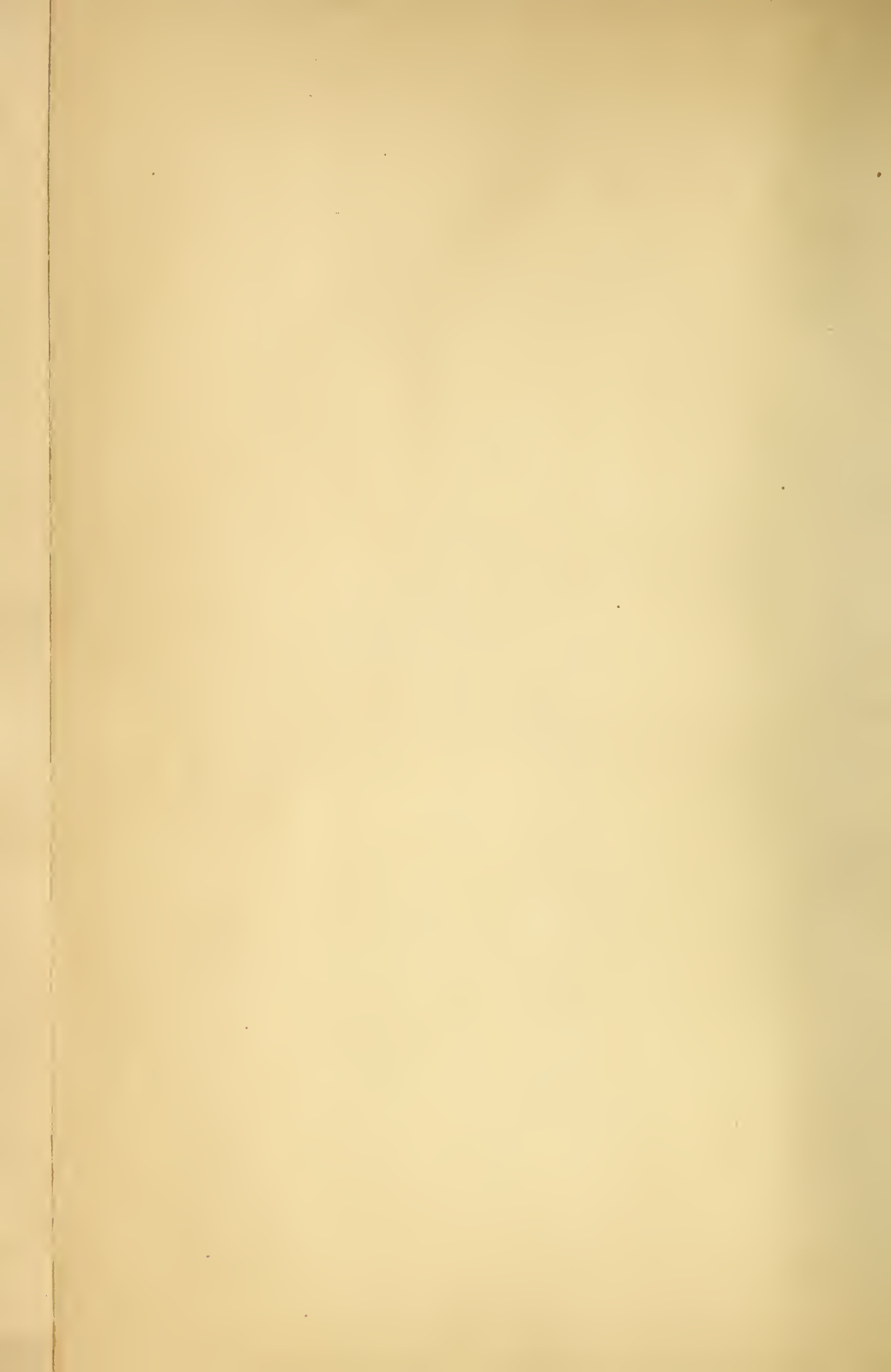
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THE PLAYS OF SHAKESPEARE.

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THE
PLAYS OF SHAKESPEARE.

EDITED AND ANNOTATED BY

Charles and Mary Cowden Clarke,

AUTHORS OF "SHAKESPEARE-CHARACTERS;" "COMPLETE CONCORDANCE TO SHAKESPEARE;"
"GIRLHOOD OF SHAKESPEARE'S HEROINES," &c.

"He only in a general honest thought,
And common good to all, made one of them :
His life was gentle ; and the elements
So mixed in him, that Nature might stand up,
And say to all the world, 'This was a man!'"

"Forewarn him that he use no scurrilous words in his tunes."
SHAKESPEARE.

VOL. II.—HISTORICAL PLAYS.

ILLUSTRATED BY H. C. SELOUS.

LONDON:
CASSELL, PETTER, AND GALPIN,
LUDGATE HILL, E.C.

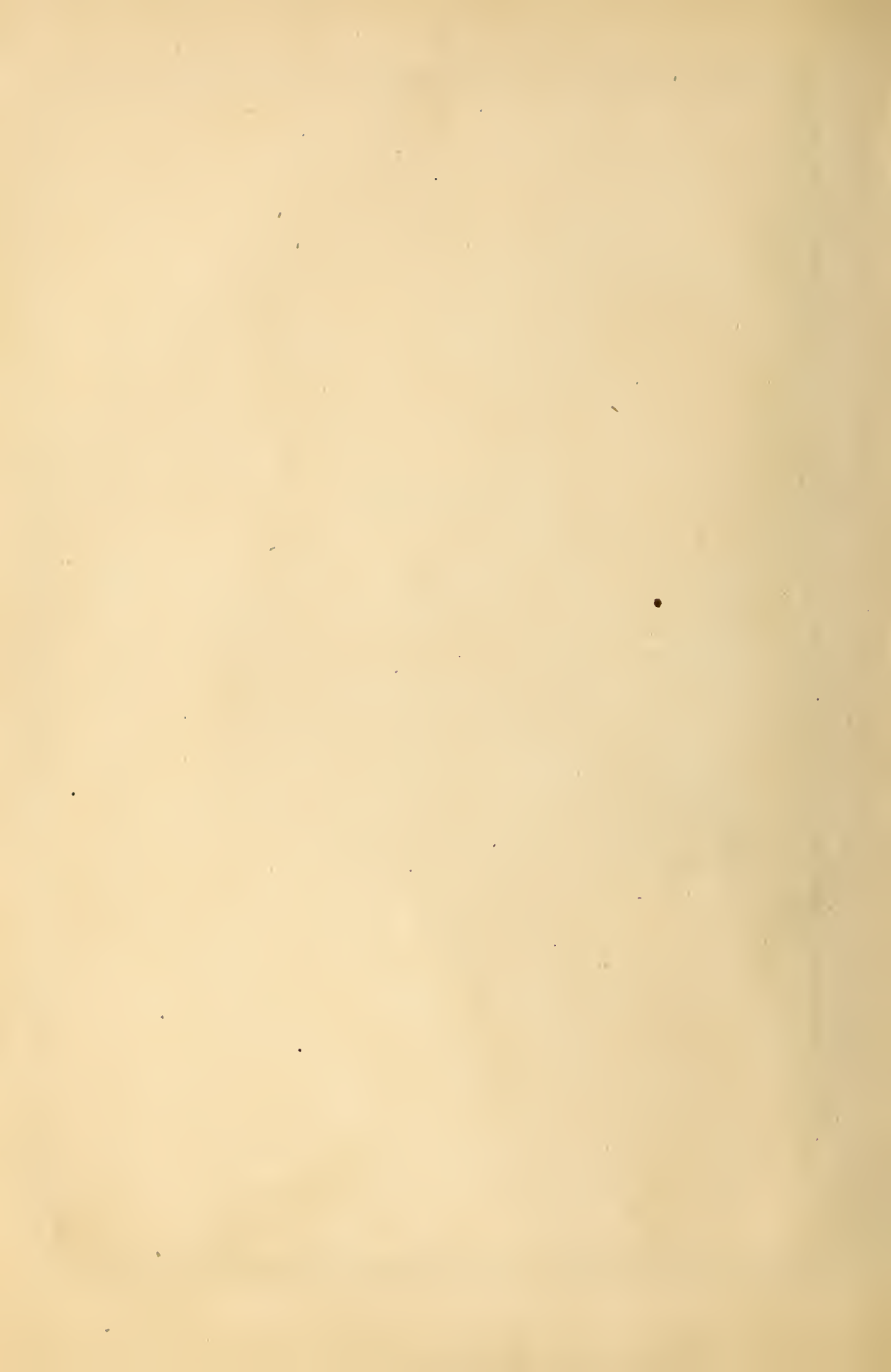
ANNOUNCEMENT.

THE First Volume of this Edition of SHAKESPEARE consists of the Comedies. The Tragedies, with which will be given the Editors' Preface and the Life of Shakespeare, will form the Third and concluding Volume of the Work.

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DRAMATIS PERSONÆ.

KING JOHN.

PRINCE HENRY, his Son; afterwards King Henry III.

ARTHUR, Duke of Bretagne, Son to Geoffrey, late Duke of Bretagne,
the Elder Brother to King John.

WILLIAM MARESHALL, Earl of Pembroke.

GEFFREY FITZ-PETER, Earl of Essex, Chief Justiciary of England.

WILLIAM LONGSWORD, Earl of Salisbury.

ROBERT BIGOT, Earl of Norfolk.

HUBERT DE BURGH, Chamberlain to the King.

ROBERT FALCONBRIDGE, Son to Sir Robert Falconbridge.

PHILIP FALCONBRIDGE, his Half-Brother, Bastard Son to King
Richard I.

JAMES GURNEY, Servant to Lady Falconbridge.

PETER of Pomfret, a Prophet.

PHILIP, King of France,

LEWIS, the Dauphin.

ARCHDUKE OF AUSTRIA.

CARDINAL PANDULPH, the Pope's Legate.

MELUN, a French Lord.

CHATILLON, Ambassador from France to King John.

ELINOR, Widow of King Henry II., and Mother to King John.

CONSTANCE, Mother to Arthur.

BLANCH, Daughter to Alphonso, King of Castile, and Niece to
King John.

LADY FALCONBRIDGE, Mother to Robert and Philip Falconbridge.

Lords, Ladies, Citizens of Angiers, Sheriff, Heralds, Officers,
Soldiers, Messengers, and Attendants.

SCENE—*Sometimes in ENGLAND, and sometimes in FRANCE.*

KING JOHN.¹

ACT I.

SCENE I.—NORTHAMPTON. *A Room of State in the Palace.*

Enter King JOHN, Queen ELINOR, PEMBROKE, ESSEX, SALISBURY, and others, with CHATILLON.

K. John. Now, say, Chatillon, what would France with us?

Chat. Thus, after greeting, speaks the King of France,

In my behaviour,² to the majesty,
The borrow'd majesty of England here.

Eli. A strange beginning;—borrow'd majesty!
K. John. Silence, good mother; hear the embassy.

Chat. Philip of France, in right and true behalf
Of thy deceased brother Geoffrey's son,
Arthur Plantagenet, lays most lawful claim
To this fair island and the territories,—
To Ireland, Poitiers, Anjou, Touraine, Maine;
Desiring thee to lay aside the sword
Which sways usurpingly these several titles,
And put the same into young Arthur's hand,
Thy nephew and right royal sovereign.

K. John. What follows if we disallow of this?

Chat. The proud control³ of fierce and bloody war,
To enforce these rights so forcibly withheld.

K. John. Here have we war for war, and blood for blood,

Controlment for controlment: so answer France.

Chat. Then take my king's defiance from my mouth,
The farthest limit of my embassy.

K. John. Bear mine to him, and so depart in peace:

Be thou as lightning in the eyes of France;

For ere thou canst report I will be there,

The thunder of my cannon shall be heard:

So, hence! Be thou the trumpet of our wrath,

And sullen⁴ presage of your own decay.—

An honourable conduct let him have:—

Pembroke, look to 't.—Farewell, Chatillon.

[*Exeunt* CHATILLON and PEMBROKE.]

Eli. What now, my son! have I not ever said,
How that ambitious Constance would not cease
Till she had kindled France and all the world,
Upon the right and party of her son?
This might have been prevented and made whole

1. The play of "KING JOHN" forms the first of Shakespeare's historical plays in chronological succession of English kings' reigns, and first in order of succession as printed in the 1623 Folio. There it forms the fifteenth play in the volume; and is divided from the preceding fourteen by a blank page at their conclusion. There is mention of this play in Francis Meres's list of Shakespeare's productions, 1598; but the date of its composition is unknown, and there has been no previous copy discovered before the one in the first Folio. An old drama, entitled "The Troublesome Raigne of John, King of England," &c., first printed in 1597, afforded the ground-work for Shakespeare's play; but he remodelled it after his own masterly fashion; rejecting some of the incidents, while modifying others, and wholly vitalising the characters. The original sketch upon which he founded the finely-drawn character of Philip Falconbridge, for instance, is of the most inferior pattern; while Constance and her son he has so far altered from the truth of history, with regard to age and

personal circumstance, as shall more perfectly suit the truth of poetic and dramatic fitness. The craft, with meanness, of King John; the craft, with insolence, of Pandulph; the craft, with spite, of Elinor; the vacillation of Philip Augustus, the French king; the youthful generosity of spirit in the Dauphin; the passion of Constance; the pathos of Arthur; the rugged exterior with touch of better nature in Hubert, down to the baronial independence of the Earls Pembroke and Salisbury, while even these two subordinate personages are distinguished the one from the other, by the superior refinement of the latter—all combine to make "King John" one of the poet's most interesting characterised plays among his dramatic histories.

2. *In my behaviour.* 'Through me,' or, 'according to what I am about to declare as his representative.'

3. *Control.* Constraint, compulsion.

4. *Sullen.* Here, as elsewhere, used by Shakespeare for 'gloomy,' 'dismal,' 'doleful.'

With very easy arguments of love;
Which now the manage⁵ of two kingdoms must
With fearful bloody issue arbitrate.

K. John. Our strong possession, and our right
for us.

Eli. Your strong possession much more than
your right,
Or else it must go wrong with you and me:
So much my conscience whispers in your ear,
Which none but Heaven, and you, and I, shall
hear.

*Enter the Sheriff of Northamptonshire, who
whispers ESSEX.*

Essex. My liege, here is the strangest contro-
versy,
Come from the country to be judged by you,
That e'er I heard: shall I produce the men?

K. John. Let them approach.— [*Exit Sheriff.*]
Our abbeyes and our priories shall pay
This expedition's charge.

*Re-enter Sheriff, with ROBERT FALCONBRIDGE,
and PHILIP his bastard Brother.*

What men are you?

Bast. Your faithful subject I, a gentleman
Born in Northamptonshire, and eldest son,
As I suppose, to Robert Falconbridge,—
A soldier, by the honour-giving hand
Of Cœur-de-Lion knighted in the field.

K. John. Who art thou?

Rob. The son and heir to that same Falcon-
bridge.

K. John. Is that the elder, and art thou the
heir?

You came not of one mother, then, it seems.

Bast. Most certain of one mother, mighty
king,—

That is well known; and, as I think, one father:
But for the certain knowledge of that truth,
I put you o'er to Heaven and to my mother:—

Of that I doubt, as all men's children may.

Eli. Out on thee, rude man! thou dost shame
thy mother,

And wound her honour with this diffidence.

Bast. I, madam? no, I have no reason for it,—
That is my brother's plea, and none of mine;
The which if he can prove, 'a pops me out⁶
At least from fair five hundred pound a year:
Heaven guard my mother's honour and my land!

K. John. A good blunt fellow.—Why, being
younger born,

Doth he lay claim to thine inheritance?

Bast. I know not why, except to get the land.
But once he slander'd me with bastardy:

But whe'r⁷ I be as true begot or no,
That still I lay upon my mother's head;
But, that I am as well begot, my liege,
(Fair fall the bones that took the pains for me!)
Compare our faces, and be judge yourself.

If old Sir Robert did beget us both,
And were our father, and this son like him,—
Oh, old Sir Robert, father, on my knee
I give Heaven thanks I was not like to thee!

K. John. Why, what a madcap hath Heaven
lent us here!⁸

Eli. He hath a trick of Cœur-de-Lion's face;⁹
The accent of his tongue affecteth¹⁰ him:

Do you not read some tokens of my son
In the large composition of this man?¹¹

K. John. Mine eye hath well examinèd his parts,
And finds them perfect Richard.—Sirrah, speak,
What doth move you to claim your brother's land?

Bast. Because he hath a half-face, like my father,
With that half-face would he have all my land:¹²
A half-fac'd groat¹³ five hundred pound a year!

Rob. My gracious liege, when that my father
liv'd,

Your brother did employ my father much,—

Bast. Well, sir, by this you cannot get my land.

Rob. And once despatch'd him in an embassy
To Germany, there, with the emperor,

5. *Manage.* As employed in the present passage, this word combines figurative allusion to an encounter in the tilt-yard, and the sense of 'management,' 'conduct,' 'administration,' 'government.' See Note 119, Act v., "Love's Labour's Lost."

6. *If he can prove, 'a pops me out.* An old and familiar abbreviation of 'he' was "'a." See Note 49, Act iii., "Much Ado."

7. *Whe'r.* A contraction of 'whether,' used for the sake of metre by other writers besides Shakespeare; and formerly sometimes spelt 'where.'

8. *Hath heaven lent us here!* It has been proposed to change "lent" for 'sent' here; whereas, the phrase is peculiarly Shakespearean, he having employed it several times elsewhere.

9. *A trick of Cœur-de-Lion's face.* Shakespeare sometimes uses "trick" to signify an expression, a look, a characteristic peculiarity of aspect. See Note 21, Act i., "All's Well."

10. *Affecteth.* 'Inclines in resemblance towards;' 'has much affinity with.'

11. *The large composition of this man?* This expression finely brings to the eye those magnificent proportions of manly strength that characterised Richard I., and which helped to

make him the heroic ideal of his English hearts. Those who can remember (as the Editors can) the gallant bearing and grand limbs of Charles Kemble in this part, will feel that they have seen stalwart Philip Falconbridge truly personified.

12. *With that half-face would he, &c.* The Folio prints 'with halfe that face would he,' &c. Theobald made the requisite transposition.

13. *A half-fac'd groat.* A silver groat with the king's profile on it; the custom previously having been to give the monarch's countenance as a full face. See Note 140, Act v., "Love's Labour's Lost." Because these coins were first issued in Henry VII.'s reign, Shakespeare has been accused of anachronism in introducing their mention in the time of King John: just as, before, his allusion to fire-arms, in the words "the thunder of my cannon," is pointed out as an error in chronology, because gunpowder was not invented till a century after. But Shakespeare in his plays made use of that which could most directly present vividness of general truth to his audience's minds, and made minutiae of precise details subservient to his more important purpose.



King John. Kneel thou down, Philip, but arise more great,—
Arise Sir Richard and Plantagenet.

Act I Scene I

To treat of high affairs touching that time.
The advantage of his absence took the king,
And in the mean time sojourn'd at my father's;
Where how he did prevail, I shame to speak,—
But truth is truth; large lengths of seas and shores
Between my father and my mother lay,
(As I have heard my father speak himself,)
When this same lusty gentleman was got.
Upon his death-bed he by will bequeath'd
His lands to me; and took it, on his death,¹⁴
That this, my mother's son, was none of his;
And if he were, he came into the world

^{14.} *And took it, on his death.* An idiomatic form of phrase signifying 'undertook to confirm it, or swear to it, on pledge of death;' equivalent to the more modern expression—'I declare it upon my life,' or 'upon my honour;' meaning, 'I pledge thereto my life or my honour.' In "Merry Wives," Act ii., sc. 2,

Full fourteen weeks before the course of time.
Then, good my liege, let me have what is mine,
My father's land, as was my father's will.

K. John. Sirrah, your brother is legitimate,—
Your father's wife did after wedlock bear him;
And if she did play false, the fault was hers;
Your father's heir must have your father's land.

Rob. Shall, then, my father's will be of no force
To dispossess that child which is not his?

Bast. Of no more force to dispossess me, sir,
Than was his will to get me, as I think.

Eli. Whether hadst thou rather be a Falcon-
bridge,

Falstaff says, 'When Mistress Bridget lost the handle of her fan, I took 't upon mine honour thou hadst it not;' and in the First Part of "Henry IV.," Act v., scene 4, Sir John says: "I'll take it upon my death, I gave him this wound."

And like thy brother, to enjoy thy land,
Or the reputed son of Cœur-de-Lion,
Lord of thy presence,¹⁵ and no land beside ?

Bast. Madam, an' if my brother had my shape,
And I had his, Sir Robert his,¹⁶ like him ;
And if my legs were two such riding-rods,
My arms such eel-skins stuff'd ; my face so thin,
That in mine ear I durst not stick a rose,
Lest men should say, " Look, where three-
farthings¹⁷ goes !"

And, to his shape,¹⁸ were heir to all this land,—
Would I might never stir from off this place,
I'd give it every foot to have this face ;
I would not be Sir Nob¹⁹ in any case.

Eli. I like thee well : wilt thou forsake thy for-
tune,

Bequeath thy land to him, and follow me ?
I am a soldier, and now bound to France.

Bast. Brother, take you my land, I'll take my
chance :

Your face hath got five hundred pound a year ;
Yet sell your face for five pence, and 'tis dear.—
Madam, I'll follow you unto the death.

Eli. Nay, I would have you go before me thither.

Bast. Our country manners give our betters
way.

K. John. What is thy name ?

Bast. Philip, my liege,—so is my name begun,—
Philip, good old Sir Robert's wife's eldest son.

K. John. From henceforth bear his name whose
form thou bearest :

Kneel thou down, Philip, but arise more great,—
Arise Sir Richard and Plantagenet.²⁰

Bast. Brother, by the mother's side, give me
your hand :

My father gave me honour, yours gave land.—

Now blessèd be the hour, by night or day,
When I was got, Sir Robert was away !

Eli. The very spirit of Plantagenet !—
I am thy grandam, Richard ; call me so.

Bast. Madam, by chance, but not by truth :
what though ?²¹

Something about, a little from the right,

In at the window, or else o'er the hatch ;²²

Who dares not stir by day must walk by night ;

And have is have, however men do catch.

K. John. Go, Falconbridge : now hast thou thy
desire ;

A landless knight makes thee a landed squire.—

Come, madam,—and come, Richard ; we must
speed

For France, for France ; for it is more than need.

Bast. Brother, adieu : good fortune come to
thee !

For thou wast got i' the way of honesty.²³

[*Exeunt all except the Bastard.*

A foot of honour better than I was ;

But many a many foot of land the worse.

Well, now can I make any Joan a lady :²⁴—

" Good den,²⁵ Sir Richard :"—" God-a-mercy, fel-
low ;"—

And if his name be George, I'll call him Peter ;

For new-made honour doth forget men's names,—

'Tis too respective²⁶ and too sociable

For your conversion.²⁷ Now your traveller,—

He and his toothpick at my worship's mess ;²⁸

15. *Lord of thy presence.* By this phrase, as employed here, Shakespeare seems to include the combined meanings of "master of that fine manly person inherited from Cœur-de-Lion," and of "master of thine own individuality or identity ;" for he uses the phrase again in this play, with the latter signification.

16. *Sir Robert his.* For 'Sir Robert's ;' an old form of the possessive case, still used in Shakespeare's time.

17. *Three-farthings.* Little thin silver pieces of this value were coined by Queen Elizabeth, bearing her face and the emblematic rose of England on them ; and it was a court fashion for fashionable gallants, as well as ladies, to wear a rose stuck behind the ear.

18. *And, to his shape.* "To" is here elliptically used for 'in addition to.'

19. *I would not be Sir Nob.* The first Folio prints 'it' instead of "I ;" the reading of the second Folio. Besides the word "Nob" standing for a familiar abbreviation of 'Robert,' like 'Rob,' or 'Bob,' we think there is a kind of pun intended in reference to "Nob" being used as a cant word for 'head ;' in such phrases as "one for his nob," at the game of cribbage, and in modern slang, 'a nobby fellow,' for a 'tip-top fellow,' 'a head man,' 'a grand person.' In the Folios, "sir nobbe" is printed thus, without capital letters.

20. *Plantagenet.* Originally a nickname, given to a grandson of Geoffrey, first Earl of Anjou, from his wearing a broom-stalk (*Planta genista*) in his bonnet ; and afterwards popularly assigned as a surname to the royal family from Henry II. to Richard II.

21. *What though?* 'What then?' See Note 86, Act iii., "As You Like It."

22. *In at the window, or else o'er the hatch.* Proverbial phrases, commonly applied in Shakespeare's time to an illegitimate child.

23. *I' the way of honesty.* The new Sir Richard wishes his brother "good fortune," because, having had lawful birth, he could not share in the good luck proverbially awarded to those not so privileged in the old adage, "Bastards are born lucky."

24. *Now can I make any Joan a lady.* "Joan" is here, and elsewhere, used by Shakespeare to express one of the common order of women. See Note 44, Act iii., "Love's Labour's Lost."

25. *Good den.* A corruption of 'good evening ;' and sometimes used for 'good day.' See Note 29, Act iii., "Much Ado about Nothing."

26. *'Tis too respective.* In Shakespeare's way of making a relatively-used pronoun refer to an implied particular, "it" here relates to that remembrance of men's names which is implied as the contrary to forgetting them ; and "respective" means 'regardful,' 'conscientious,' 'heedful of due respects.' See Note 37, Act iv., "Two Gentlemen of Verona."

27. *For your conversion.* "Your" in this line is used in the idiomatic way of expressing an instanced generality, pointed out in Note 96, Act iii., "As You Like It." "Conversion" here means 'changed condition,' 'altered rank ;' the degree of gentleman converted into that of a knight.

28. *Traveller,—he and his toothpick at my worship's mess.* It was customary to entertain newly-returned travellers at great men's tables, and to make their discourse part of the entertainment. The practice of using a "toothpick," as a mark of fantastic elegance, we have before observed (see Note 202, Act iv.,

And when my knightly stomach is suffic'd,
Why then I suck my teeth, and catechise
My pickèd man of countries :²⁹—" My dear sir,
Thus, leaning on mine elbow, I begin,
" I shall beseech you"—that is question now ;
And then comes answer like an Absey-book :³⁰ —
" Oh, sir," says answer, " at your best command ;
At your employment ; at your service, sir :"
" No, sir," says question, " I, sweet sir, at
yours :"

And so, ere answer knows what question would,—
Saving in dialogue of compliment,
And talking of the Alps and Apennines,
The Pyrenean and the river Po,—
It draws toward supper in conclusion so.
But this is worshipful society,
And fits the mounting spirit like myself ;
For he is but a bastard to the time,
That doth not smack of observation,³¹—
And so am I, whether I smack or no ;
And not alone in habit and device,
Exterior form, outward accoutrement,
But from the inward motion³² to deliver
Sweet, sweet, sweet poison for the age's tooth :
Which, though I will not practise to deceive,³³
Yet, to avoid deceit, I mean to learn ;
For it shall strew the footsteps of my rising,—
But who comes in such haste, in riding-ropes ?
What woman-post is this ? hath she no husband,
That will take pains to blow a horn before her ?³⁴
Oh, me ! it is my mother.

Enter Lady FALCONBRIDGE and JAMES GURNEY.

How now, good lady !

What brings you here to court so hastily ?

Lady F. Where is that slave, thy brother ?
where is he,
That holds in chase mine honour up and down ?

Bast. My brother Robert ? old Sir Robert's
son ?

Colbrand the giant,³⁵ that same mighty man ?
Is it Sir Robert's son that you seek so ?

Lady F. Sir Robert's son ! Ay, thou unreverend
boy,

Sir Robert's son : why scorn'st thou at Sir Robert ?
He is Sir Robert's son ; and so art thou.

Bast. James Gurney, wilt thou give us leave
awhile ?

Gur. Good leave, good Philip.³⁶

Bast. Philip ?—sparrow !³⁷—James,
There's toys abroad ;³⁸ anon I'll tell thee more.

[*Exit* GURNEY.]

Madam, I was not old Sir Robert's son ;
Sir Robert might have eat his part in me
Upon Good Friday, and ne'er broke his fast :
To whom am I beholden for these limbs ?
Sir Robert never holp³⁹ to make this leg.

Lady F. Hast thou conspired with thy brother
too,

'That for thine own gain shouldst defend mine
honour ?

What means this scorn, thou most untoward
knave ?

Bast. Knight, knight, good mother,—Basilisco-
like :⁴⁰

What ! I am dubb'd ; I have it on my shoulder.

But, mother, I am not Sir Robert's son ;
I have disclaim'd Sir Robert and my land ;

Legitimation, name, and all is gone :

Then, good my mother, let me know my father,—

"Winter's Tale"); and it was imported by those who affected to follow foreign fashions. In Italy, at the present day, young and old "exquisites" may be observed at the dinner-table, talking to ladies, with a wooden skewer jerking in their mouths. "My worship's mess" means that part of the table where I as a knight shall sit. See Note 70, Act i., "Winter's Tale." "Your worship" was the appropriate address to a knight or squire, as "your honour" was to a lord.

29. *My pickèd man of countries.* 'My foppish voyager.' Shakespeare uses "picked" for 'over-nice,' 'over-particular,' 'fop-like in precision,' 'coxcombical in style.' See Note 10, Act v., "Love's Labour's Lost."

30. *An Absey-book.* Or, A, B, C book ; an old name for a catechism.

31. *He is but a bastard to the time, that doth not smack of observation.* 'He is esteemed but a sorry fellow, in the present day, who does not seem to possess some small amount of worldly knowledge, and acquaintance with foreign parts.'

32. *Inward motion.* Intentional faculty.

33. *Which, though I will not, &c.* "Which" is introduced into this sentence according to Shakespeare's mode of employing a relatively-used pronoun in reference to an implied particular ; 'the delivery of sweet poison' being this implied particular. See Note 8, Act v., "All's Well."

34. *To blow a horn before her.* See Note 9, Act v., "Merchant of Venice."

35. *Colbrand the giant.* A Danish man of might, who was

vanquished by Guy, Earl of Warwick, in the presence of King Athelstan. There is a description of this combat in the twelfth song of Drayton's "Polyolbion."

36. *Good leave, good Philip.* Coleridge, in one of his Table-Talks, said, "For an instance of Shakespeare's power *in minimis*, I generally quote James Gurney's character in King John. How individual and comical he is with the four words allowed to his dramatic life !" They certainly suffice to show us the free-and-easy style of the confidential servitor ; one entrusted with the family secrets of this country household ; one accustomed to treat the eldest son, but not the heir, with a coolly easy familiarity tolerated by the good-humoured young man, and only lightly waved aside by the new-made knight.

37. *Philip ?—sparrow !* Sir Richard, willing to be addressed by his freshly-acquired title, playfully rebukes the serving-man's familiar "good Philip," by thus reminding him that Philip was a name given to a sparrow ; the note of that bird having some similitude to the word. In Lily's "Mother Bombie," we find, "Cry *phip, phip*, the sparrows as they fly ;" and Skelton has a poem entitled "Phyllyp Sparowe."

38. *There's toys abroad.* 'There are certain trifling novelties of changed condition have taken place.'

39. *Holp.* An old form of 'helped.'

40. *Basilisco-like.* In this passage there is satirical allusion to an old drama, called "Soliman and Perseda," 1599 ; where a jester-servant compels a bragging knight, named Basilisco, to confess himself to be a "knave" instead of a "knight."

Some proper man,⁴¹ I hope : who was it, mother ?⁴²
Lady F. Hast thou denied thyself a Falcon-
 bridge ?

Bast. As faithfully as I deny the devil.

Lady F. King Richard Cœur-de-Lion was thy
 father :

By long and vehement suit I was seduc'd :—
 Heaven lay not my transgression to my charge !—
 Thou art the issue⁴³ of my dear offence,
 Which was so strongly urg'd, past my defence.

Bast. Madam, I would not wish a better father.

Some sins do bear their privilege on earth,
 And so doth yours ; your fault was not your folly :
 Needs must you lay your heart at his dispose,
 Subjected tribute to commanding love,
 Against whose fury and unmatched force
 The aweless lion could not wage the fight,
 Nor keep his princely heart from Richard's hand :⁴⁴
 He that perforce robs lions of their hearts
 May easily win a woman's. Ay, my mother,
 With all my heart I thank thee for my father !
 Come, lady, I will show thee to my kin.⁴⁵ [*Exeunt.*]

ACT II.

SCENE I.—FRANCE. *Before the Walls of
 ANGIERS.*

*Enter, on one side, PHILIP, King of France, and
 Forces ; LEWIS, CONSTANCE, ARTHUR, and
 Attendants : on the other, the ARCHDUKE OF
 AUSTRIA and Forces.*

*K. Phi.*¹ Before Angiers well met, brave
 Austria.—

Arthur, that great forerunner of thy blood,
 Richard, that robb'd the lion of his heart,
 And fought the holy wars in Palestine,
 By this brave duke came early to his grave :²

And, for amends to his posterity,
 At our importance³ hither is he come,
 To spread his colours, boy, in thy behalf ;
 And to rebuke the usurpation
 Of thy unnatural uncle, English John :
 Embrace him, love him, give him welcome hither.
Arth. God shall forgive you⁴ Cœur-de-Lion's
 death

The rather that you give his offspring life,
 Shadowing their right under your wings of war :
 I give you welcome with a powerless hand,
 But with a heart full of unstain'd⁵ love :
 Welcome before the gates of Angiers, duke.

41. *Some proper man.* "Proper" here, as elsewhere, is used for 'fine,' 'handsome,' 'well-proportioned.'

42. *Who was it, mother?* No one like Shakespeare for setting straight before the imagination the very look, gesture, and tone with which a few simple words should be uttered. By the way in which he has written these two lines, introducing the little sentence at the close, we see the son's hugging arm thrown round her, the close drawing her to him, the manly wooing voice by which he accompanies this coaxing question.

43. *Thou art the issue.* The Folio prints 'that' here for "thou;" Rowe's correction.

44. *Heart from Richard's hand.* In allusion to the legend told in the old chronicles and romance ballads of Richard I. having derived his surname, *Cœur-de-Lion*, from having torn out the heart of a lion, when exposed to its fury by the Duke of Austria, in revenge for having slain his son with a blow of his fist.

45. *My kin.* The king and the dowager queen; the latter of whom had said, "I am *thy grandam*, Richard; call me so."

1. *K. Phi.* The Folio prints this prefix *Lewis*; and in our previous editions we left the speech thus assigned, under the impression that the forward part taken elsewhere by the Dauphin in the French political procedure, warranted the assumption that here he takes the initiative, even in his father's presence. But on more mature consideration of the whole question (besides bearing in mind the frequent errors in prefixes made by the Folio), we think there is little doubt that King Philip is the speaker here. The expression "At our importance hither is he come," which we imagined might be spoken by Lewis in his royal father's name and his own, is, we confess, more consistent

with the regal style put by Shakespeare into the mouths of his monarchs: moreover, the word "boy," addressed to Arthur, makes for the belief that it is the French king who speaks, and not Lewis; since the latter is himself called by his father "boy" farther on in this same scene, and one so young would probably not use this epithet. The same argument applies to the next speech but one—"A noble boy! Who would not do thee right?" which has also the prefix *Lewis* in the Folio; but which, from its tone of protection, seems properly to belong to the king.

2. *Came early to his grave.* For the variation from chronological accuracy in some of the points respecting the Duke of Austria in "King John," the drama from which Shakespeare derived the groundwork of his play is answerable.

3. *Importance.* Here used for 'importunity.' See Note 5, Act ii., "Much Ado."

4. *God shall forgive you.* Shakespeare has made Prince Arthur of younger age at this period than historical truth warrants; but he well knew that the truth of tragic story would be more perfectly fulfilled by having a child the subject of injury here. The way in which he has drawn the innocent boy throughout is intensely pathetic—a sweet and gentle nature hurled to and fro like a flower amid tempests; bruised, wounded, and finally crushed by the stormy passions and ruthless ambitions of the merciless natures around him. That the dramatist has nowise violated natural and characteristic truth, by making the little prince speak with a grace and propriety beyond those generally belonging to children of his years, we have confirmatory evidence in a record made by Froissart in his Chronicles, where he describes the conduct of the Princess of France, then "a yonge childe of eyght yere of age."

5. *Unstain'd.* Here used for 'spotless,' 'innocent.'



King Philip. A wonder, lady,—lo! upon thy wish,
Our messenger Chatillon is arriv'd!

Act II. Scene I.

K. Phi. A noble boy! Who would not do thee
right?

Aust. Upon thy cheek lay I this zealous kiss,
As seal to this indenture of my love;—
That to my home I will no more return,
Till Angiers, and the right thou hast in France,
Together with that pale, that white-fac'd shore,⁶
Whose foot spurns back the ocean's roaring tides,
And coops from other lands her islanders,—
Even till that England, hedg'd in with the main,
That water-wall'd bulwark, still secure
And confident from foreign purposes,—
Even till that utmost corner of the west
Salute thee for her king: till then, fair boy,

6. *That pale, that white-fac'd shore.* Albion; so called from her white cliffs: Latin, *alba*, white.

Will I not think of home, but follow arms.

Const. Oh, take his mother's thanks, a widow's
thanks,
Till your strong hand shall help to give him
strength

To make a more requital⁷ to your love!

Aust. The peace of Heaven is theirs that lift
their swords

In such a just and charitable war.

K. Phi. Well, then, to work: our cannon shall
be bent

Against the brows of this resisting town.—

Call for our chiefest men of discipline,

To cull the plots of best advantages:

7. *To make a more requital.* "More" here, and elsewhere, is used by Shakespeare to express 'greater.'

We'll lay before this town our royal bones,
Wade to the market-place in Frenchmen's blood,
But we will make it subject to this boy.

Const. Stay for an answer to your embassy,
Lest unadvis'd you stain your swords with blood :
My Lord Chatillon may from England bring
That right in peace, which here we urge in war ;
And then we shall repent each drop of blood,
'That hot rash haste so indirectly⁸ shed.

Enter CHATILLON.

K. Phi. A wonder, lady,—lo! upon thy wish,
Our messenger Chatillon is arriv'd!—
What England says, say briefly, gentle lord ;
We coldly pause for thee ; Chatillon, speak.

Chat. Then turn your forces from this paltry
siege,

And stir them up against a mightier task.
England, impatient of your just demands,
Hath put himself in arms : the adverse winds,
Whose leisure I have stay'd, have given him time
To land his legions all as soon as I ;
His marches are expedient⁹ to this town,
His forces strong, his soldiers confident.
With him along is come the mother-queen,
An Até,¹⁰ stirring him to blood and strife ;
With her her niece, the Lady Blanch of Spain ;
With them a bastard of the king's deceas'd :
And all th' unsettled humours of the land,—
Rash, inconsiderate, fiery voluntaries,
With ladies' faces and fierce dragons' spleens,—
Have sold their fortunes at their native homes,¹¹
Bearing their birthrights proudly on their backs,
To make a hazard of new fortunes here :
In brief, a braver choice of dauntless spirits,
Than now the English bottoms have waft o'er,¹²
Did never float upon the swelling tide,
To do offence and scath¹³ in Christendom.

[*Drums heard.*

The interruption of their churlish drums
Cuts off more circumstance : they are at hand,
To parley or to fight ; therefore prepare.

K. Phi. How much unlook'd for is this expedition !

8. *Indirectly.* 'Wrongfully,' 'iniquitously ;' 'deviating from the rightful course,' 'swerving from rectitude.'

9. *Expedient.* Used elsewhere in the sense of 'expeditious ;' and here it means 'expeditiously advancing.'

10. *Até.* Misprinted in the Folio 'Acé.' Até was the goddess of contention and discord. See Note 145, Act v., "Love's Labour's Lost."

11. *Have sold their, &c.* Here "have" is used—according to Shakespeare's mode of sometimes having an understood nominative in a sentence—with the word 'who' understood before it. See Note 126, Act iii., "As You Like It."

12. *The English bottoms have waft o'er.* "Bottoms" is a nautical term for ships ; and "waft" is here used for 'wafted.'

13. *Scath.* 'Harm,' 'injury.'

14. *Under-wrought.* 'Undermined,' 'sinisterly worked against.'

Aust. By how much unexpected, by so much
We must awake endeavour for defence ;
For courage mounteth with occasion :
Let them be welcome, then ; we are prepar'd.

Enter King JOHN, ELINOR, BLANCH, *the* Bastard,
Lords, and Forces.

K. John. Peace be to France, if France in
peace permit

Our just and lineal entrance to our own !
If not, bleed France, and peace ascend to heaven !
Whiles we, God's wrathful agent, do correct
Their proud contempt that beats his peace to
heaven.

K. Phi. Peace be to England, if that war return
From France to England, there to live in peace !
England we love ; and, for that England's sake,
With burden of our armour here we sweat.

This toil of ours should be a work of thine ;
But thou from loving England art so far,
That thou hast under-wrought¹⁴ his lawful king,
Cut off the sequence of posterity,
Out-facèd infant state,¹⁵ and done a rape
Upon the maiden virtue of the crown.

Look here upon thy brother Geoffrey's face ;—
These eyes, these brows, were moulded out of his :
This little abstract doth contain that large
Which died in Geoffrey ; and the hand of time
Shall draw this brief¹⁶ into as huge a volume.
That Geoffrey was thy elder brother born,
And this his son ; England was Geoffrey's right,
And this is Geoffrey's :¹⁷ in the name of God,
How comes it, then, that thou art call'd a king,
When living blood doth in these temples beat,
Which owe¹⁸ the crown that thou o'ermasterest ?

K. John. From whom hast thou this great com-
mission, France,
To draw my answer from thy articles ?

K. Phi. From that supernal Judge, that stirs
good thoughts

In any breast of strong authority,
To look into the blots and stains of right.
That Judge hath made me guardian to this boy :

15. *Out-facèd infant state.* 'Brazenly outraged a child's right.'

16. *Brief.* A small written note ; a short list or memorandum of particulars. See Note 10, Act v., "Midsummer Night's Dream."

17. *And this is Geoffrey's.* Mason proposed to change "this" to 'his' here : but "this" is used throughout the latter portion of the present speech in reference to Arthur ; and the construction of the sentence "this his son" in the previous line, being elliptical for 'this boy is his son,' leads us to believe that "this is Geoffrey's," elliptically implies 'this boy's is Geoffrey's'—meaning 'this boy's right is what was Geoffrey's,' or 'to this boy now belongs that which was Geoffrey's.' The repetition of a word in a sequence of sentences, like "this" in the present one, is quite accordant with Shakespeare's style ; and he has instances of the possessive case understood instead of expressed. See Note 2, Act iii., "All's Well."

18. *Owe.* 'Own.'

Under whose warrant I impeach thy wrong;
And by whose help I mean to chastise it.

K. John. Alack! thou dost usurp authority.

K. Phi. Excuse,—it is to beat usurping down.

Eli. Who is it thou dost call usurper, France?

Const. Let me make answer;—thy usurping son.

Eli. Out, insolent! thy bastard shall be king,
That thou mayst be a queen, and check the world!

Const. My bed was ever to thy son as true
As thine was to thy husband; and this boy
Liker in feature to his father Geoffrey

Than thou and John in manners,—being as like
As rain to water. By my soul, I think

His father never was so true begot:

It cannot be, an if thou wert his mother.

Eli. There's a good mother, boy, that blots thy
father.

Const. There's a good grandam, boy, that would
blot thee.

Aust. Peace!

Bast. Hear the crier!¹⁹

Aust. What the devil art thou?

Bast. One that will play the devil, sir, with you,
An 'a may catch your hide²⁰ and you alone:

You are the hare of whom the proverb goes,²¹

Whose valour plucks dead lions by the beard:

I'll smoke your skin-coat,²² an I catch you right;

Sirrah, look to 't; i' faith, I will, i' faith.

Blanch. Oh, well did he become that lion's robe

That did disrobe the lion of that robe!²³

Bast. It lies as slightly on the back of him²⁴
As great Alcides' shoes upon an ass;²⁵—

But, ass, I'll take that burden from your back,
Or lay on that shall make your shoulders crack.

Aust. What cracker is this same, that deafs our
ears

With this abundance of superfluous breath?

King Philip, determine what we shall do straight,²⁶

*K. Phi.*²⁷ Women and fools, break off your con-
ference.—

King John, this is the very sum of all,—

England and Ireland, Anjou,²⁸ Touraine, Maine,

In right of Arthur do I claim of thee:

Wilt thou resign them, and lay down thy arms?

K. John. My life as soon:—I do defy thee,
France.—

Arthur of Bretagne, yield thee to my hand;

And, out of my dear love, I'll give thee more

Than e'er the coward hand of France can win:

Submit thee, boy.

Eli. Come to thy grandam, child.

Const. Do, child, go to it' grandam, child;
Give grandam kingdom, and it' grandam²⁹ will
Give it a plum, a cherry, and a fig:

There's a good grandam.

Arth. Good my mother, peace!

I would that I were low laid in my grave:

I am not worth this coil³⁰ that's made for me.

19. *Hear the crier!* In allusion to the proclamation, 'Silence! made by criers in courts of justice, and to which Austria's exclamation, "Peace!" is thus likened.

20. *Your hide.* The lion's skin which Richard Cour-de-Lion wore, which Austria wears as a token of having killed Richard, and which now provokes the wrath of Richard's son to behold it thus paraded.

21. *The hare of whom the proverb goes.* In Erasmus's Latin adages it is to be found the one alluded to:—"Mortuo leoni, et lepores insultant." "The lion being dead, the hares insult him."

22. *Smoke your skin coat.* See Note 72, Act iii., "All's Well."

23. *The lion of that robe!* This speech has struck us as more fitly belonging to Constance than to Blanch; who seems intended by the dramatist to take no part in what is going forward until there is question of her marriage with the Dauphin, and she is addressed by him. Whereas, from Constance, the implied sneer at Austria's unfitness to wear the spoil that so well became Cœur-de-Lion, comes precisely in accordance with her subsequent more open and violent vituperation, where she exclaims—"Thou wear a lion's hide! doff it for shame," &c., Act iii., sc. 1. The misappropriation of the Folio prefixes in this scene, as in many others, helps to confirm our opinion; yet, such is our reluctance to alter, that we leave the text as it is, contenting ourselves with the present suggestion.

24. *On the back of him.* The way in which "him" is introduced in this speech affords an instance of Shakespeare's employing a relatively-used pronoun not in reference to the immediately preceding antecedent; and also of his mode of using a different personal pronoun applied to the same individual in the course of the same speech. See Note 36, Act i., "Taming of the Shrew," and Note 118, Act iii., "As You Like It."

25. *Great Alcides' shoes upon an ass.* Theobald proposed to change the "shoes" of the Folio to 'shows' here; but it has

been shown that an allusion to the shoes of Hercules upon unworthy feet was in familiar use among writers of Shakespeare's time, and he was fond of introducing classical illustrations popularly understood by his audiences.

26. *King Philip, determine what, &c.* This line, in the Folio, forming the closing one of Austria's speech, has 'Lewis' misprinted for "Philip;" which caused it to be thought that "King" was the prefix, and that this was a speech of the French king, referring the determination of their next course to his son the Dauphin. But it seems, all things considered, more probable that the Folio printer made the error of printing 'Lewis' instead of "Philip" here; as there are various probable mistakes in the printing of the different personages' names in this scene. Theobald first pointed out this correction.

27. *K. Phi.* The Folio gives *Lewis* as the prefix to this speech; and at one time we believed that it was in consonance with his father's referring the decision to him, and with his own more vivacious manner. But the "I claim" in the speech, though it might by possibility have been uttered by the Dauphin in his father's name, yet seems more naturally to come from the king himself; while the reply of John—"I do defy thee, France," appears conclusively to settle the point that we ought to assign the present speech to King Philip, as we now give it in the text.

28. *Anjou.* The Folio misprints 'Angiers' for "Anjou" here; Theobald's correction.

29. *Go to it' grandam . . . and it' grandam.* The Folio prints 'yt' for "it" here; but, besides the novelty that then existed in using the form of "its" (as pointed out in Note 57, Act ii., "Winter's Tale"), there is evident intention of marking the baby utterance used in beguiling children, which is mimicked by Constance in this scoffing speech.

30. *Coil.* 'Turmoil,' 'disturbance.' See Note 23, Act i., "Two Gentlemen of Verona."

Eli. His mother shames him so, poor boy, he weeps.

Const. Now shame upon you, whe'r she does or no!

His grandam's wrongs, and not his mother's shames,
Draw those Heaven-moving pearls from his poor eyes,

Which Heaven shall take in nature of a fee;

Ay, with these crystal beads Heaven shall be brib'd
To do him justice, and revenge on you.

Eli. Thou monstrous slanderer of Heaven and earth!

Const. Thou monstrous injurer of Heaven and earth!

Call not me slanderer; thou and thine usurp

The dominations, royalties, and rights
Of this oppress'd boy: this is thy eldest son's son,
Infortunate in nothing but in thee:

Thy sins are visited in this poor child:

The canon of the law is laid on him,

Being but the second generation

Removèd from thy sin-conceiving self.

K. John. Bedlam, have done.

Const. I have but this to say,—

That he is not only plaguèd for her sin,

But God hath made her sin and her the plague

On this removèd issue, plagu'd for her,

And with her plague, her sin;³¹ his injury

Her injury,—the beadle to her sin;³²

All punish'd in the person of this child,

And all for her; a plague upon her!

Eli. Thou unadvisèd scold, I can produce

A will that bars the title of thy son.

Const. Ay, who doubts that? a will! a wicked will;

A woman's will; a canker'd grandam's will!

K. Phi. Peace, lady! pause, or be more temperate:

It ill beseems this presence to cry aim³³

To these ill-tunèd repetitions,³⁴—

Some trumpet summon hither to the walls

These men of Angiers: let us hear them speak,

Whose title they admit, Arthur's or John's.

Trumpet sounds. Enter Citizens upon the walls.

First Cit. Who is it that hath warn'd us to the walls?

K. Phi. 'Tis France, for England.

K. John. England, for itself:—

You men of Angiers, and my loving subjects,—

K. Phi. You loving men of Angiers, Arthur's subjects,

Our trumpet call'd you to this gentle parle.³⁵

K. John. For our advantage; therefore hear us first.

These flags of France, that are advancèd here

Before the eye and prospect of your town,

Have hither march'd to your endamagement:

The cannons have their bowels full of wrath,

And ready mounted are they to spit forth

Their iron indignation 'gainst your walls:

All preparation for a bloody siege

And merciless proceeding by these French

Confront your city's eyes,³⁶ your winking gates;³⁷

And, but for our approach, those sleeping stones,

That as a waist do girdle you about,

By the compulsion of their ordnance³⁸

By this time from their fixèd beds of lime

Had been dishabited, and wide havoc made

For bloody power to rush upon your peace.

But, on the sight of us, your lawful king,—

Who painfully, with much expedient³⁹ march,

Have brought a countercheck before your gates,

To save unscratch'd your city's threaten'd cheeks,—

Behold, the French, amaz'd, vouchsafe a parle;

And now, instead of bullets wrapp'd in fire,

To make a shaking fever in your walls,

They shoot but calm words, folded up in smoke,

To make a faithless error in your ears:

Which trust accordingly, kind citizens,

And let us in, your king; whose labour'd spirits,

Forwearied in this action of swift speed,

Crave harbourage within your city walls.

K. Phi. When I have said, make answer to us both.

Lo, in this right hand, whose protection

Is most divinely vow'd upon the right

Of him it holds, stands young Plantagenet,

Son to the elder brother of this man,

And king o'er him, and all that he enjoys:

For this down-trodden equity, we tread

In warlike march these greens before your town;

Being no farther enemy to you,

Than the constraint of hospitable zeal,

31. *Plagu'd for her, and with her plague, her sin.* "Plague," here, has been altered to 'plagu'd'; but we take the meaning of the sentence to be 'plagu'd on her account, and plagu'd by her plague, her sin.' "With" is often used for 'by.' See Note 35, Act v., "Winter's Tale."

32. *The beadle to her sin.* "The executioner of that punishment entail'd by her sin."

33. *Cry aim.* 'Encourage,' 'give incitement.' See Note 60, Act ii., "Merry Wives of Windsor."

34. *Ill-tunèd repetitions.* 'Discordant recriminations.' See Note 26, Act v., "All's Well."

35. *Parle.* A form of 'parley.'

36. *Confront your city's eyes.* The Folio prints 'confort' for 'confront'; Rowe's correction.

37. *Your winking gates.* "Your gates hastily closed at the approach of danger." Shakespeare uses "wink" to express closely shutting the eyes. See Note 27, Act i., "Two Gentlemen of Verona."

38. *Ordnance.* The metre requires that we should here humour the pronunciation of this word, nearly as though it were spelt 'ordnance,' according to the old orthography given in the Folio.

39. *Expedient.* Expeditious. See Note 9 of this Act.



King John. *England, for itself :—*
You men of Angiers, and my loving subjects.

Act II. Scene I.

ES

LINTON

In the relief of this oppressèd child,
Religiously provokes. Be pleasèd then,
To pay that duty which you truly owe
To him that owes it,⁴⁰ namely, this young prince:
And then our arms, like to a muzzled bear,
Save in aspèct, have all offence seal'd up;
Our cannons' malice vainly shall be spent
Against th' invulnerable clouds of heaven;
And with a blessèd and unvex'd retire,
With unhack'd swords and helmets all unbruise'd,
We will bear home that lusty hood again,
Which here we came to spout against your town,
And leave your children, wives, and you in peace.
But if you fondly pass our proffer'd offer,
'Tis not the roundure⁴¹ of your old-fac'd walls
Can hide you from our messengers of war,
Though all these English, and their discipline,
Were harbour'd in their rude circumference.
Then, tell us, shall your city call us lord,
In that behalf which we have challeng'd it?
Or shall we give the signal to our rage,
And stalk in blood to our possession?

First Cit. In brief, we are the King of England's
subjects:

For him, and in his right, we hold this town.

K. John. Acknowledge, then, the king, and let
me in.

First Cit. That can we not; but he that proves
the king,
To him will we prove loyal: till that time
Have we ramn'd up our gates against the world.

K. John. Doth not the crown of England prove
the king?

And if not that, I bring you witnesses,
Twice fifteen thousand hearts of England's breed,—

Bast. Bastards, and else.

K. John. To verify our title with their lives.

K. Phi. As many and as well-born bloods as
those,—

Bast. Some bastards too.

K. John. Stand in his face, to contradict his
claim.

First Cit. Till you compound whose right is
worthiest,

We for the worthiest hold the right from both.

K. John. Then God forgive the sins of all those
souls

That to their everlasting residence,
Before the dew of evening fall, shall fleet,
In dreadful trial of our kingdom's king!

K. Phi. Amen, amen!—Mount, chevaliers! to
arms!

Bast. Saint George, that swinge'd the dragon,
and e'er since
Sits on his horseback⁴² at mine hostess' door,
Teach us some fence!—[*To AUSTRIA*] Sirrah,
were I at home,

At your den, sirrah, with your lioness,
I would set an ox-head to your lion's hide,
And make a monster of you.

Aust. Peace! no more.

Bast. Oh, tremble, for you hear the lion roar!

K. John. Up higher to the plain; where we'll
set forth

In hest appointment all our regiments.

Bast. Speed, then, to take advantage of the field.

K. Phi. It shall be so;—[*To LEWIS*] and at the
other hill

Command the rest to stand.—God and our right!

[*Exeunt, severally, the English and
French Kings, &c.*]

SCENE II.—*The Same.*

*Alarums and Excursions; then a Retreat. Enter
a French Herald, with trumpets, to the gates.*

F. Her. You men of Angiers, open wide your
gates,

And let young Arthur, Duke of Bretagne, in,
Who, by the hand of France, this day hath made
Much work for tears in many an English mother,
Whose sons lie scatter'd on the bleeding ground:
Many a widow's husband grovelling lies,
Coldly embracing the discolour'd earth;
And victory, with little loss, doth play
Upon the dancing banners of the French,
Who are at hand, triumphantly display'd,
To enter conquerors, and to proclaim
Arthur of Bretagne, England's king, and yours.

Enter an English Herald, with trumpets.

E. Her. Rejoice, you men of Angiers, ring
your bells;

King John, your king and England's, doth ap-
proach,

Commander of this hot malicious day:

Their armours, that march'd hence so silver-bright,
Hither return all gilt with Frenchmen's blood;⁴³

There stuck no plume in any English crest,

That is removèd by a staff of France;

Our colours do return in those same hands

That did display them when we first march'd
forth;

40. *Truly owe to him that owes it.* Here "owe" is used in the
sense of 'are indebted;' while "owes" is used in that of 'owns.'

41. *Roundure*, spelt in the Folio, 'rounder,' means 'encircle-
ment;' from the French, *rondour*.

42. *Sits on his horseback.* This, and 'took his horseback,'

were idioms of language in Shakespeare's time; "horseback"
meaning 'horse' back,' or 'horse's back.'

43. *Gilt with Frenchmen's blood.* Gold, ruddy as compared
with silver affords this poetical image; used more than once by
Shakespeare, as well as by other poets.

And, like a jolly troop of huntsmen,⁴⁴ come
Our lusty English, all with purpled hands,
Dy'd in the dying slaughter of their foes:
Open your gates, and give the victors way.

*First Cit.*⁴⁵ Heralds, from off our towers we
might behold,

From first to last, the onset and retire
Of both your armies; whose equality
By our best eyes cannot be censurèd:⁴⁶
Blood hath bought blood, and blows have answer'd
blows;

Strength match'd with strength, and power con-
fronted power:

Both are alike; and both alike we like.
One must prove greatest: while they weigh so
even,

We hold our town for neither; yet for both.

*Enter, at one side, King JOHN, with his power,
ELINOR, BLANCH, and the Bastard; at the
other, King PHILIP, LEWIS, AUSTRIA, and
Forces.*

K. John. France, hast thou yet more blood to
cast away?

Say, shall the current of our right run on?⁴⁷
Whose passage, vex'd with thy impediment,
Shall leave his native channel, and o'erswell
With course disturb'd ev'n thy confining shores,
Unless thou let his silver water keep
A peaceful progress to the ocean.

K. Phi. England, thou hast not say'd one drop
of blood,

In this hot trial, more than we of France;
Rather, lost more: and by this hand I swear,
That sways the earth this climate⁴⁸ overlooks,
Before we will lay down our just-borne arms,
We'll put thee down, 'gainst whom these arms we
bear,

Or add a royal number to the dead,
Gracing the scroll, that tells of this war's loss,

With slaughter coupled to the name of kings.

Bast. Ha, majesty! how high thy glory towers,
When the rich blood of kings is set on fire!
Oh, now doth Death line his dead chaps with steel;
The swords of soldiers are his teeth, his fangs;
And now he feasts, mousing⁴⁹ the flesh of men,
In undetermin'd differences of kings.—
Why stand these royal fronts amazèd thus?
Cry, havock, kings!⁵⁰ back to the stainèd field,
You equal potents,⁵¹ fiery-kindled spirits!
Then let confusion of one part confirm
The other's peace; till then, blows, blood, and
death!

K. John. Whose party do the townsmen yet
admit?

K. Phi. Speak, citizens, for England; who's
your king?

First Cit. The king of England, when we
know the king.

K. Phi. Know him in us, that here hold up his
right.

K. John. In us, that are our own great deputy,
And bear possession of our person here;
Lord of our presence,⁵² Angiers, and of you.

First Cit. A greater power than we denies all
this;

And till it be undoubted, we do lock
Our former scruple in our strong-barr'd gates;
King'd of our fears,⁵³ until our fears, resolv'd,
Be by some certain king purg'd and depos'd.

Bast. By Heaven, these scroyles⁵⁴ of Angiers
flout you, kings,

And stand securely on their battlements,
As in a theatre, whence they gape and point
At your industrious scenes and acts of death.
Your royal presences be rul'd by me:—
Do like the mutines of Jerusalem,⁵⁵

Be friends awhile, and both conjointly bend
Your sharpest deeds of malice on this town:
By east and west let France and England mount

44. *Like a jolly troop of huntsmen.* It was the practice formerly for hunters to plunge their hands into the blood of the deer, as a trophy of their sporting prowess.

45. *First Cit.* These speeches of the Angiers citizen have the prefix of *Hubert* and *Hub.* in the Folio; possibly because the actor who performed the latter part doubled that of the citizen.

46. *Censurèd.* Here, as elsewhere, used for 'judged,' 'estimated,' 'determined,' 'decided.' See Note 52, Act i., "Measure for Measure."

47. *Run on?* For "run," the First Folio gives 'rome' here; probably a misprint for 'ronne,' which was an old way of spelling "run." "Roam" does not so well accord with "current" as "run;" the reading of the Second Folio.

48. *Climate.* Used for that portion of the firmament super-enclosing a special space of the terrestrial globe.

49. *Mousing.* Tearing in pieces, as a cat tears a mouse; rending and devouring. See Note 34, Act v., "Midsummer Night's Dream."

50. *Cry, havock, kings!* In olden times "havock" was the word used in war as a declaration that no quarter should be given. Saxon, *hafoc*; waste, destruction.

51. *You equal potents.* 'You, whose powers are equal;' 'you equally mighty potentates.'

52. *Lord of our presence.* 'Master of our own identity or individuality.' See Note 15, Act i. See also the way in which the word "presences" is used in the next speech but one to this.

53. *King'd of our fears.* The Folio prints this 'kings of our fears.' Tyrwhitt made the correction; which, by the substitution of two letters, gives a clear sense, while it is difficult to find one in the Folio wording. Shakespeare elsewhere uses "king'd" in the manner here employed; and also uses "of" for 'by.' The meaning of the whole passage seems to be—'Till our scruple be satisfied, we lock it within our strong-barr'd gates; kinged only by our fears, until our fears, set at rest, be dispersed and deposed by some ascertained sovereign.' The Folio assigns this speech to the French king; affording another instance of the erroneous prefixes in this scene.

54. *Scroyles.* From the French, *escrouelles*, scabby wretches.

55. *The mutines of Jerusalem.* Shakespeare here, and elsewhere, uses "mutines" for 'mutineers.' The passage alludes to the various seditious parties in Jerusalem, who joined against their general enemy when Titus threatened the city.

Their battering cannon, chargèd to the mouths,
Till their soul-fearing⁵⁶ clamours have brawl'd
down

The flinty ribs of this contemptuous city :
I'd play incessantly upon these jades,⁵⁷
Even till unfencèd desolation

Leave them as naked as the vulgar air.
That done, dissever your united strengths,
And part your mingled colours once again ;
Turn face to face, and bloody point to point ;
Then, in a moment, Fortune shall cull forth
Out of one side her happy minion,
To whom in favour she shall give the day,
And kiss him with a glorious victory.
How like you this wild counsel, mighty states ?
Smacks it not something of the policy ?

K. John. Now, by the sky that hangs above
our heads,

I like it well.—France, shall we knit our powers,
And lay this Angiers even with the ground ;
Then, after, fight who shall be king of it ?

Bast. An if thou hast the mettle of a king,—
Being wrong'd, as we are, by this peevish⁵⁸ town,—
Turn thou the mouth of thy artillery,
As we will ours, against these saucy walls ;
And when that we have dash'd them to the ground,
Why, then defy each other, and, pell-mell,
Make work upon ourselves, for heaven or hell.

K. Phi. Let it be so.—Say, where will you
assault ?

K. John. We from the west will send destruc-
tion
Into this city's bosom.

Aust. I from the north.

K. Phi. Our thunder⁵⁹ from the south
Shall rain their drift of bullets on this town.

Bast. [*Aside.*] Oh, prudent discipline !⁶⁰ From
north to south,—

Austria and France shoot in each other's mouth :
I'll stir them to it.—Come, away, away !

First Cit. Hear us, great kings: vouchsafe
awhile to stay,

And I shall show you peace and fair-fac'd league ;
Win you this city without stroke or wound ;
Rescue those breathing lives to die in beds,
That here come sacrifices for the field:
Pèrséver not, but hear me, mighty kings.

K. John. Speak on, with favour ; we are bent
to hear.

First Cit. That daughter there of Spain, the
Lady Blanch,⁶¹

Is near to England :⁶²—look upon the years
Of Lewis the Dauphin, and that lovely maid.
If lusty love should go in quest of beauty,
Where should he find it fairer than in Blanch ?
If zealous love⁶³ should go in search of virtue,
Where should he find it purer than in Blanch ?
If love ambitious sought a match of birth,
Whose veins bound richer blood than Lady
Blanch ?

Such as she is, in beauty, virtue, birth,
Is the young Dauphin every way complete,—
If not complete of,⁶⁴ say, he is not she ;
And she again wants nothing, to name want,
If want it be not, that she is not he :
He is the half part of a blessèd man,
Left to be finishèd by such a she ;⁶⁵
And she a fair divided excellence,
Whose fulness of perfection⁶⁶ lies in him.
Oh, two such silver currents, when they join,
Do glorify the banks that bound them in ;
And two such shores to two such streams made one,
Two such controlling bounds shall you be, kings,
To these two princes, if you marry them.
This union shall do more than battery can
To our fast-closèd gates ; for, at this match,
With swifter spleen⁶⁷ than powder can enforce,
The mouth of passage shall we fling wide ope,
And give you entrance : but without this match,
The sea enragèd is not half so deaf,
Lions more confident, mountains and rocks
More free from motion ; no, not Death himself
In mortal fury half so peremptory,
As we to keep this city.

56. *Soul-fearing*. 'Soul-affrighting.' 'To fear' is often used actively by Shakespeare and his contemporaries. See Note 17, Act v., "Taming of the Shrew."

57. *Jades*. Formerly applied to males, as well as females. See Note 101, Act i., "Taming of the Shrew."

58. *Peevish*. Perverse ; foolishly wilful.

59. *Our thunder*. Capell proposed to substitute 'thunders' here for "thunder;" but we believe this latter word is used as a poetical collective epithet to express 'cannon.'

60. *Oh, prudent discipline!* One of Shakespeare's ironical phrases. The speaker has just before silyly suggested this very course of firing from opposite quarters; and now rejoices to see his suggestion blindly adopted. And yet, one of the commentators, as usual, accuses the poet of making "Falconbridge forget that he had made a similar mistake."

61. *The Lady Blanch*. She was daughter to Alphonso, the ninth King of Castile; and was niece to King John by his sister Eleanor.

62. *Is near to England*. The word "near" has been changed

to 'niece;' but Shakespeare elsewhere uses "nearness" for near relationship, and "near" in the present passage sufficiently expresses 'nearly related.'

63. *Zealous love*. Shakespeare here, and elsewhere, uses "zealous" to express 'pious,' 'holy,' 'religiously virtuous.'

64. *If not complete of*. Shakespeare occasionally uses "of" for 'in' or 'in respect of;' and the meaning of the phrase seems to us to be—'If he be not complete in the possession of all these qualities.'

65. *Such a she*. The Folio prints 'as' for "a" here, but Shakespeare more than once has used "she" substantively, to express the woman preferred by a man to all others. See Note 130, Act iv., "Winter's Tale."

66. *Whose fulness of perfection*. In allusion to the creed that the perfectioning of men and women consists in wedded union. See Note 13, Act i., "Twelfth Night."

67. *Spleen*. Here used for 'abrupt paroxysm,' 'sudden fit.' See Note 22, Act i., "Midsummer Night's Dream."



Elinor. Son, list to this conjunction, make this match.

Act II. Scene II

Bast. Here's a stay,⁶⁸
That shakes the rotten carcass of old Death
Out of his rags! Here's a large mouth, indeed,
That spitsforth death and mountains, rocks and seas;
Talks as familiarly of roaring lions
As maids of thirteen do of puppy-dogs!
What cannoner begot this lusty blood?
He speaks plain cannon,—fire and smoke and
bounce;

68. *Here's a stay.* The word "stay" has been objected to here; but we think it is not only far better than either of the substitutions proposed ('flaw,' or 'say,') but that it bears the sense intended to be conveyed. The Citizen has previously said, "Vouchsafe a while to *stay*;" that is, 'to restrain yourselves,' 'to hold your hands,' 'to forbear;' consequently, he is banteringly called a "stay," in the sense of 'a restraint,' or 'prudent restrainer.' Spenser and Bacon use the word "stay" in the sense of 'staid judgment,' 'wise discretion,' 'prudent restriction;' and Phillips also has a passage aptly showing that it bore this signification: "With prudent *stay* he long deferr'd the

He gives the bastinado⁶⁹ with his tongue:
Our ears are cudgell'd; not a word of his
But buffets better than a fist of France:
Zounds! I was never so bethump'd with words
Since I first called my brother's father dead.

Eli. Son, list to this conjunction, make this
match;
Give with our niece a dowry large enough:
For by this knot thou shalt so surely tie

rough contention." Elsewhere, when Shakespeare uses the word "stay" as a noun, he employs it in the sense of 'prop,' 'support;' therefore, inasmuch as the Citizen is upholding the cause of his city, and vindicating its firm resolution, the epithet "stay" has double force of propriety. That 'a restraint' and 'a support' should be personified sufficiently to be supposed capable of shaking "the rotten carcass of old Death," is not beyond that which is permitted to the licence of poetry in figurative language. See Note 63, Act v.

69. *Bastinado.* A cudgelling, a beating. See Note 4, Act v., "As You Like It."

Thy now unsur'd assurance to the crown,
That yond' green boy shall have no sun to ripe
The bloom that promiseth a mighty fruit.
I see a yielding in the looks of France;
Mark, how they whisper: urge them while their
souls

Are capable ⁷⁰ of this ambition,
Lest zeal, now melted by the windy breath
Of soft petitions, pity, and remorse,
Cool and congeal again to what it was.

First Cit. Why answer not the double majesties
This friendly treaty of our threaten'd town?

K. Phi. Speak England first, that hath been
forward first

To speak unto this city: what say you?

K. John. If that the Dauphin there, thy princely
son,

Can in this book of beauty read, "I love,"
Her dowry shall weigh equal with a queen:
For Anjou,⁷¹ and fair Touraine, Maine, Poitiers,
And all that we upon this side the sea
(Except this city now by us besieg'd)
Find liable to our crown and dignity,
Shall gild her bridal bed; and make her rich
In titles, honours, and promotions,
As she in beauty, education, blood,
Holds hand with any princess of the world.

K. Phi. What say'st thou, boy? look in the
lady's face.

Lew. I do, my lord; and in her eye I find
A wonder, or a wondrous miracle,
The shadow of myself form'd in her eye;
Which, being but the shadow of your son,
Becomes a sun, and makes your son a shadow:
I do protest I never lov'd myself,
Till now infix'd I beheld myself
Drawn in the flattering table⁷² of her eye.

[*Whispers with Blanch.*

Bast. [*Aside.*] Drawn in the flattering table of her
eye!—

Hang'd in the frowning wrinkle of her brow!—
And quarter'd in her heart!—he doth espy

Himself love's traitor:—this is pity now,
That, hang'd and drawn and quarter'd, there
should be

In such a love so vile a lout as he.

Blanch. My uncle's will in this respect is mine:
If he see aught in you that makes him like,
That anything he sees, which moves his liking,
I can with ease translate it to my will;
Or if you will, to speak more properly,
I will enforce it easily to my love.

Farther I will not flatter you, my lord,
That all I see in you is worthy love,
Than this,—that nothing do I see in you,
Though churlish thoughts themselves should be
your judge,
That I can find should merit any hate.

K. John. What say these young ones?—What
say you, my niece?

Blanch. That she is bound in honour still to do
What you in wisdom still vouchsafe to say.

K. John. Speak then, Prince Dauphin; can you
love this lady?

Lew. Nay, ask me if I can refrain from love;
For I do love her most unfeignedly.

K. John. Then do I give Volquessen,⁷³ Touraine,
Maine,

Poitiers, and Anjou, these five provinces,
With her to thee; and this addition more,
Full thirty thousand marks⁷⁴ of English coin.—
Philip of France, if thou be pleas'd withal,
Command thy son and daughter to join hands.

K. Phi. It likes us well.⁷⁵—Young princes, close
your hands.

Aust. And your lips, too; for I am well assur'd
That I did so when I was first assur'd.⁷⁶

K. Phi. Now, citizens of Angiers, ope your
gates,

Let in that amity which you have made;
For at Saint Mary's chapel presently
The rites of marriage shall be solemnis'd.—
Is not the Lady Constance in this troop?

I know she is not; for this match, made up,
Her presence would have interrupted much:
Where is she and her son? tell me, who knows.

Lew. She is sad and passionate⁷⁷ at your high-
ness' tent.

K. Phi. And, by my faith, this league that we
have made

Will give her sadness very little cure.—
Brother of England, how may we content

70. *Capable.* Susceptible. See Note 20, Act i., "All's Well."

71. *Anjou.* In the Folio misprinted 'Angiers.' See Note 28 of this Act.

72. *Table.* The surface upon which a picture is painted. See Note 19, Act i., "All's Well."

73. *Volquessen.* The ancient name (in Latin, *Pagus Velocastinus*) for a part of Normandy, since called *Le Vexin*; which was at that period in dispute between Philip and John.

74. *Thirty thousand marks.* A "mark" was worth thirteen shillings and fourpence. See Note 20, Act v., "Taming of the Shrew."

75. *It likes us well.* 'It pleases us well.' This was an idiom then in use. See Note 16, Act iv., "Two Gentlemen of Verona."

76. *Assur'd that I did so when I was first assur'd.* The word "assur'd," here, is first used in the sense of 'confident,' and, secondly, in that of 'affianced,' 'contracted.' It has been objected that Shakespeare would not have used a repetition of a word in a different sense thus closely together; but it is precisely in his style, as is proved by an example in this very scene. See Note 40 of this Act.

77. *Passionate.* Full of emotion; agitated by grief. See Note 35, Act iv., "Two Gentlemen of Verona."

This widow lady? In her right we came;
Which we, God knows, have turn'd another way,
To our own vantage.

K. John. We will heal up all;
For we'll create young Arthur Duke of Bretagne
And Earl of Richmond; and this rich fair town
We make him lord of.—Call the Lady Constance;
Some speedy messenger bid her repair
To our solemnity:—I trust we shall,
If not fill up the measure of her will,
Yet in some measure satisfy her so,
That we shall stop her exclamation.
Go we, as well as haste will suffer us,
To this unlook'd for, unprepared pomp.

[*Exeunt all except the Bastard. The Citizens
retire from the walls.*]

Bast. Mad world! mad kings! mad com-
position!

John, to stop Arthur's title in the whole,
Hath willingly departed⁷⁸ with a part;
And France,—whose armour conscience buckled on,
Whom zeal and charity⁷⁹ brought to the field
As God's own soldier,—rounded in the ear
With that same purpose-changer,⁸⁰ that sly devil;
That broker, that still breaks the pate of faith;
That daily break-vow; he that wins of all,
Of kings, of beggars, old men, young men, maids,—
Who having no external thing to lose

But the word maid, cheats the poor maid of that;
That smooth-fac'd gentleman, tickling com-
modity,⁸¹—

Commodity, the bias⁸² of the world;
The world, who of itself is peizèd⁸³ well,
Made to run even upon even ground,
Till this advantage, this vile drawing bias,
This sway of motion, this commodity,
Makes it take head from all indifferency,
From all direction, purpose, course, intent:
And this same bias, this commodity,
This cheat, this broker,⁸⁴ this all-changing word,
Clapp'd on the outward eye⁸⁵ of fickle France,
Hath drawn him from his own determin'd aid,⁸⁶
From a resolv'd and honourable war,
To a most base and vile-concluded peace.—
And why rail I on this commodity?
But for because⁸⁷ he hath not woo'd me yet:
Not that I have the power to clutch my hand,
When his fair angels⁸⁸ would salute my palm;
But for my hand,⁸⁹ as unattempted yet,
Like a poor beggar, railleth on the rich.
Well, whiles I am a beggar, I will rail,
And say, There is no sin but to be rich;
And being rich, my virtue then shall be,
To say, There is no vice but beggary:
Since kings break faith upon commodity,
Gain, be my lord,—for I will worship thee! [*Exit.*]

ACT III.¹

SCENE I.—FRANCE. *The French King's Tent.*

Enter CONSTANCE, ARTHUR, and SALISBURY.

Const. Gone to be married! gone to swear a
peace!

False blood to false blood join'd! gone to be friends!
Shall Lewis have Blanch? and Blanch those pro-
vinces?

It is not so! thou hast misspoke, misheard;

78. *Departed.* 'Parted.' The one word was frequently used for the other in former times. See Note 16, Act ii., "Love's Labour's Lost."

79. *Zeal and charity.* "Zeal" is here used for 'religious virtue.' See Note 63 of this Act.

80. *Rounded in the ear with that, &c.* "Rounded" means whispered sinisterly; suggested corruptly. See Note 66, Act i., "Winter's Tale." It was sometimes spelt 'rowned;' and was derived from the Saxon *runian*, to whisper. "With" is here used for 'by.'

81. *Commodity.* Here used for 'interest,' 'advantage,' 'expediency,' 'selfish convenience.'

82. *Bias.* The weight lodged on one side of a bowl, which turns it from the straight line. Two lines from "Cupid's Whirligig," 1607, serve to illustrate the passage in the text:—

"Oh, the world is like a *byas* bowle, and it runs
All on the rich men's sides."

83. *Peizèd.* 'Weighted,' 'poised,' 'balanced.' See Note 13, Act iii., "Merchant of Venice."

84. *Broker.* Shakespeare uses this word for a dealer or go-

between of the most infamous description. See Note 17, Act i., "Two Gentlemen of Verona."

85. *On the outward eye.* The aperture on one side of the bowl, containing the weight or bias that sways it, was technically called the "eye."

86. *From his own determin'd aid.* Mason suggested that 'aim' should be the word here, instead of "aid;" but though there is plausibility in his argument, yet 'aim' does not so well agree with the context that follows as "aid." "His own determin'd aid" means 'that aid which he himself had determined to lend.'

87. *But for because.* Instance of "for" redundantly used. See Note 101, Act i., "Winter's Tale."

88. *Angels.* Gold coin so called. See Note 45, Act i., "Merry Wives."

89. *But for my hand.* "For" used as 'because.'

1. In the Folio, the Second Act begins here, and ends with Constance's words, as she casts herself on the ground—"Here is my throne, bid kings come bow to it." The present distribution of these Acts was made by Theobald, and has been since generally adopted.

Be well advis'd,² tell o'er thy tale again :
It cannot be ; thou dost but say 'tis so :
I trust I may not trust thee ; for thy word
Is but the vain breath of a common man :
Believe me, I do not believe thee, man ;
I have a king's oath to the contrary.
Thou shalt be punish'd for thus frightening me,
For I am sick, and capable³ of fears ;
Oppress'd with wrongs, and therefore full of
fears ;

A widow, husbandless, subject to fears ;
A woman, naturally born to fears ;
And though thou now confess thou didst but jest,
With my vex'd spirits I cannot take a truce,⁴
But they will quake and tremble all this day.
What dost thou mean by shaking of thy head ?
Why dost thou look so sadly on my son ?
What means that hand upon that breast of thine ?
Why holds thine eye that lamentable rheum,⁵
Like a proud river peering o'er his bounds ?
Be these sad signs confirmers of thy words ?
Then speak again,—not all thy former tale,
But this one word, whether thy tale be true.

Sal. As true as I believe you think them
false,⁶

That give you cause to prove my saying true.

Const. Oh, if thou teach me to believe this
sorrow,

Teach thou this sorrow how to make me die ;
And let belief and life encounter so,
As doth the fury of two desperate men,
Which in the very meeting fall and die!—
Lewis marry Blanch! Oh, boy, then where art
thou ?
France friend with England! what becomes of
me ?—

Fellow, be gone : I cannot brook thy sight ;
This news hath made thee a most ugly man.

Sal. What other harm have I, good lady, done,
But spoke the harm that is by others done ?

Const. Which harm within itself so heinous is,
As it makes harmful all that speak of it.

Arth. I do beseech you, madam, be content.⁷

Const. If thou, that bid'st me be content, wert
grim,

Ugly, and slanderous to thy mother's womb,
Full of unpleasing blots and sightless⁸ stains,
Lame, foolish, crooked, swart,⁹ prodigious,¹⁰
Patch'd with foul moles and eye-offending marks,
I would not care, I then would be content ;
For then I should not love thee ; no, nor thou
Become thy great birth, nor deserve a crown.
But thou art fair ; and at thy birth, dear boy,
Nature and Fortune join'd to make thee great :
Of Nature's gifts thou mayst with lilies boast
And with the half-blown rose ; but Fortune, oh !
She is corrupted, chang'd, and won from thee ;
She adulterates hourly with thine uncle John ;
And with her golden hand hath pluck'd on France
To tread down fair respect of sovereignty.
Tell me, thou fellow, is not France forsworn ?
Envenom him with words ; or get thee gone,
And leave those woes alone, which I alone
Am bound to under-bear.

Sal. Pardon me, madam,
I may not go without you to the kings.

Const. Thou mayst, thou shalt ; I will not go
with thee :

I will instruct my sorrows to be proud ;
For grief is proud, and makes his owner stoop.¹¹
To me, and to the state of my great grief,
Let kings assemble, for my grief's so great,
That no supporter but the huge firm earth
Can hold it up : here I and sorrows sit ;
Here is my throne, bid kings come bow to it.

[*She casts herself, seated, on the ground.*]

2. *Be well advis'd.* 'Reflect more fully ;' 'be more sure of what you assert.'

3. *Capable.* 'Susceptible.' See Note 70, Act ii.

4. *Take a truce.* Shakespeare uses this expression in the sense of 'pacify,' 'reduce to order or quietude.'

5. *Rheum.* Here, as elsewhere, used for lachrymal moisture, 'tears.' See Note 60, Act v., "Much Ado."

6. *Think them false.* "Them" refers to those who occasion her grief ; in Shakespeare's mode of sometimes employing a relatively-used pronoun in reference to an implied particular. The way in which Salisbury's character is drawn, refined in speech, gentle in manner, has fitness as well as beauty ; he was son to King Henry II., by Rosamond Clifford, surnamed "Fair Rosamond." See Note 1, Act i.

7. *I do beseech you, madam, be content.* The boy's artless appeals to his mother amidst her vehement indignation and passionate lamentation, a compound of maternal ambition and maternal love, should have sufficed to teach her heart the lesson so subtly inculcated by the poet, that ambitious projects indulged for the sake of a-being beloved, until they merge affection in violence and absorbing purpose, gradually undermine love in the bosom of the one beloved. It is curious to observe how

little of tenderness there is in Arthur towards his mother, as response to all the passionate (but vehemently and even violently passionate) love she lavishes upon him. Thus acutely and truly does Shakespeare indicate his moral lessons.

8. *Sightless.* Used here to express 'unsightly.'

9. *Swart.* Black, dusky, dark. See Note 30, Act iii., "Comedy of Errors."

10. *Prodigious.* Monstrous ; contrary to natural conformation.

11. *And makes his owner stoop.* Hamner's substituted word, 'stout,' for the Folio word "stoop," has found many adopters. But we think that the mere word "instruct" suffices to show that "stoop" is the right word here. Constance, "sick," "oppress'd with wrongs," "full of fears," in "vex'd spirits" that "quake and tremble," feels herself bowed down by grief, bent to the earth, sinking beneath the load of her sorrows and injuries, and may well say that she will teach them to be proud, to resist the pride of grief which makes her "stoop" to its overpowering weight. She feels herself physically giving way under the load of the burden laid upon her ; and with her rich imagination converts the earth to which she is compelled to "stoop" into a "supporter" and "throne."



08
Constance, Here I and sorrows sit;
Here is my throne, bid kings come bow to it.

Act III. Scene I.

W. H. STONE, SC.

Enter King JOHN, King PHILIP, LEWIS, BLANCH, ELINOR, *the* Bastard, AUSTRIA, and Attendants.

K. Phi. 'Tis true, fair daughter;¹² and this blessed day

Ever in France shall be kept festival :
To solemnise this day the glorious sun
Stays in his course, and plays the alchemist,
Turning with splendour of his precious eye
The meagre cloddy earth to glittering gold :
The yearly course, that brings this day about,
Shall never see it but a holiday.

Const. A wicked day, and not a holy day !—

[*Rising.*

What hath this day deserv'd ? what hath it done,
That it in golden letters should be set
Among the high tides¹³ in the calendar ?
Nay, rather turn this day out of the week,
This day of shame, oppression, perjury :
Or, if it must stand still, let wives with child
Pray that their burdens may not fall this day,
Lest that their hopes prodigiously be cross'd :¹⁴
But on this day¹⁵ let seamen fear no wreck ;
No bargains break that are not this day made :
This day, all things begun come to ill end,—
Yea, faith itself to hollow falsehood change !

K. Phi. By Heaven, lady, you shall have no cause
To curse the fair proceedings of this day :
Have I not pawn'd to you my majesty ?

Const. You have beguil'd me with a counterfeit¹⁶
Resembling majesty ; which, being touch'd and
tried,¹⁷

Proves valueless : you are forsworn, forsworn ;
You came in arms to spill mine enemies' blood,
But now in arms you strengthen it with yours :
The grappling vigour and rough frown of war

Is cold in amity and painted peace,¹⁸
And our oppression hath made up this league.—
Arm, arm, you heavens, against these perjurd
kings !

A widow cries ; be husband to me, heavens !¹⁹
Let not the hours of this ungodly day
Wear out the day in peace ; but, ere sunset,
Set armèd discord 'twixt these perjurd kings !²⁰
Hear me, oh, hear me !

Aust. Lady Constance, peace !

Const. War ! war ! no peace ! peace is to me a
war.

O Lymoges ! O Austria !²¹ thou dost shame
That bloody spoil : thou slave, thou wretch, thou
coward !

Thou little valiant, great in villany !
Thou ever strong upon the stronger side !
Thou Fortune's champion that dost never fight
But when her humorous ladyship²² is by
To teach thee safety ! thou art perjurd too,
And sooth'st²³ up greatness. What a fool art thou,
A ramping fool, to brag, and stamp, and swear,
Upon my party ! Thou cold-blooded slave,
Hast thou not spoke like thunder on my side ?
Been sworn my soldier ? bidding me depend
Upon thy stars, thy fortune, and thy strength ?
And dost thou now fall over to my foes ?
Thou wear a lion's hide ! doff²⁴ it for shame,
And hang a calf's-skin on those recreant limbs.

Aust. Oh, that a man should speak those words
to me !

Bast. And hang a calf's-skin on those recreant
limbs.

Aust. Thou dar'st not say so, villain, for thy life.

Bast. And hang a calf's-skin on those recreant
limbs.

12. 'Tis true, fair daughter. King Philip addresses these words to his son's new-made bride, Blanch ; according to a mode Shakespeare has of letting his characters begin a scene with a portion of a continued conversation, which produces a most natural effect. See Note 76, Act iii., "All's Well."

13. High tides. Solemn seasons, lofty occasions ; times pre-eminently to be observed.

14. Lest that their hopes prodigiously be cross'd. "Prodigiously" is here used to express 'monstrously ;' or 'by producing monsters,' 'creatures unnaturally misshapen.' See Note 10 of this Act. "Cross'd" means 'thwarted,' 'disappointed,' 'frustrated.'

15. But on this day, &c. "But" is here used in the sense of 'save,' 'except.'

16. A counterfeit. This term was applied both to a false coin and to a portrait. Constance, in her bitterly figurative language, includes both senses in the scoff she flings at the king who has failed in his promise to her.

17. Touch'd and tried. Tested by application of the touchstone.

18. Is cold in amity and painted peace. This line, which has been suspected of corruption, and has had various proposed alterations, appears to us to be a continuation of the figurative allusion to a portrait or picture ; and that the whole phrase means, 'the contentious vigour of appearance, and threatening

warlike visage with which you came here on our behalf is now turned into a lifeless pretence of amity and simulated peace.'

19. Arm, arm, you heavens, . . . be husband to me, heavens ! This grandly wild appeal of an outraged mother has its sublime parallel in that of the outraged father, Lear ; where he invokes the heavens to make his cause their own, because themselves are old. Shakespeare never repeats himself ; but he has some few of these exceptional similitudes, where Nature herself has them, in the rareness of extreme crises of passion.

20. Ere sunset, set armèd discord, &c. Strikingly does the event fulfil her imprecation ; and still more strikingly, in moral monition, does its fulfilment bring with it the inevitable retribution of a fulfilled curse—misery to its fulminator.

21. O Lymoges ! O Austria ! Shakespeare has followed the old play, upon which he founded his "KING JOHN," in blending two historical personages into one dramatic character—Leopold, Duke of Austria, who threw Richard Cœur-de-Lion into prison in 1193 ; and Vidomar, Viscount of Limoges, before whose castle of Chalmuz Richard fell by the hand of an archer, Bertrand de Gourdon, who wounded the king mortally with an arrow-shot in the shoulder.

22. Her humorous ladyship. "Humorous" is here used for 'wayward,' 'capricious.'

23. Sooth'st. 'Flatterest,' 'adulatest.'

24. Doff. 'Do off,' 'put off,' 'throw off'

K. John. We like not this; thou dost forget thyself.

K. Phi. Here comes the holy legate of the Pope.

Enter PANDULPH.

Pand. Hail, you anointed deputies of Heaven! To thee, King John, my holy errand is. I Pandulph, of fair Milan cardinal, And from Pope Innocent the legate here, Do in his name religiously demand, Why thou against the Church, our holy mother, So wilfully dost spurn; and, force perforce, Keep Stephen Langton, chosen archbishop Of Canterbury, from that holy see? This, in our 'foresaid holy father's name, Pope Innocent, I do demand of thee.

K. John. What earthly name to interrogatories Can task the free breath of a sacred king?²⁵ Thou canst not, cardinal, devise a name So slight, unworthy, and ridiculous, To charge me to an answer, as the Pope.²⁶ Tell him this tale; and from the mouth of England Add thus much more,—That no Italian priest Shall tithe or toll in our dominions; But as we under Heaven are supreme head, So, under Him, that great supremacy, Where we do reign, we will alone uphold, Without the assistance of a mortal hand: So tell the Pope; all reverence set apart To him and his usurp'd authority.

K. Phi. Brother of England, you blaspheme in this.

K. John. Though you, and all the kings of Christendom, Are led so grossly by this meddling priest, Dreading the curse that money may buy out; And, by the merit of vile gold, dross, dust, Purchase corrupted pardon of a man, Who in that sale sells pardon from himself; Though you and all the rest, so grossly led, This juggling witchcraft with revenue cherish; Yet I, alone, alone, do me oppose Against the Pope, and count his friends my foes.

Pand. Then, by the lawful power that I have, Thou shalt stand curs'd and excommunicate: And bless'd shall he be that doth revolt From his allegiance to a heretic; And meritorious shall that hand be call'd,

^{25.} *What earthly name to interrogatories can task, &c.* The Folio misprints 'earthie' for "earthly" (Pope's correction), and 'tast' for "task" (Theobald's correction), here. The construction is elliptical; 'appended,' or 'subjoined' being understood between "name" and "to."

^{26.} *As the Pope.* Used elliptically, or 'as the Pope's,' or 'as that of the Pope.' Shakespeare elsewhere has instances of this peculiar construction. See Note 2, Act iii., "All's Well."

^{27.} *That I have room with Rome to, &c.* This passage shows that "Rome" was sometimes pronounced "Room;" but

Canónisèd, and worshipp'd as a saint, That takes away by any secret course Thy hateful life.

Const. Oh, lawful let it be That I have room with Rome to curse awhile!²⁷ Good father cardinal, cry thou Amen To my keen curses; for, without my wrong, There is no tongue hath power to curse him right.

Pand. There's law and warrant, lady, for my curse.

Const. And for mine too: when law can do no right,

Let it be lawful that law bar no wrong: Law cannot give my child his kingdom here; For he that holds his kingdom holds the law: Therefore, since law itself is perfect wrong, How can the law forbid my tongue to curse?

Pand. Philip of France, on peril of a curse, Let go the hand of that arch-heretic; And raise the power of France upon his head, Unless he do submit himself to Rome.

Eli. Look'st thou pale, France? do not let go thy hand.

Const. Look to that, devil! lest that France repent,

And by disjoining hands, hell lose a soul.

Aust. King Philip, listen to the cardinal.

Bast. And hang a calf's-skin on his recreant limbs.

Aust. Well, ruffian, I must pocket up these wrongs,

Because—

Bast. Your breeches best may carry them.

K. John. Philip, what say'st thou to the cardinal?

Const. What should he say, but as the cardinal?

Lew. Bethink you, father; for the difference Is, purchase of a heavy curse from Rome, Or the light loss of England for a friend: Forego the easier.

Blanch. That's the curse of Rome.

Const. O Lewis, stand fast! the devil tempts thee here

In likeness of a new uptrimmèd bride.²⁸

Blanch. The Lady Constance speaks not from her faith,

But from her need.

Const. Oh, if thou grant my need, Which only lives but by the death of faith,

elsewhere Shakespeare gives evidence that it was also sometimes pronounced 'Roam.' A bitter play on the word, in both cases, serves to prove the point in question.

^{28.} *Uptrimmèd bride.* The Folio prints 'untrimmed' for "uptrimmèd;" the latter word being the alteration suggested by both Mr. Dyce and Mr. Collier's MS. corrector, as meaning 'adorned,' 'dressed up,' 'decked out.' In this sense the expression 'to trim up' is used by Shakespeare and other writers of his time.

That need must needs infer this principle,—
That faith would live again by death of need !
Oh, then, tread down my need, and faith mounts up ;
Keep my need up, and faith is trodden down !

K. John. The king is mov'd, and answers not to this.

Const. Oh, be remov'd from him, and answer well !

Aust. Do so, King Philip ; hang no more in doubt.

Bast. Hang nothing but a calf's-skin, most sweet lout.

K. Phi. I am perplex'd, and know not what to say.

Pand. What canst thou say, but will perplex thee more,
If thou stand excommunicate and curs'd ?

K. Phi. Good reverend father, make my person yours,

And tell me how you would bestow yourself.²⁹
This royal hand and mine are newly knit,
And the conjunction of our inward souls
Married in league, coupled and link'd together
With all religious strength of sacred vows ;
The latest breath that gave the sound of words
Was deep-sworn faith, peace, amity, true love
Between our kingdoms and our royal selves ;
And even before this truce, but new before,—
No longer than we well could wash our hands,
To clap this royal bargain up of peace,—
Heaven knows, they were besmear'd and overstain'd
With slaughter's pencil, where revenge did paint
The fearful difference of incens'd kings :

And shall these hands, so lately purg'd of blood,
So newly join'd in love, so strong in both,³⁰
Unyoke this seizure and this kind regret ?³¹
Play fast and loose with faith ? so jest with Heaven,
Make such unconstant children of ourselves,
As now again to snatch our palm from palm ;
Unswear faith sworn ; and on the marriage bed

Of smiling peace to march a bloody host,
And make a riot on the gentle brow
Of true sincerity ? Oh, holy sir,
My reverend father, let it not be so !
Out of your grace, devise, ordain, impose
Some gentle order ; and then we shall be bless'd
To do your pleasure, and continue friends.

Pand. All form is formless, order orderless,
Save what is opposite to England's love.
Therefore, to arms ! be champion of our Church !
Or let the Church, our mother, breathe her curse,—
A mother's curse,—on her revolting son.
France, thou mayst hold a serpent by the tongue,
A chafed lion³² by the mortal paw,
A fasting tiger safer by the tooth,
Than keep in peace that hand which thou dost hold.

K. Phi. I may disjoin my hand, but not my faith.

Pand. So mak'st thou faith an enemy to faith ;
And, like a civil war, sett'st oath to oath,
Thy tongue against thy tongue. Oh, let thy vow
First made to Heaven, first be to Heaven perform'd,—

That is, to be the champion of our Church !
What since thou swor'st is sworn against thyself,
And may not be perform'd by thyself :
For that which thou hast sworn to do amiss
Is not amiss³³ when it is truly done ;
And being not done, where doing tends to ill,
The truth is then most done not doing it :
The better act of purposes mistook
Is to mistake again ; though indirect,
Yet indirection thereby grows direct,³⁴
And falsehood falsehood cures ; as fire cools fire
Within the scorched veins of one new burn'd.
It is religion that doth make vows kept ;
But thou hast sworn against religion,
By what thou swear'st against the thing thou
swear'st ;³⁵
And mak'st an oath the surety for thy truth

^{29.} *How you would bestow yourself.* Used for 'how you would behave yourself,' 'what line of conduct you would pursue.' See Note 42, Act iv., "As You Like It."

^{30.} *So strong in both.* So strong in bloody contention, and so strong in conjoined love.

^{31.} *Regret.* Here used for 'interchanged salutation,' as elsewhere for 'renewed salutation.' See Note 116, Act ii., "Merchant of Venice."

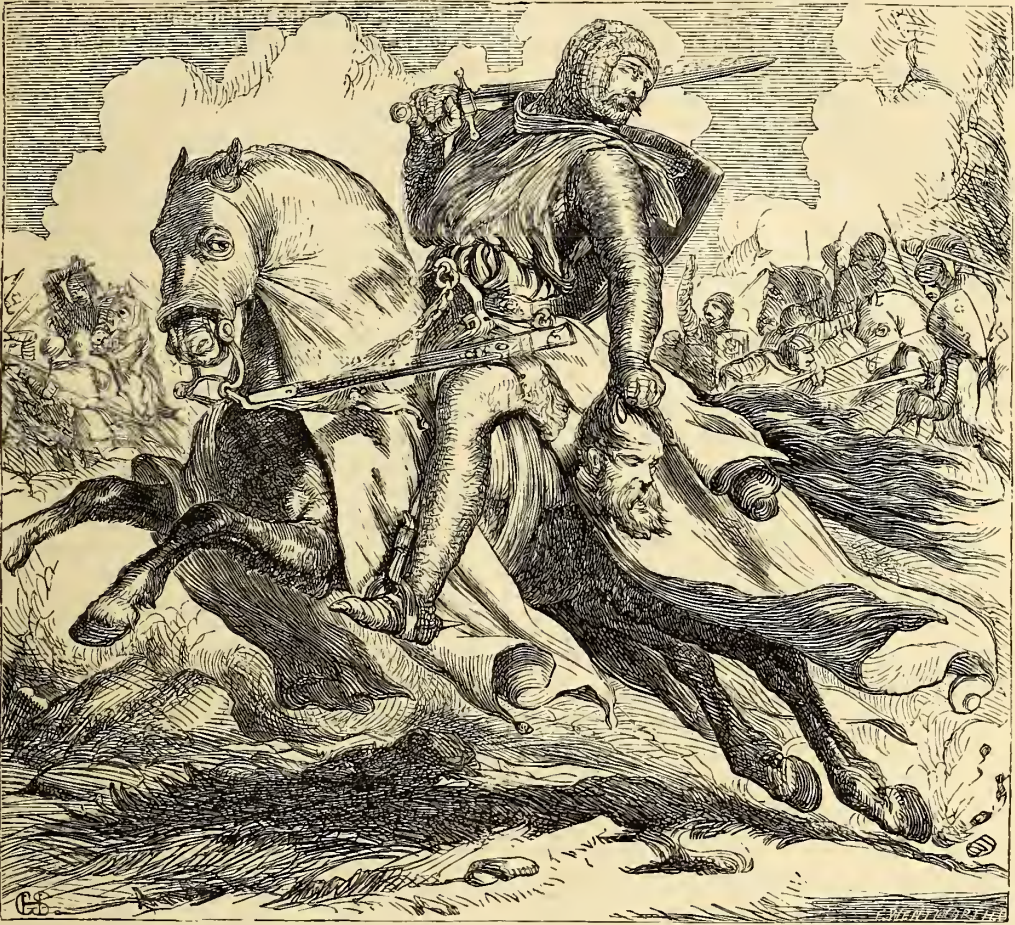
^{32.} *A chafed lion.* The Folio prints 'cased' for "chafed;" Theobald's correction. Shakespeare elsewhere has the epithet "chafed" as applied to a lion.

^{33.} *Is not amiss.* It has been proposed to alter "not" here to 'but,' which we think would destroy the intention of the passage. As it stands, it seems to us to give precisely the kind of sophistical argument characteristic in the mouth of its speaker ; for Pandulph goes on to explain his own meaning of the words he uses in this line, by what he says in the next two. He interprets "truly done" to mean 'left undone,' or "being not done ;" which he asserts then most effects truth by non-fulfilment. This he would naturally preface by the sophistry—"That

which thou hast sworn to do amiss is *not* amiss when it is *truly done.*" The very involvement and obscurity of the casuistry makes it the more dramatically and characteristically accurate ; and the whole speech forms a fine specimen of a series of plausible fallacies, strung together with tartuffian adroitness in confounding right with wrong, and making wrong appear to be right.

^{34.} *Though indirect, yet indirection thereby grows direct.* Here, "indirect" is used for 'wrongful' or 'unrighteous,' "indirection" for 'unrighteousness,' and "direct" for 'righteous.' See Note 8, Act ii. Be it observed that this sentence serves to confirm the view we take of the one commented on in the previous note ; and to illustrate the propriety of retaining "not" in the phrase "is not amiss." Indeed, each succeeding sentence in the present passage forms a farther carrying out of the preceding one ; and very perfectly in characteristic keeping is the whole.

^{35.} *By what thou swear'st against the thing thou swear'st.* This seems to include the double interpretation of 'By swearing to that which is contrary to that which you have sworn,' and 'in swearing by religion against religion.'



Bastard. Now, by my life, this day grows wondrous hot.

Act III. Scene II.

Against an oath : the truth thou art unsure
To swear, swears only not to be forsworn ;³⁶
Else, what a mockery should it be to swear !
But thou dost swear only to keep what thou dost swear ;
And most forsworn ; to keep what thou dost swear.
Therefore, thy later vows, against thy first,
Is in thyself rebellion to thyself ;
And better conquest never canst thou make
Than arm thy constant and thy nobler parts
Against these giddy loose suggestions :
Upon which better part our prayers come in,

36. *The truth thou art unsure to swear, swears only not to be forsworn.* This appears to mean—'The truth thou art hesitating to abide by, swears itself not to be forsworn.' The difficulty and obscurity in this speech chiefly arise from the expressions "swear" and "swear'st" being equally used for what has been sworn at different times ; or, in other words, "thy later vows" and "thy first : " but the very confusion thus produced in the line of argument has characteristic effect.

If thou vouchsafe them ;³⁷ but if not, then know
The peril of our curses light on thee,³⁸
So heavy, as thou shalt not shake them off,
But in despair die under their black weight.

Aust. Rebellion, flat rebellion !

Bast. Will 't not be ?
Will not a calf's-skin stop that mouth of thine ?

Lew. Father, to arms !

Blanch. Upon thy wedding-day ?
Against the blood that thou hast married ?

37. *If thou vouchsafe them.* Shakespeare sometimes uses the verb "vouchsafe" elliptically, to express 'vouchsafe to accept,' or 'vouchsafe acceptance of;' and here he makes it imply 'vouchsafe to accept on the conditions stated.'

38. *The peril of our curses light on thee.* Instance of the false grammatical concord then permitted—a verb in the plural, though governed by a noun in the singular, when the verb is immediately preceded by a noun ending with *s*. See Note 62, Act i., "Tempest."

What! shall our feast be kept with slaughter'd men?

Shall braying trumpets and loud churlish drums,—
Clamours of hell,—be measures to our pomp?

Oh, husband, hear me!—ah, alack, how new
Is husband in my mouth!—even for that name,
Which till this time my tongue did ne'er pronounce,

Upon my knee I beg, go not to arms
Against mine uncle.

Const. Oh, upon my knee,
Made hard with kneeling, I do pray to thee,
Thou virtuous Dauphin, alter not the doom
Forethought by Heaven.

Blanch. Now shall I see thy love: what motive
may

Be stronger with thee than the name of wife?

Const. That which upholdeth him that thee
upholds,

His honour:—Oh, thine honour, Lewis, thine
honour!

Lew. I muse your majesty doth seem so
cold,³⁹

When such profound respects⁴⁰ do pull you on.

Pand. I will denounce a curse upon his head.

K. Phi. Thou shalt not need.—England, I will
fall from thee.

Const. Oh, fair return of banish'd majesty!

Eli. Oh, foul revolt of French inconstancy!

K. John. France, thou shalt rue this hour within
this hour.

Bast. Old Time the clock-setter, that bald
sexton Time,

Is it as he will? well, then, France shall rue.

Blanch. The sun's o'ercast with blood: fair day,
adieu!

Which is the side that I must go withal?

I am with both: each army hath a hand;

And in their rage, I having hold of both,

They whirl asunder and dismember me.

Husband, I cannot pray that thou mayst win;

Uncle, I needs must pray that thou mayst lose;

Father, I may not wish the fortune thine;

Grandam, I will not wish thy wishes thrive:

39. *I muse your majesty, &c.* "Muse" is sometimes, as here, used for 'wonder.' See Note 155, Act ii., "All's Well."

40. *Respects.* Here, and elsewhere, used for 'motives,' 'incentives,' 'originating causes of action.' See Note 156, Act ii., "All's Well."

41. *Puissance.* French; 'power.' Here used for military powers, forces.

42. *Nothing can allay.* Capell proposed to print "allay" thus—"allay't;" but the present passage appears to us to afford a similar instance to those we pointed out in Note 45, Act v., "Midsummer Night's Dream," and Note 68, Act iii., "Merchant of Venice," where 'it,' or 't' is understood in the sentence.

43. *Some airy devil hovers, &c.* It was supposed by Theobald and Warburton that 'firy' should be read here instead of "airy;" but works by the demonologists suffice to show that

Whoever wins, on that side shall I lose;
Assurèd loss before the match be play'd.

Lew. Lady, with me; with me thy fortune
lies.

Blanch. There where my fortune lives, there
my life dies.

K. John. Cousin, go draw our puissance⁴¹
together.— [Exit Bastard

France, I am burn'd up with inflaming wrath;

A rage whose heat hath this condition,

That nothing can allay,⁴² nothing but blood,—

The blood, and dearest-valu'd blood of France.

K. Phi. Thy rage shall burn thee up, and thou
shalt turn

To ashes, ere our blood shall quench that fire:

Look to thyself, thou art in jeopardy.

K. John. No more than he that threatens.—To
arms let's hie!

[*Exeunt, severally, the English and French
Kings, &c.*

SCENE II.—FRANCE. *Plains near Angiers.*

Alarums, Excursions. Enter the Bastard, with
AUSTRIA'S head.

Bast. Now, by my life, this day grows wondrous
hot;

Some airy devil hovers in the sky,⁴³

And pours down mischief.—Austria's head, lie
there,⁴⁴

While Philip breathes.

Enter King JOHN, ARTHUR, and HUBERT.

K. John. Hubert, keep this boy.—Philip, make
up:⁴⁵

My mother is assailed in our tent,

And ta'en, I fear.

Bast. My lord, I rescu'd her;

Her highness is in safety, fear you not:

But on, my liege; for very little pains

Will bring this labour to a happy end. [*Exeunt.*

"airy" was the proper word here, and a passage from Burton's "Anatomic of Melancholie" confirms the point:—"Aerial spirits or devils, such as keep quarter most part in the *aire*, cause many tempests, thunder and lightnings, teare oakes, *fire* steeples, houses, strike men and beasts, make it raine stones, &c. These can corrupt the *aire*, and cause plagues, sicknesses, storms, shipwrecks, *fires*, inundations, &c."

44. *Austria's head, lie there.* Shakespeare follows the old play, in making this son of Richard Cœur-de-Lion kill the Duke of Austria in revenge for his father's death. See Note 21, Act iii.

45. *Philip, make up.* It has been objected that the king, who has knighted him by the title of Sir Richard, calls him "Philip;" but we see that he himself has just used the old familiar name, when he says, "while *Philip* breathes;" and the effect produced in both cases is most natural.

SCENE III.—*The Same.*

Alarums, Excursions, Retreat. Enter King JOHN, ELINOR, ARTHUR, the Bastard, HUBERT, and Lords.

K. John. [To ELINOR.] So shall it be; your grace shall stay behind,
So strongly guarded.—[To ARTHUR.] Cousin,⁴⁶
look not sad :

Thy grandam loves thee; and thy uncle will
As dear be to thee as thy father was.

Arth. Oh, this will make my mother die with grief!

K. John. [To the Bastard.] Cousin, away for England; haste before:

And, ere our coming, see thou shake the bags
Of hoarding abbots; imprison'd angels⁴⁷
Set at liberty: the fat ribs of peace
Must by the hungry now be fed upon:
Use our commission in his utmost force.⁴⁸

Bast. Bell, book, and candle⁴⁹ shall not drive me back,

When gold and silver beck me to come on.
I leave your highness.—Grandam, I will pray
(If ever I remember to be holy)

For your fair safety; so, I kiss your hand.

Eli. Farewell, gentle cousin.

K. John. Coz, farewell.

[Exit Bastard.]

Eli. Come hither, little kinsman; hark, a word.

[She takes ARTHUR aside.]

K. John. Come hither, Hubert. Oh, my gentle Hubert,

We owe thee much! within this wall of flesh
There is a soul counts thee her creditor,
And with advantage means to pay thy love:
And, my good friend, thy voluntary oath
Lives in this bosom, dearly cherish'd.
Give me thy hand. I had a thing to say,—

But I will fit it with some better time.⁵⁰

By heaven, Hubert, I am almost asham'd
To say what good respect I have of thee.

Hub. I am much bounden to your majesty.

K. John. Good friend, thou hast no cause to say so yet:

But thou shalt have; and creep time ne'er so slow,
Yet it shall come for me to do thee good.

I had a thing to say,—but let it go:

The sun is in the heaven, and the proud day,
Attended with the pleasures of the world,
Is all too wanton and too full of gawds⁵¹

To give me audience:—if the midnight bell
Did, with his iron tongue and brazen mouth.

Sound one into the drowsy ear of night;⁵²
If this same were a churchyard where we stand,
And thou possess'd with a thousand wrongs;

Or if that surly spirit, melancholy,
Had bak'd thy blood, and made it heavy, thick

(Which else runs tickling⁵³ up and down the veins,
Making that idiot, laughter, keep men's eyes,⁵⁴

And strain their cheeks to idle merriment,
A passion hateful to my purposes);

Or if that thou couldst see me without eyes,
Hear me without thine ears, and make reply

Without a tongue, using conceit⁵⁵ alone,
Without eyes, ears, and harmful sound of words;

Then, in despite of brooded⁵⁶ watchful day,
I would into thy bosom pour my thoughts:

But, ah! I will not:—yet I love thee well;

And, by my troth, I think thou lov'st me well.

Hub. So well, that what you bid me undertake,
Though that my death were adjunct to my act,
By Heaven, I would do it.

K. John. Do not I know thou wouldst?

Good Hubert, Hubert, Hubert, throw thine eye
On yond' young boy:⁵⁷ I'll tell thee what, my friend,

46. *Cousin.* Used as generally for a term of address to a relation as 'kinsman.'

47. *Angels.* The gold coin of that name. See Note 88, Act ii.

48. *In his utmost force.* "His" used for 'its.'

49. *Bell, book, and candle.* The term popularly given to excommunication; because in the form of ceremonial used on the occasion of solemnly excommunicating, a bell was tolled, a book of appointed offices was read, and three candles were successively extinguished.

50. *Some better time.* The Folio prints 'tune' for "time" (Pope's correction); and though 'tune' and "time" were sometimes used the one for the other formerly, yet in the present passage the farther context seems to show that "time" was the word here intended.

51. *Gawds.* Gawdy shows; garish things.

52. *Sound one into the drowsy ear of night.* In the Folio this line appears—'Sound on into the drowsie race of night.' "One" was often formerly both spelt and sounded 'on' (see Note 1, Act ii., "Two Gentlemen of Verona"); "into" was sometimes used for 'unto' (see Note 19, Act v., "Twelfth Night"); and the old spelling of "eare" may very easily have been mistaken by the Folio printer for 'race.' There is some-

thing so contradictory in the words 'drowsy race,' that we cannot believe them to be right; whereas Shakespeare farther on in this play has the very expression—"vexing the dull ear of a drowsy man;" in which passage, moreover, the Folio prints "ear" with a final e, 'eare.'

53. *Tickling.* It has been proposed to change this to 'tingling;' but the substitution of any other word for the original would deprive the passage of the connection between "tickling" and "laughter," which was evidently meant by the poet.

54. *Keep men's eyes.* Shakespeare sometimes uses "keep" in the sense of 'occupy,' 'dwell in;' and sometimes in the sense of 'fasten,' 'close,' or 'shut.' In the present passage he employs "keep" to express these meanings combinedly; laughter dwelling in men's eyes, and causing them to close, or half-shut.

55. *Conceit.* Here used for 'conception,' 'comprehension,' 'power of understanding.'

56. *Brooded.* The passive form is here used in an active sense, "brooded" for 'brooding;' meaning vigilant as a bird sitting on brood, or abroad.

57. *Hubert, Hubert, Hubert, throw, &c.* In Note 15, Act i., "Winter's Tale," we adverted to Shakespeare's poetical use of an iterated word. In the present play he has more than once employed triple iteration of a word; and each time with super-



King John. Good Hubert, Hubert, Hubert, throw thine eye
On yond' young boy.

A. I. III. Scene III

PEARSON & CO.

He is a very serpent in my way;
And wheresoe'er this foot of mine doth tread,
He lies before me:—dost thou understand me?
Thou art his keeper.

Hub. And I'll keep him so,
That he shall not offend your majesty.

K. John. Death.

Hub. My lord?

K. John. A grave.

Hub. He shall not live.

K. John. Enough.

I could be merry now. Hubert, I love thee;
Well, I'll not say what I intend for thee:

Remember.—Madam, fare you well:

I'll send those powers o'er to your majesty.

Eli. My blessing go with thee!

K. John. For England, cousin, go:
Hubert shall be your man, attend on you
With all true duty.⁵³—On towards Calais, ho!

[*Exeunt.*]

SCENE IV.—FRANCE. *The French King's Tent.*

Enter King PHILIP, LEWIS, PANDULPH, and Attendants.

K. Phi. So, by a roaring tempest on the flood,
A whole armado⁵⁹ of convicted⁶⁰ sail
Is scatter'd and disjoin'd from fellowship.

Pand. Courage and comfort! all shall yet go well.

K. Phi. What can go well, when we have run so ill?

Are we not beaten? Is not Angiers lost?
Arthur ta'en prisoner? divers dear friends slain?
And bloody England into England gone,
O'erbearing interruption, spite of France?

Lew. What he hath won, that he hath fortified:
So hot a speed with such advice⁶¹ dispos'd,
Such temperate order in so fierce a cause,⁶²

Doth want example: who hath read, or heard
Of any kindred action like to this?

K. Phi. Well could I bear that England had this praise,

So we could find some pattern of our shame.—
Look, who comes here! a grave unto a soul;
Holding th' eternal spirit, against her will,
In the vile prison of afflicted breath.⁶³

Enter CONSTANCE.

I pr'ythee, lady, go away with me.

Const. Lo, now! now see the issue of your peace!

K. Phi. Patience, good lady! comfort, gentle Constance!

Const. No, I defy⁶⁴ all counsel, all redress,
But that which ends all counsel, true redress,
Death, death:—Oh, amiable lovely death!
Thou odoriferous stench! sound rottenness!
Arise forth from the couch of lasting night,
Thou hate and terror to prosperity,
And I will kiss thy detestable bones;
And put my eyeballs in thy vaulty brows;
And ring these fingers with thy household worms;
And stop this gap of breath⁶⁵ with fulsome dust,
And be a carrion monster like thyself:
Come, grin on me; and I will think thou smil'st,
And buss thee as thy wife! Misery's love,
Oh, come to me!

K. Phi. Oh, fair affliction, peace!

Const. No, no, I will not, having breath to cry;—

Oh, that my tongue were in the thunder's mouth!
Then with a passion would I shake the world;
And rouse from sleep that fell anatomy⁶⁶
Which cannot hear a lady's feeble voice,
Which scorns a modern⁶⁷ invocation.

Pand. Lady, you utter madness, and not sorrow.

Const. Thou art not holy⁶⁸ to belie me so:
I am not mad: this hair I tear is mine;
My name is Constance; I was Geoffrey's wife;

excellent effect. In the present passage, how the impression of murderous eagerness, and urgency is horribly conveyed by the reiterated name, gasped forth with a mixture of stealth and vehemence; half mean dread, half bloodthirsty incitement!

58. *Shall be your man, attend on you, &c.* Here the editor of the third Folio inserted 'to' before "attend;" but Shakespeare occasionally has this kind of construction, where the verb in the first clause of the sentence is understood as repeated in the second. Thus we must understand 'and shall' before "attend."

59. *Armado.* Spanish; armada, a fleet. See Note 33, Act iii., "Comedy of Errors."

60. *Convicted.* Here, the word "convicted" has been altered to 'convented,' 'connected,' 'collected,' &c., by some editors; by others, who retain it, explained to mean 'overpowered,' 'defeated,' 'vanquished,' in which sense it was sometimes used, as was "convinced." We have an impression that "convicted" may be used here by Shakespeare to express 'condemned,' 'doomed to perdition.'

61. *Advice.* 'Consideration,' 'discretion.' See Note 29, Act iii., "All's Well."

62. *So fierce a cause.* "Cause" has been altered by Warburton and others to 'course' here; but Shakespeare uses the word "cause" peculiarly; and care should be taken rather to ascertain the sense in which he employs epithets, than to find some substitution for them. Shakespeare elsewhere uses "fierce" for 'rash,' 'hasty,' 'sudden,' 'precipitate;' and he uses "cause" to signify 'an impelled action,' 'a motived procedure;' and here we think "so fierce a cause" means 'a proceeding so brilliantly and rapidly effected.'

63. *The vile prison of afflicted breath.* Her corporeal frame, which is but the prison to her distressful breath.

64. *Defy.* Used here and elsewhere for 'refuse,' 'reject,' 'renounce.'

65. *This gap of breath.* Her mouth.

66. *That fell anatomy.* "Fell" means 'cruel,' 'barbarous,' 'tyrannous,' 'grim;' and "anatomy" is used for 'skeleton.'

67. *Modern.* Here used for 'common,' 'ordinary,' 'usual.' See Note 17, Act v.

68. *Thou art not holy.* The first Folio omits "not;" which was supplied in the fourth Folio.

Young Arthur is my son, and he is lost:
I am not mad;—I would to Heaven I were!
For then 'tis like I should forget myself:
Oh, if I could, what grief should I forget!—
Preach some philosophy to make me mad,
And thou shalt be canónis'd, cardinal;
For, being not mad, but sensible of grief,
My reasonable part produces reason
How I may be deliver'd of these woes,
And teaches me to kill or hang myself:
If I were mad, I should forget my son,
Or madly think a babe of clouts were he:
I am not mad; too well, too well I feel
The different plague of each calamity.

K. Phi. Bind up those tresses.—Oh, what love

I note

In the fair multitude of those her hairs!
Where but by chance a silver drop hath fallen,
Even to that drop ten thousand wiry friends⁶⁹
Do glue themselves in sociable grief;
Like true, inseparable, faithful loves,
Sticking together in calamity.

Const. To England, if you will.⁷⁰

K. Phi. Bind up your hairs.

Const. Yes, that I will; and wherefore will I
do it?

I tore them from their bonds, and cried aloud,
"Oh, that these hands could so redeem my son,
As they have given these hairs their liberty!"
But now I envy at their liberty,
And will again commit them to their bonds,
Because my poor child is a prisoner.—
And, father cardinal, I have heard you say
That we shall see and know our friends in heaven:
If that be true, I shall see my boy again;
For since the birth of Cain, the first male child,
To him that did but yesterday suspire,⁷¹
There was not such a gracious⁷² creature born.
But now will canker sorrow⁷³ eat my bud,
And chase the native beauty from his cheek,
And he will look as hollow as a ghost,
As dim and meagre as an ague's fit;
And so he'll die; and, rising so again,
When I shall meet him in the court of heaven

I shall not know him: therefore never, never
Must I behold my pretty Arthur more.

Pand. You hold too heinous a respect of grief.

Const. He talks to me that never had a son.

K. Phi. You are as fond of grief as of your
child.

Const. Grief fills the room up of my absent
child,

Lies in his bed, walks up and down with me,
Puts on his pretty looks, repeats his words,
Remembers me of all his gracious parts,
Stuffs out his vacant garments with his form;
Then have I reason to be fond of grief.
Fare you well: had you such a loss as I,
I could give better comfort than you do.—

[*Tearing off her head-dress.*]

I will not keep this form upon my head,

When there is such disorder in my wit.

O Lord! my boy, my Arthur, my fair son!

My life, my joy, my food, my all the world!

My widow-comfort and my sorrows' cure! [*Exit.*]

K. Phi. I fear some outrage, and I'll follow her.

[*Exit.*]

Lew. There's nothing in this world can make
me joy:

Life is as tedious as a twice-told tale

Vexing the dull ear of a drowsy man;

And bitter shame hath spoil'd the sweet world's
taste,⁷⁴

That it yields naught but shame and bitterness.

Pand. Before the curing of a strong disease,

Even in the instant of repair and health,

The fit is strongest; evils that take leave,

On their departure most of all show evil.

What have you lost by losing of this day?

Lew. All days of glory, joy, and happiness.

Pand. If you had won it, certainly you had.

No, no; when Fortune means to men most good,

She looks upon them with a threatening eye.

'Tis strange to think how much King John hath
lost

In this which he accounts so clearly won:

Are not you griev'd that Arthur is his prisoner?

Lew. As heartily as he is glad he hath him.

69. *Friends*, Misprinted 'fiends' in the first Folio.

70. *To England, if you will.* The signification of this speech has been variously explained. To our minds, it is one of those incoherent but wandringly-connected speeches which persons in Constance's condition of mind (and even people who are only absent of mind) will frequently make. To our thinking, these words of hers are in fact a reply to what King Philip says on her entrance—"I prythee, lady, go away with me." At the time of their utterance, her thoughts are too much engrossed to notice them; but afterwards—with that curious operation of the memory's ear which gives the echo of a speech addressed to an absent-minded person many minutes subsequent to its sound—they recur to her, and she answers them with apparent irrelevancy. This seems to be indicated by King Philip's repeating his former words by way of rejoinder—"Bind up your hairs;" as if he

would recall her to the point now at issue. It appears to us that this interpretation of her speech adds another point of characteristic delineation to the many admirable touches with which the poet has drawn a mind bordering on frenzy in this powerfully affecting scene.

71. *Did but yesterday suspire.* "But" is here used in the sense of 'only'; and "suspire" means 'breathe,' 'draw breath.'

72. *Gracious.* This word, as Shakespeare uses it, combines the idea of beauty with those of grace and benignity.

73. *Canker sorrow.* A figurative allusion to the noxious creature that infests blossoms, and destroys their choicest buds. See Note 7, Act i., "Two Gentlemen of Verona."

74. *Sweet world's taste.* The Folio prints 'words' for 'world's;' Pope's correction.

Pand. Your mind is all as youthful as your blood.
Now hear me speak with a prophetic spirit;
For even the breath of what I mean to speak
Shall blow each dust, each straw, each little rub,
Out of the path which shall directly lead
Thy foot to England's throne; and therefore mark.
John hath seiz'd Arthur; and it cannot be,
That, whiles warm life plays in that infant's veins,
The misplac'd John should entertain an hour,
One minute, nay, one quiet breath of rest.
A sceptre snatch'd with an unruly hand
Must be as boisterously maintain'd as gain'd;
And he that stands upon a slippery place,
Makes nice of no vile hold to stay him up;
That John may stand, then Arthur needs must fall;
So be it, for it cannot be but so.

Lew. But what shall I gain by young Arthur's fall?

Pand. You, in the right of Lady Blanch your wife,
May then make all the claim that Arthur did.

Lew. And lose it, life and all, as Arthur did.

Pand. How green you are, and fresh in this old world!
John lays you plots;⁷⁵ the times conspire with you;
For he that steeps his safety in true blood,
Shall find but bloody safety and untrue.
This act, so evilly born,⁷⁶ shall cool the hearts
Of all his people, and freeze up their zeal,
That none so small advantage shall step forth
To check his reign, but they will cherish it;
No natural exhalation in the sky,

No scope of Nature,⁷⁷ no distemper'd day,
No common wind, no custom'd event,
But they will pluck away his natural cause,
And call them meteors, prodigies, and signs,
Abortives, présages, and tongues of heaven,
Plainly denouncing vengeance upon John.

Lew. May be, he will not touch young Arthur's life,

But hold himself safe in his prisonment.

Pand. Oh, sir, when he shall hear of your approach,

If that young Arthur be not gone already,
Even at that news he dies; and then the hearts
Of all his people shall revolt from him,
And kiss the lips of unacquainted change;
And pick strong matter of revolt and wrath
Out of the bloody fingers' ends of John.

Methinks I see this hurly⁷⁸ all on foot:

And, oh, what better matter breeds for you
Than I have nam'd!—The bastard Falconbridge

Is now in England, ransacking the church,
Offending charity: if but a dozen French

Were there in arms, they would be as a call⁷⁹

To train ten thousand English to their side;

Or, as a little snow, tumbled about,

Anon becomes a mountain. Oh, noble Dauphin,

Go with me to the king:—'tis wonderful

What may be wrought out of their discontent,

Now that their souls are topful of offence:

For England go:—I will whet on the king.

Lew. Strong reasons make strange actions:⁸⁰
let us go:

If you say ay, the king will not say no. [*Exeunt.*]

ACT IV.

SCENE I.—NORTHAMPTON.¹ *A Room in the Castle.*

Enter HUBERT and two Attendants.

Hub. Heat me these irons hot; and look thou stand

75. *John lays you plots.* The "you" in this phrase is used idiomatically, as "me" is in the phrase explained in Note 33, Act ii., "Merchant of Venice." "You" stands elliptically for 'for you.'

76. *So evilly born.* In the Folio "born" is spelt 'borne;' which may be right, as signifying 'so evilly conducted;' but which is more probably merely the old orthography of "born."

77. *No scope of Nature.* "Scope" was altered by Pope to 'scape,' as signifying 'monstrous birth.' But the passage distinctly enumerates natural events, occurrences in the ordinary course of nature, which will be converted by popular prejudice into "prodigies," &c.; therefore we believe that the original word "scope," as signifying 'free course of operation,' 'usual purpose,' 'appointed agency,' 'ordained intent,' is right.

78. *Hurly.* 'Tumult,' 'commotion,' 'uproar' See Note 40, Act iv., "Taming of the Shrew."

79. *A call.* An allusion to the 'bird-call,' or small pipe, by which birds are decoyed; and to the 'call-bird,' or tame bird,

Within the arras:² when I strike my foot
Upon the bosom of the ground, rush forth,
And bind the boy, which you shall find with me,

used in luring wild ones into the snare. There is also reference to the 'trumpet-call' which assembles troops.

80. *Strong reasons make strange actions.* "Strange" was altered to 'strong' by the editor of the second Folio: but Shakespeare uses "strange" to express 'unusual,' 'anomalous,' 'out of the natural course' (see Note 7, Act v., "Midsummer Night's Dream"); and therefore it is likely to be his word here.

1. *Northampton.* This has generally been assigned as the locality of the stage direction to this scene; because, in the first scene of the play, there is mention of "Northamptonshire," and "Northampton" was known to have been occasionally the royal residence in the time of King John. History records Valaise to have been the place of Arthur's imprisonment, and Rouen to have been that of his death.

2. *Within the arras.* In the space between the walls and the arras-hangings. See Note 27, Act iii., "Merry Wives."

Fast to the chair : be heedful : hence, and watch.

First Attend. I hope your warrant will bear out the deed.

Hub. Uncleanly scruples! fear not you: look to 't. [*Exeunt Attendants.*]

Young lad, come forth; I have to say with you.

Enter ARTHUR.

Arth. Good morrow, Hubert.

Hub. Good morrow, little prince.

Arth. As little prince (having so great a title To be more prince³) as may be.—You are sad.

Hub. Indeed, I have been merrier.

Arth. Mercy on me!

Methinks nobody should be sad but I :

Yet, I remember, when I was in France,
Young gentlemen would be as sad as night,
Only for wantonness.⁴ By my christendom,⁵
So I were out of prison, and kept sheep,
I should be as merry as the day is long ;

And so I would be here, but that I doubt
My uncle practises⁶ more harm to me :
He is afraid of me, and I of him :

Is it my fault that I was Geoffrey's son ?

No, indeed, is 't not ; and I would to Heaven

I were your son, so you would love me, Hubert.

Hub. [*Aside.*] If I talk to him, with his innocent prate

He will awake my mercy, which lies dead :
Therefore I will be sudden and despatch.

Arth. Are you sick, Hubert? you look pale to-day :

In sooth, I would you were a little sick,
That I might sit all night and watch with you :
I warrant I love you more than you do me.

Hub. [*Aside.*] His words do take possession of my bosom.—

Read here, young Arthur. [*Showing a paper.*]

[*Aside.*] How now, foolish rhecun!⁷
Turning spiteous torture⁸ out of door!

I must be brief, lest resolution drop
Out at mine eyes in tender womanish tears.—

Can you not read it? is it not fair writ?

Arth. Too fairly, Hubert, for so foul effect :
Must you with hot irons burn out both mine eyes?

Hub. Young boy, I must.

Arth. And will you?

Hub. And I will.

Arth. Have you the heart? When your head did but ache,

I knit my handkerchief⁹ about your brows
(The best I had, a princess wrought it me),
And I did never ask it you again ;
And with my hand at midnight held your head ;
And like the watchful minutes to the hour,
Still and anon cheer'd up the heavy time,
Saying, "What lack you?" and, "Where lies your grief?"

Or, "What good love may I perform for you?"

Many a poor man's son would have lain still,
And ne'er have spoke a loving word to you ;
But you at your sick service had a prince.
Nay, you may think my love was crafty love,
And call it cunning :—do, an if you will :
If Heaven be pleas'd that you must use me ill,
Why, then you must.—Will you put out mine eyes?

These eyes that never did, nor never shall
So much as frown on you?

Hub. I have sworn to do it ;
And with hot irons must I burn them out.

Arth. Ah! none but in this iron age would do it!
The iron of itself, though heat¹⁰ red-hot,
Approaching near these eyes, would drink my tears,
And quench this fiery indignation,¹¹
Even in the matter of mine innocence ;
Nay, after that, consume away in rust,
But for containing fire to harm mine eye.

Are you more stubborn-hard than hammer'd iron?
And if an angel should have come to me,
And told me Hubert should put out mine eyes,
I would not have believ'd him,—no tongue but
Hubert's.

Hub. [*Stamps.*] Come forth.

Re-enter Attendants, with cord, irons, &c.

Do as I bid you do.

Arth. Oh, save me, Hubert, save me! my eyes are out

Even with the fierce looks of these bloody men.

Hub. Give me the iron, I say, and bind him here.

Arth. Alas! what need you be so boisterous-rough?

I will not struggle, I will stand stone-still.

3. *To be more prince.* "More" is here used for 'greater.' See Note 7, Act ii.

4. *As sad as night, only for wantonness.* This satirises a modish affectation of the time, when to assume melancholy was a courtly fashion, and was esteemed an exclusively courtly privilege.

5. *By my christendom.* 'By my christening, or baptis'm.' See Note 26, Act i., "All's Well."

6. *Practises.* Contrives, devises, plots.

7. *Rhecun.* Tearful moisture in the eyes.

8. *Torture.* Here used elliptically for 'purpose to torture,' 'intention of torturing.'

9. *Handkerchief.* This word is spelt "handkercher" here in the Folio; and the two forms of the word were then in use. But as the Folio gives the other form, "handkerchiefe," in the play of Othello, we think it better not to preserve a spelling which now has the effect of a vulgarism, and therefore injures the beauty of a lovely passage.

10. *Heat.* An old form of 'heated.'

11. *Quench this fiery indignation.* Most editors change the Folio word, "this," to 'his;' but the original word appears to us to be more correct, because 'his' would refer to "iron," whereas "this fiery indignation" means the red heat of the iron.



Arthur. Nay, hear me, Hubert!—Drive these men away,
And I will sit as quiet as a lamb.

Act IV. Scene I.

L. LINCOLN

For Heaven's sake, Hubert, let me not be bound!
Nay, hear me, Hubert!—drive these men away,
And I will sit as quiet as a lamb;
I will not stir, nor wince, nor speak a word,
Nor look upon the iron angrily:
Thrust but these men away, and I'll forgive you,
Whatever torment you do put me to.

Hub. Go, stand within; let me alone with him.

First Attend. I am best pleas'd to be from such a deed. *[Exeunt Attendants.]*

Arth. Alas! I then have chid away my friend:
He hath a stern look, but a gentle heart:—
Let him come back, that his compassion may
Give life to yours.

Hub. Come, boy, prepare yourself.

Arth. Is there no remedy?

Hub. None, but to lose your eyes.

Arth. O Heaven!—that there were but a mote
in yours,
A grain, a dust, a gnat,¹² a wandering hair,
Any annoyance in that precious sense!
Then, feeling what small things are boisterous¹³
there,
Your vile intent must needs seem horrible.

Hub. Is this your promise? go to, hold your tongue.

Arth. Hubert, the utterance of a brace of tongues
Must needs want pleading for a pair of eyes;
Let me not hold my tongue,—let me not, Hubert;
Or, Hubert, if you will, cut out my tongue,
So I may keep mine eyes: oh, spare mine eyes,
Though to no use but still to look on you!—
Lo, by my troth, the instrument is cold,
And would not harm me.

Hub. I can heat it, boy.

Arth. No, in good sooth; the fire is dead with grief,
Being create for comfort, to be used
In undeserv'd extremes: see else yourself;
There is no malice in this burning coal;
The breath of heaven hath blown his spirit out,
And strew'd repentant ashes on his head.

Hub. But with my breath I can revive it, boy.

Arth. And if you do, you will but make it blush,
And glow with shame of your proceedings, Hubert:
Nay, it, perchance, will sparkle in your eyes;
And, like a dog that is compell'd to fight,
Snatch at his master that doth tarre him on.¹⁴

12. *A gnat.* See Note 87, Act iv., "Love's Labour's Lost."

13. *Boisterous.* Here, and elsewhere, used by Shakespeare to express 'rough,' 'fierce,' 'pain-giving.'

14. *Tarre him on.* 'Urge him on,' 'incite him on.' The word was probably coined from the sound 'arre,' used in setting on dogs to fight with each other, or to attack anything.

15. *Owes.* Owns, possesses.

16. *Doggèd.* Inasmuch as the attendant men have shown

All things that you should use to do me wrong,
Deny their office: only you do lack
That mercy which fierce fire and iron extends,
Creatures of note for mercy-lacking uses.

Hub. Well, see to live; I will not touch thine eyes

For all the treasure that thine uncle owes;¹⁵
Yet an I sworn, and I did purpose, boy,
With this same very iron to burn them out.

Arth. Oh, now you look like Hubert! all this while

You were disguis'd.

Hub. Peace; no more. Adieu.

Your uncle must not know but you are dead;
I'll fill these doggèd¹⁶ spies with false reports:
And, pretty child, sleep doubtless and secure,
That Hubert, for the wealth of all the world,
Will not offend thee.

Arth. O Heaven! I thank you, Hubert.

Hub. Silence; no more: go closely¹⁷ in with me:
Much danger do I undergo for thee. *[Exeunt.]*

SCENE II.—NORTHAMPTON. *A Room of State in the Palace.*

Enter King JOHN, crowned; PEMBROKE, SALISBURY, and other Lords. The King takes his State.

K. John. Here once again we sit, once again crown'd,

And look'd upon, I hope, with cheerful eyes.

Pem. This "once again," but that your highness pleas'd,

Was once superfluous: you were crown'd before,
And that high royalty was ne'er pluck'd off;
The faiths of men ne'er stain'd with revolt;
Fresh expectation troubled not the land
With any long'd-for change, or better state.

Sal. Therefore, to be possess'd with double pomp,

To guard a title¹⁸ that was rich before,

To gild refin'd gold, to paint the lily,

To throw a perfume on the violet,

To smooth the ice, or add another hue

Unto the rainbow, or with taper-light

To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess.

Pem. But that your royal pleasure must be done,

themselves touched with pity, this word cannot bear its usual signification of 'morose,' 'gloomy,' 'brutal'; we rather think it is here used for 'doggèd' ('pursuantly watchful,' 'vigilant as hounds'), according to Shakespeare's mode of using a passive for an active form.

17. *Closely.* Here used for 'secretly,' 'privately.'

18. *To guard a title.* "Guard" is 'ornament.' See Note 44, Act i., "Much Ado."

This act is as an ancient tale new told ;
And in the last repeating troublesome,
Being urgèd at a time unseasonable.

Sal. In this, the antique and well-noted face
Of plain old form is much disfigurèd ;
And, like a shifted wind unto a sail,
It makes the course of thoughts to fetch about ;
Startles and frights consideration ;
Makes sound opinion sick, and truth suspected,
For putting on so new a fashion'd robe.

Pem. When workmen strive to do better than
well,

They do confound their skill in covetousness ;
And oftentimes excusing of a fault
Doth make the fault the worse by the excuse,—
As patches set upon a little breach,
Discredit more in hiding of the fault,
Than did the fault before it was so patch'd.

Sal. To this effect, before you were new-
crown'd,
We breath'd our counsel : but it pleas'd your
highness
To overbear it ; and we are all well pleas'd,
Since all and every part of what we would
Doth make a stand at what your highness will.

K. John. Some reasons of this double coronation
I have possess'd you with, and think them strong ;
And more, more strong (when lesser is my fear),¹⁹
I shall indue you with : meantime but ask
What you would have reform'd that is not well,
And well shall you perceive how willingly
I will both hear and grant you your requests.

Pem. Then I (as one that am the tongue of
these,
To sound the purposes of all their hearts),
Both for myself and them (but, chief of all,
Your safety, for the which myself and them
Bend their best studies),²⁰ heartily request
Th' enfranchisement of Arthur ; whose restraint
Doth move the murmuring lips of discontent
To break into this dangerous argument,—

If what in rest²¹ you have in right you hold,
Why, then, your fears²² (which, as they say, attend
The steps of wrong) should move you to mew up
Your tender kinsman, and to choke his days
With barbarous ignorance, and deny his youth
The rich advantage of good exercise ?
That the time's enemies may not have this
To grace occasions, let it be our suit
That you have bid us ask his liberty ;
Which for our goods we do no farther ask
Than whereupon our weal, on you depending,
Counts it your weal he have his liberty.

K. John. Let it be so ; I do commit his youth
To your direction.

Enter HUBERT.

Hubert, what news with you ?

[*Speaks apart with him.*]

Pem. This is the man should do the bloody
deed ;

He show'd his warrant to a friend of mine :
The image of a wicked heinous fault
Lives in his eye ; that close aspect of his²³
Doth show the mood of a much-troubled breast ;
And I do fearfully believe 'tis done,
What we so fear'd he had a charge to do.

Sal. The colour of the king doth come and go
Between his purpose and his conscience,²⁴
Like heralds 'twixt two dreadful battles set :²⁵
His passion is so ripe, it needs must break.

Pem. And when it breaks, I fear will issue
thence

The foul corruption of a sweet child's death.

K. John. We cannot hold mortality's strong
hand ;—

Good lords, although my will to give is living,
The suit which you demand is gone and dead ;
He tells us Arthur is deceas'd to-night.

Sal. Indeed, we fear'd his sickness was past cure.

Pem. Indeed, we heard how near his death he
was

19. (*When lesser is my fear.*) The Folio prints 'then' for 'when :.' Tyrwhitt's correction.

20. *Myself and them bend, &c.* Pope altered "them" to 'they' here ; but such grammatical licences were in Shakespeare's time allowable (see Note 22, Act i., "As You Like It") ; and, moreover, in the present passage "them" is probably given for the sake of the repetition of "myself and them" in the speech. These kind of repetitions are much used by Shakespeare, and very markedly so in the present play ; they give much energy to his style, and have peculiarly emphatic effect.

21. *In rest.* Here used for 'in possession ;' 'in virtue of your position :' 'by reason of the stand you have taken.' The expression is partly borrowed from the game of primero, where a player remains satisfied with the hand he holds, and partly from the mode of fixing pikes in rest. See Notes 30 and 31, Act iv., "Comedy of Errors."

22. *Why, then, your fears, &c.* There have been various alterations of this passage proposed : but we may either take it to be one of the instances of transposed construction that occa-

sionally occur in Shakespeare, or we may assume it to be elliptically expressed. In the former case, we must accept the passage to mean—'Why, then, should your fears move you to,' &c. ; or in the second, we must understand 'is it that' between "then" and "your fears."

23. *That close aspect of his.* "Close" is here used for 'reserved,' 'secret-looking.' See Note 17 of this Act.

24. *Between his purpose and his conscience.* Between his intention of having Arthur put to death and his conscientious dread of the deed.

25. *Set.* Theobald altered "set" to 'sent' in this passage ; but we take "set" to be used here in the sense of 'appointed.' It is worthy of notice, how in this speech, and in the beautiful one, commencing—

"Therefore to be possess'd with double pomp," &c.,

Salisbury maintains that characteristic refinement and poetry of diction which distinguish him in superiority of contrast with Pembroke. See Note 6, Act iii.

Before the child himself felt he was sick :
This must be answer'd either here or hence.

K. John. Why do you bend such solemn brows
on me ?

Think you I hear the shears of destiny ?
Have I commandment on the pulse of life ?

Sal. It is apparent foul-play ;²⁶ and 'tis shame
That greatness should so grossly offer it :
So thrive it in your game ! and so, farewell.

Pem. Stay yet, Lord Salisbury ; I'll go with thee,
And find th' inheritance of this poor child,
His little kingdom of a forc'd grave.
That blood which ow'd²⁷ the breadth of all this isle,
Three foot of it doth hold :—bad world the while !²⁸
This must not be thus borne : this will break out
To all our sorrows, and ere long I doubt.

[*Exeunt Lords.*]

K. John. They burn in indignation. I repent :
There is no sure foundation set on blood,
No certain life achiev'd by others' death.—

Enter a Messenger.

A fearful eye thou hast : where is that blood
That I have seen inhabit in those cheeks ?
So foul a sky clears not without a storm :
Pour down thy weather :—how goes all in France ?

Mess. From France to England.²⁹—Never such
a power

For any foreign preparation
Was levied in the body of a land.
The copy of your speed is learn'd by them ;
For when you should be told they do prepare,
The tidings come that they are all arriv'd.

K. John. Oh, where hath our intelligence been
drunk ?

Where hath it slept ? Where is my mother's care,³⁰
That such an army could be drawn in France,
And she not hear of it ?

Mess. My liege, her ear
Is stopp'd with dust ; the first of April died
Your noble mother ; and, as I hear, my lord,
The Lady Constance in a frenzy died
Three days before ; but this from rumour's tongue
I idly heard,—if true, or false, I know not.

K. John. Withhold thy speech, dreadful Occa-
sion !

26. *It is apparent foul-play.* Shakespeare here, and else-where, uses "apparent" for 'obvious,' 'evident,' 'plainly to be seen.'

27. *Ow'd.* 'Owned,' 'possessed.'

28. *Bad world the while!* An idiomatic exclamation, signifying—'A bad world now-a-days!' 'A bad world at this present time!' See Note 30, Act iii., "Winter's Tale."

29. *From France to England.* The messenger adopts the king's expression, "goes all," and implies it in his own speech: 'All goes now from France to England.'

30. *Where is my mother's care.* "Care" is printed in the Folio with a commencing letter so inaccurate in type, that it may be either *c* or *e*; and some editors have pointed out that 'care'

Oh, make a league with me, till I have pleas'd
My discontented peers!—what! mother dead!
How wildly, then, walks my estate in France!—
Under whose conduct came those powers of France,
That thou for truth giv'st out are landed here ?

Mess. Under the Dauphin.

K. John. Thou hast made me giddy
With these ill tidings.

Enter the BASTARD and PETER of Pomfret.

Now, what says the world
To your proceedings? do not seek to stuff
My head with more ill news, for it is full.

Bast. But if you be afraid to hear the worst,
Then let the worst, unheard, fall on your head.

K. John. Bear with me, cousin ; for I was
amaz'd³¹

Under the tide : but now I breathe again
Aloft the flood ; and can give audience
To any tongue, speak it of what it will.

Bast. How I have sped among the clergymen,
The sums I have collected shall express.

But as I travell'd hither through the land,
I find the people strangely fantasied ;
Possess'd with rumours, full of idle dreams,
Not knowing what they fear, but full of fear :
And here's a prophet,³² that I brought with me
From forth the streets of Pomfret, whom I found
With many hundreds treading on his heels ;
To whom he sung, in rude harsh-sounding rhymes,
That, ere the next Ascension-day at noon,
Your highness should deliver up your crown.

K. John. Thou idle dreamer, wherefore didst
thou so ?

Peter. Foreknowing that the truth will fall out
so.

K. John. Hubert, away with him ; imprison him ;
And on that day at noon, whereon he says
I shall yield up my crown, let him be hang'd.
Deliver him to safety ;³³ and return,
For I must use thee.—

[*Exit HUBERT with PETER.*]

Oh, my gentle cousin,
Hear'st thou the news abroad, who are arriv'd ?
Bast. The French, my lord ; men's mouths are
full of it :

or 'ear' agrees better with the context than "care;" nevertheless, we think that "care" accords better with the previous word 'intelligence,' while the messenger's word "ear" is sufficiently suggested by the king's words, "And she not *hear* of it?"

31. *Amaz'd.* Confused, bewildered, confounded. See Note 25, Act v., "Merry Wives."

32. *A prophet.* A hermit, named Peter, who was in great repute with the people for his prophecies ; and who, although his prediction that the king should forfeit his kingdom came true, yet was inhumanly dragged at the tails of horses, and hanged upon a gibbet.

33. *To safety.* 'Into safe keeping;' 'into custody.'

Besides, I met Lord Bigot, and Lord Salisbury
(With eyes as red as new-enkindled fire),
And others more, going to seek the grave
Of Arthur, who, they say, is kill'd to-night
On your suggestion.

K. John. Gentle kinsman, go,
And thrust thyself into their companies:
I have a way to win their loves again;
Bring them before me.

Bast. I will seek them out.

K. John. Nay, but make haste; the better foot
before.

Oh, let me have no subject enemies,
When adverse foreigners affright my towns
With dreadful pomp of stout invasion!
Be Mercury, set feathers to thy heels,
And fly like thought from them to me again.

Bast. The spirit of the time shall teach me
speed.

K. John. Spoke like a spritful noble gentleman.

[*Exit BASTARD.*]

Go after him; for he perhaps shall need
Some messenger betwixt me and the peers;
And be thou he.

Mess. With all my heart, my liege. [*Exit.*]

K. John. My mother dead!

Re-enter HUBERT.

Hub. My lord, they say five moons were seen
to-night;
Four fix'd; and the fifth did whirl about
The other four in wondrous motion.

K. John. Five moons!³⁴

Hub. Old men and beldams³⁵ in the streets
Do prophesy upon it dangerously:
Young Arthur's death is common in their mouths:
And when they talk of him, they shake their heads,
And whisper one another in the ear;
And he that speaks doth gripe the hearer's wrist;
Whilst he that hears makes fearful action,
With wrinkled brows, with nods, with rolling eyes.
I saw a smith stand with his hammer, thus,

The whilst his iron did on the anvil cool,
With open mouth swallowing a tailor's news;
Who, with his shears and measure in his hand,
Standing on slippers (which his nimble haste
Had fely thrust upon contrary feet),³⁶
Told of a many thousand warlike French
That were embattailèd and rank'd in Kent:
Another lean unwash'd artificer
Cuts off his tale, and talks of Arthur's death.

K. John. Why seek'st thou to possess me with
these fears?

Why urgest thou so oft young Arthur's death?
Thy hand hath murder'd him: I had a mighty
cause

To wish him dead, but thou hadst none to kill him.

Hub. No had,³⁷ my lord! why, did you not
provoke³⁸ me?

K. John. It is the curse of kings to be attended
By slaves, that take their humours for a warrant
To break within the bloody house of life;
And, on the winking of authority,
To understand a law; to know the meaning
Of dangerous majesty, when, perchance, it frowns
More upon humour than advis'd respect.³⁹

Hub. Here is your hand and seal for what I did.

K. John. Oh, when the last account 'twixt
heaven and earth

Is to be made, then shall this hand and seal
Witness against us to damnation!

How oft the sight of means to do ill deeds
Make ill deeds done!⁴⁰ Hadst not thou been by,
A fellow by the hand of nature mark'd,
Quoted,⁴¹ and sign'd, to do a deed of shame,
This murder had not come into my mind:
But, taking note of thy abhorr'd aspect,
Finding thee fit for bloody villany,
Apt, liable to be employ'd in danger,
I faintly broke with thee of Arthur's death;
And thou, to be endeared to a king,
Made it no conscience to destroy a prince,

Hub. My lord,—

K. John. Hadst thou but shook thy head,⁴² or
made a pause,

34. *Five moons!* There is mention of a similar phenomenon in Holinshed; and it is recorded in the old play whence Shakespeare derived his "King John."

35. *Beldams.* Used to express old, witchlike women. It came from the French *belle dame*, beautiful lady; but there is reason to suppose that *bel*, *beau*, or *belle*, had originally as much the meaning of 'high' or 'grand' as of 'beautiful,' 'fine,' or 'handsome,' because we had in English the term 'belsire' for 'grandsire,' and we may also mention that the French use *beau* and *belle* as adjuncts similar to our 'step' or 'in-law' to express such relationship as *beau-père*, *belle-mère*, for 'step-father,' 'mother-in-law.'

36. *Upon contrary feet.* A passage showing that pairs of shoes were formerly made for right and left feet respectively.

37. *No had.* "No had," "No does," "No did," and "No will," were idioms formerly in use; as many quotations from old writers have proved. They were, as in the present instance, employed in retort.

38. *Provoke.* Incite.

39. *More upon humour than advis'd respect.* 'More on account of captiousness and ill-temper, than from deliberate consideration or motive.'

40. *Make ill deeds done.* The Folio prints 'make deeds ill done;' and though there are examples of transposed construction in Shakespeare, yet the words "ill deeds" in the previous line, and the equivocal sense (of 'deeds unskillfully done') which would be the result of the Folio reading if retained, make it probable that that was a printer's error of transposition. The false grammatical concord between "sight" and "make" was then permissible. See Note 38, Act iii.

41. *Quoted.* Noted, observed. See Note 22, Act ii., "Two Gentlemen of Verona."

42. *Hadst thou but shook thy head.* "Shook" for 'shaken,' "spoke" for 'spoken,' "took" for 'taken,' &c., were frequent grammatical licences with Shakespeare and writers of his time.

When I spake darkly what I purposèd,
Or turn'd an eye of doubt upon my face,
As bid me tell my tale in express words,⁴³
Deep shame had struck me dumb, made me break
off,

And those thy fears might have wrought fears in
me :

But thou didst understand me by my signs,
And didst in signs again parley with sin ;⁴⁴
Yea, without stop, didst let thy heart consent,
And consequently thy rude hand to act
The deed, which both our tongues held vile to
nanc.—

Out of my sight, and never see me more !
My nobles leave me ; and my state is brav'd,⁴⁵
Even at my gates, with ranks of foreign powers :
Nay, in the body of this fleshly land,
This kingdom, this confine of blood and breath,
Hostility and civil tumult reigns
Between my conscience and my cousin's death.⁴⁶

Hub. Arm you against your other enemies,
I'll make a peace between your soul and you.
Young Arthur is alive : this hand of mine
Is yet a maiden and an innocent hand,
Not painted with the crimson spots of blood.
Within this bosom never enter'd yet
The dreadful motion of a murderous thought ;
And you have slander'd nature in my form,—
Which, howsoever rude exteriorly,
Is yet the cover of a fairer mind
Than to be butcher of an innocent child.

K. John. Doth Arthur live ? oh, haste thee to
the peers,
Throw this report on their incensèd rage,
And make them tame to their obedience !
Forgive the comment that my passion made
Upon thy feature ;⁴⁷ for my rage was blind,

And foul imaginary eyes of blood
Presented thee more hideous than thou art.
Oh, answer not ; but to my closet bring
The angry lords with all expedient⁴⁸ haste !
I conjure thee but slowly ; run more fast. [*Exeunt.*]

SCENE III.—NORTHAMPTON. *Before the Castle.*

Enter ARTHUR, on the walls.

Arth. The wall is high, and yet will I leap
down :—

Good ground, be pitiful, and hurt me not !
There's few, or none, do know me : if they did,
This ship-boy's semblance hath disguis'd me quite.
I am afraid ; and yet I'll venture it.
If I get down, and do not break my limbs,
I'll find a thousand shifts to get away ;
As good to die and go, as die and stay.

[*Leaps down.*]

Oh, me ! my uncle's spirit is in these stones :—
Heaven take my soul, and England keep my
bones ! [*Dies.*⁴⁹]

Enter PEMBROKE, SALISBURY, and BIGOT.

Sal. Lords, I will meet him at Saint Edmund's-
Bury :⁵⁰
It is our safety, and we must embrace
This gentle offer of the perilous time.

Pem. Who brought that letter from the car-
dinal ?

Sal. The Count Melun, a noble lord of France ;
Whose private⁵¹ with me, of the Dauphin's love,
Is much more general than these lines import.

Big. To-morrow morning let us meet him, then.

Sal. Or rather, then set forward ; for 'twill be
Two long days' journey, lords, or e'er we meet.⁵²

43. *As bid me tell, &c.* Here 'if to' must be understood between "As" and "bid." We have before pointed out the extremely elliptical use that Shakespeare makes of the word "as." See Notes 6 and 183, Act iv., and 50, Act v., "Winter's Tale."

44. *Parley with sin.* "Sin" here (spelt 'sinne' in the Folio) has been altered to 'sign ;' but "sin" accords perfectly with "the deed" mentioned three lines farther on in the context ; and there is just sufficient consonance between "sin" and "signs" to afford the kind of verbal play in iteration that Shakespeare loves to indulge in, and which he has so abundantly indulged in in this particular drama. See Note 20 of this Act.

45. *Brav'd.* 'Dared,' 'defied.' See Note 78, Act iv., "Taming of the Shrew."

46. *Between my conscience and my cousin's death.* This passage, and the one explained in Note 24 of this Act, serve to illustrate each other.

47. *Thy feature.* Here, as elsewhere, used to express 'general personal appearance,' 'aspect,' 'countenance.' See Note 23, Act ii., "Two Gentlemen of Verona."

48. *Expedient.* Sometimes used for 'expeditious.' See Note 9, Act ii. The expressions "incensèd rage" and "expedient haste," in this speech, serve to illustrate Shakespeare's use of emphatically doubled epithets. See Note 29, Act v., "All's Well."

49. *Dies.* Shakespeare has followed the old play in the way in which he has made the little prince meet his death. How he really died is not authentically known. History varies in its accounts ; and Holinshed records that "writers make sundry reports" concerning this point. "Some have written," says the old chronicler, "that as he assaid to have escaped out of prison, and, proving to clime over the walls of the castell, he fell into the river of Saine, and so was drowned. Other write, that through verie greefe and languor he pined awaie and died of natural sickness. But some affirme, that King John secretelic caused him to be murdered and made awaie, so as it is not thoroughly agreed upon, in what sort he finished his daies : but verelie King John was had in great suspicion, whether worthwhile or not, the Lord knoweth."

50. *I will meet him at, &c.* The "him" in this speech (referring to the unnamed Dauphin) is precisely in Shakespeare's mode of giving dramatic effect by an abrupt commencement to a scene. See Note 3, Act ii., "Winter's Tale."

51. *Private.* Used here for 'private communication.' Shakespeare also uses this word as a noun elsewhere rather peculiarly, when Malvolio says, "Let me enjoy my private : go off"—"Twelfth Night, Act iii., sc. 4 ; meaning 'my privacy.'

52. *Or e'er we meet.* "Or e'er," sometimes written 'or ere,' means 'before.' "Or" was formerly used synonymously with

Enter the BASTARD.

Bast. Once more to-day well met, distemper'd⁵³ lords!

The king by me requests your presence straight.

Sal. The king hath disposess'd himself of us:

We will not line his thin bestain'd cloak⁵⁴

With our pure honours, nor attend the foot

That leaves the print of blood where'er it walks.

Return and tell him so; we know the worst:

Bast. Whate'er you think, good words, I think, were best.

Sal. Our griefs, and not our manners, reason now.

Bast. But there is little reason in your grief; Therefore 'twere reason you had manners now.

Pem. Sir, sir, impatience bath his privilege.

Bast. 'Tis true,—to hurt his master, no man else.

Sal. This is the prison:—what is he lies here?

[*Seeing ARTHUR.*

Pem. Oh, death, made proud with pure and princely beauty!

The earth had not a hole to hide this deed.

Sal. Murder, as hating what himself hath done, Doth lay it open to urge on revenge.

Big. Or, when he doom'd this beauty to a grave, Found it too precious-princely for a grave.

Sal. Sir Richard, what think you? Have you beheld,⁵⁵

Or have you read or heard? or could you think?

Or do you almost think, although you see,

That you do see? could thought, without this object,

Form such another? This is the very top,

The height, the crest, or crest unto the crest,

Of murder's arms; this is the bloodiest shame,

The wildest savagery, the vilest stroke,

That ever wall-ey'd wrath or staring rage

Presented to the tears of soft remorse.⁵⁶

Pem. All murders past do stand excus'd in this:

And this, so sole and so unmatched,

Shall give a holiness, a purity,

To the yet unbegotten sin of times;⁵⁷

And prove a deadly bloodshed but a jest,

Exampl'd by this heinous spectacle.

Bast. It is a cursèd and a bloody work;

The graceless action of a heavy hand,—

If that it be the work of any hand.

Sal. If that it be the work of any hand?—

We had a kind of light what would ensue:

It is the shameful work of Hubert's hand;

The practice⁵⁸ and the purpose of the king:—

From whose obedience I forbid my soul,

Kneeling before this ruin of sweet life,

And breathing to his breathless excellence

The incense of a vow, a holy vow,

Never to taste the pleasures of the world,

Never to be infected with delight,

Nor conversant with ease and idleness,

Till I have set a glory to this hand,⁵⁹

By giving it the worship of revenge.

Pem. } Our souls religiously confirm thy words.
Big. }

Enter HUBERT.

Hub. Lords, I am hot with haste in seeking you:

Arthur doth live; the king hath sent for you.

Sal. Oh, he is bold, and blushes not at death;— Avaunt, thou hateful villain, get thee gone!

Hub. I am no villain.

Sal. [*Drawing his sword.*] Must I rob the law?

Bast. Your sword is bright, sir; put it up again.

Sal. Not till I sheathe it in a murderer's skin.

Hub. Stand back, Lord Salisbury,—stand back, I say;

By Heaven, I think my sword's as sharp as yours:

I would not have you, lord, forget yourself,

Nor tempt the danger of my true defence;

Lest I, by marking of your rage, forget

Your worth, your greatness, and nobility.

Big. Out, dunghill! dar'st thou brave a nobleman?

Hub. Not for my life: but yet I dare defend

'ere,' 'before;' and was occasionally employed in combination with "e'er," or "ere" (in which case the second word was merely an augmentative), and occasionally by itself. Bishop Fisher thus uses it in the following passage:—"Or we go to the declaration of this psalm, it shall be convenient to show who did write this psalm."

53. *Distemper'd.* Shakespeare uses this word with various shades of meaning; and here it seems to mean combinedly, 'disordered,' 'ruffled,' and 'disaffected,' 'contumacious.'

54. *His thin bestain'd cloak.* It has been proposed to alter "thin" here to 'sin;' but "thin" exactly agrees with the metaphor implied in the verb "line."

55. *Have you beheld.* The first Folio prints 'you have beheld.' The editor of the third Folio made the requisite transposition.

56. *Remorse.* Here used for 'pity,' 'compassion,' 'com-miseration.' See Note 2, Act iv., "Merchant of Venice."

57. *Sin of times.* Altered by Pope to 'sins of time:' but here "times" is used elliptically for 'times to come,' 'future times.'

58. *The practice.* 'The plotting,' 'the contrivance.' See Note 6 of this Act.

59. *Set a glory to this hand.* Farmer, supported by Pope and Gray, proposed altering "hand" to 'head' here; and there is much grace in the idea of saluting the head of the little murdered prince with the symbol of martyrdom. Nevertheless, the vow to dedicate his own "hand" to the service of winning "glory" by attaining vengeance, and giving it the honour or "worship" of having fulfilled a so-esteemed sacred duty, is perfectly consistent with one of the practices of chivalrous times; therefore we believe the Folio word to be most probably right. Be it observed that the romantic and poetic tone of this speech again accords with the rest of Salisbury's diction. See Note 25 of this Act.



Pembroke. Oh, death, made proud with pure and princely beauty!

Act IV. Scene III.

My innocent life against an emperor.

Sal. Thou art a murderer.

Hub. Do not prove me so ;
Yct, I am none:⁶⁰ whose tongue soe'er speaks
false,

Not truly speaks ; who speaks not truly, lies.

Pem. Cut him to pieces.

Bast. Keep the peace, I say.

Sal. Stand by, or I shall gall you, Falcon-
bridge.⁶¹

Bast. Thou wert better gall the devil, Salisbury :
If thou but frown on mc, or stir thy foot,
Or teach thy hasty spleen to do me shame,
I'll strike thee dead. Put up thy sword betime ;

Or I'll so maul you and your toasting-iron,
That you shall think the devil himself is come.

Big. What wilt thou do, renownèd Falcon-
bridge ?

Second a villain and a murderer ?

Hub. Lord Bigot, I am none.

Big. Who kill'd this prince ?

Hub. 'Tis not an hour since I left him well :
I honour'd him, I lov'd him ; and will weep
My date of life out for his sweet life's loss.

Sal. Trust not those cunning waters of his
eyes,
For villany is not without such rheum ;⁶²

60. *Yet, I am none.* "Yet" here, and elsewhere, is used in the sense of 'as yet,' 'till now,' 'hitherto.' See Note 117, Act ii., "Merchant of Venice."

61. *Gall you, Falconbridge.* Here Salisbury calls him by his

original name, although just before addressing him as "Sir Richard ;" showing that the old familiar appellation was as often used as the more recent knightly name and title. See Note 45, Act iii.

62. *Such rheum.* See Note 5, Act iii.

And he, long traded in it, makes it seem
Like rivers of remorse⁶³ and innocency.
Away with me, all you whose souls abhor
The uncleanly savours of a slaughter-house;
For I am stifled with this smell of sin.

Big. Away toward Bury, to the Dauphin there!

Pem. There, tell the king, he may inquire us
out. [*Exeunt Lords.*]

Bast. Here's a good world!⁶⁴—Knew you of
this fair work?

Beyond the infinite and boundless reach
Of mercy, if thou did'st this deed of death,
Art thou damn'd, Hubert.

Hub. Do but hear me, sir:—

Bast. Ha! I'll tell thee what;
Thou'rt dy'd as black—nay, nothing is so black;
Thou art more deep dy'd than Prince Lucifer:
There is not yet so ugly a fiend below
As thou shalt be, if thou didst kill this child.

Hub. Upon my soul,—

Bast. If thou didst but consent
To this most cruel act, do but despair;⁶⁵
And if thou want'st a cord, the smallest thread
That ever spider twisted from her womb
Will serve to strangle thee; a rush will be a
beam

To hang thee on; or wouldst thou drown thyself,
Put but a little water in a spoon,
And it shall be as all the ocean,

Enough to stifle such a villain up.⁶⁶

I do suspect thee very grievously.

Hub. If I in act, consent, or sin of thought,
Be guilty of the stealing that sweet breath
Which was embounded in this beauteous clay,
Let hell want pains enough to torture me!
I left him well.

Bast. Go, bear him in thine arms.—
I am amaz'd,⁶⁷ methinks; and lose my way
Among the thorns and dangers of this world.—
How easy dost thou take⁶⁸ all England up!
From forth this morsel of dead royalty,
The life, the right, and truth of all this realm
Is fled to heaven; and England now is left
To tug and scramble,⁶⁹ and to part by the teeth
The unow'd interest⁷⁰ of proud-swelling state.
Now for the bare-pick'd bone of majesty
Doth doggèd war bristle his angry crest,
And snarleth in the gentle eyes of peace:
Now powers from home and discontents at home
Meet in one line; and vast confusion waits,⁷¹—
As doth a raven on a sick-fallen beast,—
The imminent decay of wrested pomp.⁷²
Now happy he whose cloak and cincture⁷³ can
Hold out this tempest.—Bear away that child,
And follow me with speed: I'll to the king:
A thousand businesses are brief in hand,
And Heaven itself doth frown upon the land.

[*Exeunt*]

ACT V.

SCENE I.—NORTHAMPTON. *A Room in the
Palace.*

*Enter King JOHN, PANDULPH with the crown,
and Attendants.*

K. John. Thus have I yielded up into your hand
The circle of my glory.

Pand. [*Giving King JOHN the crown.*] Take
again

From this my hand, as holding of the Pope,
Your sovereign greatness and authority.

K. John. Now keep your holy word: go meet
the French;

63. *Remorse.* See Note 56 of this Act.

64. *Here's a good world!* One of Shakespeare's ironical phrases. See Note 60, Act ii.

65. *Do but despair.* 'Do naught but despair.' 'But' used in the sense of 'only.'

66. *To stifle such a villain up.* Instance of the way in which Shakespeare uses the word "up" in conjunction with a verb, to give it an effect of thoroughness. See Note 14, Act ii., "As You Like It."

67. *Amaz'd.* 'Confused,' 'bewildered,' 'confounded,' the thoughts lost in a maze or labyrinth of perplexities. See Note 31 of this Act.

68. *How easy dost thou take.* "Easy" for 'easily;' an adjective used adverbially.

69. *To tug and scramble.* "Scamble" was used much in the same way that we now use the word "scramble;" it meant to 'seize,' to 'snatch,' to 'struggingly contend for.'

70. *The unow'd interest.* "Unow'd" is here not only used

for 'unowned,' but for that which has no rightful owner. In this hour of ripened moral perception, the speaker suffers himself to confess that the only rightful possessor of England is gone, and that John is but possessor by tenure of usurpation and wrong; nevertheless, Philip's sense of fidelity and personal gratitude to the present occupier of the throne will not let him abandon him or his cause, especially now that they are in jeopardy and peril.

71. *Vast confusion waits.* Here the "on" in the next line is understood in the construction of the phrase between "waits" and "The." This kind of ellipsis, where one word does double duty in a sentence, is occasionally used by Shakespeare.

72. *Wrested pomp.* Pomp that has been wrested from its rightful owner.

73. *Cincture.* The Folio prints 'center' for "cincture," which means a girdle or belt. Pope made the correction. Possibly the old word may have been in familiar use, as a corruption of the French word *ceinture*, a belt or waistband.

And from his holiness use all your power
To stop their marches 'fore we are inflam'd.
Our discontented counties¹ do revolt;
Our people quarrel with obedience;
Swearing allegiance and the love of soul
To stranger blood, to foreign royalty.
This inundation of mistemper'd humour
Rests by you only to be qualified:
Then pause not; for the present time's so sick,
That present medicine must be minister'd,
Or overthrow incurable ensues.

Pand. It was my breath that blew this tempest
up,

Upon your stubborn usage of the Pope:
But since you are a gentle convertite,²
My tongue shall hush again this storm of war,
And make fair weather in your blustering land.
On this Ascension-day, remember well,
Upon your oath of service to the Pope,
Go I to make the French lay down their arms.

[*Exit.*]

K. John. Is this Ascension-day? Did not the
prophet
Say, that before Ascension-day at noon
My crown I should give off? Even so I have:
I did suppose it should be on constraint;
But, Heaven be thank'd, it is but voluntary.

Enter the BASTARD.

Bast. All Kent hath yielded; nothing there
holds out
But Dover Castle; London hath receiv'd,
Like a kind host, the Dauphin and his powers:
Your nobles will not hear you, but are gone
To offer service to your enemy;
And wild amazement³ hurries up and down
The little number of your doubtful friends.

K. John. Would not my lords return to me
again,
After they heard young Arthur was alive?

Bast. They found him dead, and cast into the
streets;

An empty casket, where the jewel of life
By some curs'd hand was robb'd and ta'en away.

K. John. That villain Hubert told me he did
live.

Bast. So, on my soul, he did, for aught he knew.
But wherefore do you droop? why look you sad?
Be great in act, as you have been in thought;
Let not the world see fear and sad distrust
Govern the motion of a kingly eye:
Be stirring as the time; be fire with fire;
Threaten the threatener, and outface the brow
Of bragging horror: so shall inferior eyes,
That borrow their behaviours from the great,
Grow great by your example, and put on
The dauntless spirit of resolution.
Away, and glister like the god of war,
When he intendeth to become the field:
Show boldness and aspiring confidence.
What! shall they seek the lion in his den,
And fright him there? and make him tremble
there?

Oh, let it not be said!—Forage,⁴ and run
To meet displeasure farther from the doors,
And grapple with him ere he come so nigh.

K. John. The legate of the Pope hath been with
me,

And I have made a happy peace with him;
And he hath promis'd to dismiss the powers
Led by the Dauphin.

Bast. Oh, inglorious league!
Shall we, upon the footing of our land,
Send fair-play orders,⁵ and make compromise,
Insinuation, parley, and base truce,
To arms invasive? shall a beardless boy,
A cocker'd silken wanton, brave our fields,
And flesh his spirit⁶ in a warlike soil,
Mocking the air with colours idly spread,
And find no check? Let us, my liege, to arms:
Perchance, the cardinal cannot make your peace;
Or if he do, let it at least be said,
They saw we had a purpose of defence.

1. *Counties.* Probably here meant for nobility, lords; and not for provinces or divisions of the kingdom. See Note 38, Act iv., "Much Ado."

2. *Convertite.* Shakespeare uses this word here, and in "As You Like It," Act v., sc. 4, to express a person converted to a right way of thinking, a repentant sinner.

3. *Amazement.* Bewilderment; confusion.

4. *Forage.* The Italian word, *foraggio*, means not only 'forage,' 'fodder,' 'food,' 'provision,' but means 'the act of foraging, or ranging abroad in search of food;' and Shakespeare has elsewhere the word "forage," in the sense of ravagingly prey upon, where he speaks of the father of Edward the Black Prince watching "his lion's whelp forage in blood of French nobility." Therefore, we think that the word "forage" in the present passage bears the sense of 'range forth in search of prey;' and from the circumstance of Shakespeare's using the word, in both passages, in connection with "lion," we have so strong a belief in its being the correct expression here, that we

are surpris'd at its having been suspected of error by some editors.

5. *Fair-play orders.* "Orders" has been altered to 'offers' here; but from the way in which Shakespeare uses "orders" in one passage elsewhere, and "order" in another passage elsewhere, we think that "orders" is probably the word he employed here to express 'arrangements,' 'proposed measures.' The passages we allude to are:—

"Achievements, plots, orders, preventions,
Excitements to the field, or *speech for truce*,"

"Troilus and Cressida," Act i., sc. 3;

and—

The emperor's coming in behalf of France,
To order peace between them,"

"Henry V.," Act v. (Chorus).

6. *And flesh his spirit.* Here "flesh" is used to express 'initiate,' 'commence practice of,' 'begin to train.' See Note 7, Act iv., "Twelfth Night."

K. John. Have thou the ordering of this present time.

Bast. Away, then, with good courage! yet, I know,
Our party may well meet a prouder foe.⁷

[*Exeunt.*]

SCENE II.—*A Plain, near ST. EDMUND'S-BURY.
The French Camp.*

Enter, in arms, LEWIS, SALISBURY, MELUN, PEMBROKE, BIGOT, and Soldiers.

Lew. My Lord Melun, let this be copied out,
And keep it safe for our remembrance:
Return the precedent⁸ to these lords again;
That, having our fair order⁹ written down,
Both they and we, perusing o'er these notes,
May know wherefore we took the sacrament,
And keep our faiths firm and inviolable.

Sal. Upon our sides it never shall be broken.
And, noble Dauphin, albeit we swear
A voluntary zeal and unurg'd faith
To your proceedings; yet, believe me, prince,
I am not glad that such a sore of time
Should seek a plaster by contemn'd revolt,
And heal the inveterate canker of one wound
By making many. Oh, it grieves my soul,
That I must draw this metal from my side
To be a widow-maker! Oh, and there
Where honourable rescue and defence
Cries out upon the name of Salisbury!
But such is the infection of the time,

That, for the health and physic of our right,
We cannot deal but with the very hand
Of stern injustice and confusèd wrong,—
And is 't not pity, oh, my grievèd friends!
That we, the sons and children of this isle,
Were born to see so sad an hour as this;
Wherein we step after a stranger, march
Upon her gentle bosom,¹⁰ and fill up
Her enemies' ranks (I must withdraw and weep
Upon the spot of this enforced cause),¹¹
To grace the gentry of a land remote,
And follow unacquainted colours here?
What, here?—Oh, nation, that thou couldst
remove!

That Neptune's arms, who clippeth¹² thee about,
Would bear thee from the knowledge of thyself,
And grapple thee unto a pagan shore;¹³
Where these two Christian armies might combine
The blood of malice in a vein of league,
And not to-spend¹⁴ it so unneighbourly!

Lew. A noble temper dost thou show in this;
And great affections wrestling in thy bosom
Do make an earthquake of nobility.
Oh, what a noble combat hast thou fought!¹⁵
Between compulsion and a brave respect!¹⁶
Let me wipe off this honourable dew
That silverly doth progress on thy cheeks:
My heart hath melted at a lady's tears,
Being an ordinary inundation;¹⁷
But this effusion of such manly drops,
This shower, blown up by tempest of the soul,
Startles mine eyes, and makes me more amaz'd¹⁸
Than had I seen the vaulty top of heaven

7. *Yet, I know, our party, &c.* "Yet" is here used for 'as yet,' 'now,' 'at the present time.'

8. *The precedent.* The original copy, the rough draught of the articles drawn up between the English lords and the Dauphin.

9. *Order.* Here used for 'arrangement,' 'compact;' which confirms our interpretation and retention of the word "orders" in the passage discussed in Note 5 of this Act.

10. *Step after a stranger, march upon, &c.* The Folio prints this passage thus, with a comma after "stranger;" but some editors print the passage as if "stranger" formed the adjective to "march," which we feel to be very un-Shakespearean in effect.

11. *Upon the spot of this enforced cause.* "Spot" has been changed here to 'thought' and to 'spur' by some editors: while others, who retain the original word, "spot," explain it to mean 'stain' or 'disgrace;' and Salisbury himself uses the word in this sense, in the last scene of the play, where he says—

"And the like tender of our love we make,
To rest without a spot for evermore."

By possibility, however, "the spot of this enforced cause" may mean 'the ground of this compelled contest or procedure;' especially as there is prevalent reference to his native land throughout this speech of Salisbury. We take this occasion to point out another instance of Shakespeare's peculiar use of the word "cause;" for, besides that it may here bear the sense of 'side taken in a difference,' or 'adopted side in a contest,' it will also bear the meaning of 'procedure,' or 'motive course of action.' See Note 62, Act iii. Indeed, it seems to us very clear that in

many instances Shakespeare uses the word "cause" where ordinarily the word 'course' might be used.

12. *Clippeth.* 'Embraceth.' See Note 32, Act v., "Winter's Tale." "Who" is here used for 'which.'

13. *And grapple thee unto a pagan shore.* Here the Folio prints 'cripple' for "grapple" (Pope's correction; and there is reason to believe that 'cripple' may have been an old form of "grapple" for in Todd's Johnson's Dictionary we find under the word CRIPPLE—Mr. Whiter refers to it as *grapple*, which means to confine by seizing or holding an thing, and the idea of confinement or hindrance brings us at once to the term *cripple*.' The present passage alludes to the wars carried on in the Holy Land against the Saracens by Christian princes; and in which wars Salisbury thinks the combined armies of France and England might more suitably engage, than in contests between their own two neighbouring countries.

14. *To-spend.* A similar form of verb with "to-pinch;" as explained in Note 26, Act iv., "Merry Wives."

15. *Hast thou fought.* "Thou" here is omitted in the first Folio; and was first inserted by the editor of the fourth Folio.

16. *Compulsion and a brave respect!* "Compulsion" is here used in reference to what Salisbury has just before called "this enforced cause;" that is, the course to which he felt himself compelled by "the infection of the time." "Brave respect" is used for 'noble consideration,' 'patriotic regard.'

17. *An ordinary inundation.* The use of the word "ordinary" in the present passage serves to illustrate the sense in which the word "modern" is used in the passage explained in Note 67, Act iii.

18. *Amaz'd.* Confounded, overpowered.



King John. Thus have I yielded up into your hand
The circle of my glory.

Act V. Scene 1.

Figur'd quite o'er with burning meteors.
Lift up thy brow, renownèd Salisbury,
And with a great heart heave away this storm :
Commend these waters to those baby eyes
That never saw the giant world enrag'd ;
Nor met with fortune other than at feasts,
Full warm of blood, of mirth, of gossiping.
Come, come ; for thou shalt thrust thy hand as
deep

Into the purse of rich prosperity
As Lewis himself:—so, nobles, shall you all,
That knit your sinews to the strength of mine.—
And even there, methinks, an angel spake :¹⁹
Look, where the holy legate comes apace,
To give us warrant from the hand of heaven,
And on our actions set the name of right
With holy breath.

Enter PANDULPH, attended.

Pand. Hail, noble prince of France !
The next is this,—King John hath reconcil'd
Himself to Rome ; his spirit is come in,
That so stood out against the holy Church,
The great metropolis and see of Rome :
Therefore, thy threatening colours now wind up ;
And tame the savage spirit of wild war,
That, like a lion foster'd up at hand,
It may lie gently at the foot of peace,
And be no farther harmful than in show.

Lew. Your grace shall pardon me, I will not
back :

I am too high-born to be propertied,²⁰
To be a secondary at control,
Or useful serving-man, and instrument,
To any sovereign state throughout the world.
Your breath first kindled the dead coal of wars
Between this châstis'd kingdom and myself,
And brought in matter that should feed this fire ;
And now 'tis far too huge to be blown out
With that same weak wind which enkindled it.
You taught me how to know the face of right,
Acquainted me with interest to²¹ this land,

19. *And even there, methinks, an angel spake.* This is generally explained to mean, 'In what I have now said, an angel spake ;' but we think it is the Dauphin's comment on hearing the trumpet sound that announces the approach of "the holy legate," bringing "warrant from the hand of Heaven." There is no stage direction in the Folio, either here or afterwards when Falconbridge enters ; although these modern editors place the stage direction, "*Trumpet sounds,*" because of the Dauphin's more palpable words—"What lusty trumpet thus doth summon us?" But we think that, in both instances, the lines are intended to call attention to the sounding of the trumpet which precedes a stage entrance of importance, especially on the battlefield ; and nothing would be more poetically and dramatically probable than that the trumpet-call which heralded the approach of "the holy legate" should suggest the idea of an angel's proclamation.

20. *Propertied.* 'Made a property of ;' 'controlled,' 'held in subjection.' See Note 33, Act iv., "*Twelfth Night.*"

Yea, thrust this enterprise into my heart ;
And come ye now to tell me, John hath made
His peace with Rome ? What is that peace to
me ?

I, by the honour of my marriage-bed,
After young Arthur, claim this land for mine ;
And, now it is half-conquer'd, must I back,
Because that John hath made his peace with
Rome ?

Am I Rome's slave ? What penny hath Rome
borne,

What men provided, what munition sent,
To underprop this action ? Is 't not I
That undergo this charge ? who else but I,
And such as to my claim are liable,
Sweat in this business and maintain this war ?

Have I not heard these islanders shout out,
Vive le roi ! as I have bank'd their towns ?²²
Have I not here the best cards for the game,
To win this easy match play'd for a crown ?
And shall I now give o'er the yielded set ?
No, no ! on my soul, it never shall be said.

Pand. You look but on the outside of this work.

Lew. Outside or inside, I will not return
Till my attempt so much be glorified,
As to my ample hope was promisèd
Before I drew this gallant head of war,
And cull'd these fiery spirits from the world,
To outlook conquest, and to win renown
Even in the jaws of danger and of death.

[*Trumpet sounds.*]

What lusty trumpet thus doth summon us ?

Enter the BASTARD.

Bast. According to the fair-play of the world,
Let me have audience ; I am sent to speak :—
My holy lord of Milan, from the king
I come, to learn how you have dealt for him ;
And, as you answer, I do know the scope
And warrant limited unto my tongue.

Pand. The Dauphin is too wilful-opposite,
And will not temporise with my entreaties ;

21. *Interest to.* Used for 'claim to ;' or, as now we should say, 'interest in.' It was an idiom used by other writers besides Shakespeare.

22. *As I have bank'd their towns ?* "Bank'd" here has been asserted to mean either thrown up embankments in front of assailed towns, or skirted those towns that stood on the river's banks, or gained towns and placed them in bank as tricks at games of cards. A passage in the old play whence Shakespeare derived his "King John" makes the second of these allusions probable :—

"From the hollow holes of Thamesis
Echo apace replied, *Vive le roi !*"

And the lines of the present speech in context with "as I have bank'd their towns," renders the third allusion likely. It is probable that the sentence includes reference to all these varied meanings, according to Shakespeare's mode of combining several significations in one comprehensive expression.

He flatly says he'll not lay down his arms.

Bast. By all the blood that ever fury breath'd,
The youth says well.—Now hear our English king;
For thus his royalty doth speak in me.
He is prepar'd; and reason too he should:
This apish and unmannerly approach,
This harness'd mask and unadvised revel,
This unhair'd²³ sauciness and boyish troops,
The king doth smile at; and is well prepar'd
To whip this dwarfish war, these pigmy arms,
From out the circle of his territories.
That hand which had the strength, even at your
door,

To cudgel you, and make you take the hatch;²⁴
To dive, like buckets, in conceal'd wells;
To crouch in litter of your stable planks;
To lie, like pawns, lock'd up in chests and trunks;
To hug with swine; to seek sweet safety out
In vaults and prisons; and to thrill and shake
Even at the crying of your nation's crow,²⁵
Thinking this voice²⁶ an armèd Englishman;
Shall that victorious hand be feeble here,
That in your chambers gave you chastisement?
No! Know the gallant monarch is in arms;
And, like an eagle o'er his airy, towers,²⁷
To souse annoyance that comes near his nest.—
And you degenerate, you ingrate revolts,
You bloody Neroes, ripping up the womb
Of your dear mother England, blush for shame;
For your own ladies and pale-visag'd maids,
Like Amazons, come tripping after drums,—
Their thimbles into armèd gauntlets change,
Their needls²⁸ to lances, and their gentle hearts
To fierce and bloody inclination.

Lew. There end thy brave, and turn thy face²⁹
in peace;
We grant thou canst outscold us: fare thee well;
We hold our time too precious to be spent
With such a brabblor.³⁰

Pand. Give me leave to speak.

Bast. No, I will speak.

23. *Unhair'd.* The Folio prints 'vn-heard' for "unhair'd" (Theobald's correction); meaning, 'unbearded,' 'beardless.' "Hair" was sometimes formerly spelt 'heare.'

24. *Take the hatch.* 'Leap the hatch.' To "take," used for to 'leap,' is a sportsman's phrase to the present day; when he says, 'to take a hedge, ditch, or gate.'

25. *The crying of your nation's crow.* 'The sound of your nation's crow.' "Crow" here alludes to the crowing of the cock, which is the national bird of France, and to the boastful crowing natural to Frenchmen; to which latter Shakespeare has another allusion in "Henry V.," Act iii., sc. 6.

26. *Thinking this voice.* Several editors here alter "this" to 'his'; but "this voice" alludes to the sound of crowing mentioned in the previous line; and we think that it is equally injudicious to change the original word here, as in the somewhat similarly constructed passage explained in Note 11, Act iv.

27. *And, like an eagle o'er his airy, towers.* 'And, as an eagle over his brood, soars.' "Aery," sometimes spelt 'eyry' (from the Teutonic, *eyren*, eggs), means a bird's brood; and to

Lew. We will attend to neither.—
Strike up the drums; and let the tongue of war
Plead for our interest, and our being here.

Bast. Indeed, your drums, being beaten, will
cry out;
And so shall you, being beaten: do but start
An echo with the clamour of thy drum,
And even at hand a drum is ready brac'd
That shall reverberate all as loud as thine;
Sound but another, and another shall,
As loud as thine, rattle the welkin's ear,
And mock the deep-mouth'd thunder: for at hand
(Not trusting to this halting legate here,
Whom he hath us'd rather for sport than need),
Is warlike John; and in his forehead sits
A bare-ribb'd death, whose office is this day
To feast upon whole thousands of the French.

Lew. Strike up our drums, to find this danger
out.

Bast. And thou shalt find it, Dauphin, do not
doubt. [Exeunt.]

SCENE III.—Near ST. EDMUND'S-BURY. *A*
Field of Battle.

Alarums. Enter King JOHN and HUBERT.

K. John. How goes the day with us? Oh, tell
me, Hubert.

Hub. Badly, I fear. How fares your majesty?

K. John. This fever, that hath troubled me so
long,
Lies heavy on me;—Oh, my heart is sick!

Enter a Messenger.

Mess. My lord, your valiant kinsman, Falcon-
bridge,
Desires your majesty to leave the field,
And send him word by me which way you go.

K. John. Tell him, toward Swinstead, to the
abbey there.

"tower" is a technical expression in falconry for the spiral flight or soaring higher and higher of an eagle or hawk. To "souse" is also a technicality in hawking, for the sudden plunge or stoop which the bird makes when darting down upon its prey.

28. *Needls.* An old form of 'needles.' We have it in the line—

"Have with our needls created both one flower."

"Midsummer Night's Dream," Act iii., sc. 2.

And though the Folio there prints 'needles,' and, in the present passage, 'needl's,' yet it is most probable that Shakespeare used the monosyllabic contraction which the metre in both instances requires.

29. *There end thy brave, and turn thy face.* In this line there is a somewhat similar play on the words "brave" and "face," to the one on the words "faced" and "braved" ointed out in Notes 77 and 78, Act iv., "Taming of the Shrew."

30. *Brabblor.* Brawler. See Note 15, Act v., "Twelfth Night."

Mess. Be of good comfort; for the great supply,
That was expected by the Dauphin here,
Are wreck'd three nights ago³¹ on Goodwin Sands.
This news was brought to Richard³² but even
now:

The French fight coldly, and retire themselves.

K. John. Ah, me! this tyrant fever burns me
up,
And will not let me welcome this good news.—
Set on toward Swinstead: to my litter straight;
Weakness possesseth me, and I am faint.

[*Exeunt.*]

SCENE IV.—Near ST. EDMUND'S-BURY.

Another part of the Field.

Enter SALISBURY, PEMBROKE, BIGOT, and others.

Sal. I did not think the king so stor'd with
friends.

Pem. Up once again; put spirit in the French:
If they miscarry, we miscarry too.

Sal. That misbegotten devil, Falconbridge,
In spite of spite, alone upholds the day.

Pem. They say, King John, sore sick, hath left
the field.

Enter MELUN, wounded, and led by Soldiers.

Mel. Lead me to the revolts of England here.

Sal. When we were happy, we had other
names.

Pem. It is the Count Melun.

Sal. Wounded to death.

Mel. Fly, noble English, you are bought and
sold;³³

Unthread the rude eye of rebellion,³⁴
And welcome home again discarded faith.
Seek out King John, and fall before his feet;
For if the French be lords of this loud day,³⁵
He means to recompense³⁶ the pains you take
By cutting off your heads: thus hath he sworn,
And I with him, and many more with me,
Upon the altar at Saint Edmund's-Bury;
Even on that altar, where we swore to you
Dear amity and everlasting love.

Sal. May this be possible? may this be true?

Mel. Have I not hideous death within my
view,

Retaining but a quantity of life,
Which bleeds away, even as a form of wax
Resolveth³⁷ from his figure 'gainst the fire?
What in the world should make me now deceive,
Since I must lose the use of all deceit?
Why should I, then, be false, since it is true
That I must die here, and live hence by truth?
I say again, if Lewis do win the day,
He is forsworn, if e'er those eyes of yours
Behold another daybreak in the east:
But even this night,—whose black contagious
breath

Already smokes about the burning crest
Of the old, feeble, and day-wearied sun,—
Even this ill night, your breathing shall expire,
Paying the fine of rated treachery,
Even with a treacherous fine of all your lives,
If Lewis by your assistance win the day.
Commend me to one Hubert, with your king:
The love of him,—and this respect³⁸ besides,
For that my grandsire³⁹ was an Englishman,—

31. *Are wreck'd three nights ago.* Capell here altered "are" to 'was;' and it is certain that "are" does not agree with "was" in the previous line, nor with "three nights ago" in the present line. Nevertheless, as "are" is again used in connection with "supply" in the next scene but one (causing us to see that Shakespeare uses "supply" as a noun of multitude), and as he often deviates into the present tense when narrating an event, we think that "are" is probably the word he here employed.

32. *Richard.* The messenger here uses the Christian name given in knighthood to Sir Richard Plantagenet, although he has just called him by his former surname of "Falconbridge." It is as if the poet wished to show that the renownedly brave man was known familiarly by both titles, and addressed or spoken of, now by one, and now by the other. See Note 61, Act iv.

33. *Bought and sold.* An old proverbial phrase, signifying 'betrayed,' 'tricked,' 'duped.' See Note 9, Act iii., "Comedy of Errors."

34. *Unthread the rude eye of rebellion.* "Unthread" has been changed to 'untread' here, and "rude eye" into 'rude way' and 'ro d way;' but Shakespeare himself has the expression "threading dark-eyed night" ("Lear," Act ii., sc. 1), and the present passage figuratively signifies 'retrace the rough and contracted path of rebellious disaffection into which you have thrust yourselves.' The metaphor has the more propriety, because to thread the eye of a needle is a process of some difficulty, and has been by Shakespeare paraphrased from the Bible in the lines—

"It is as hard to come, as for a camel

To thread the postern of a needle's eye;"

to express an arduous endeavour; while, to unthread a needle's eye is, on the contrary, one of the most easy of tasks: therefore the proposal to "unthread the rude eye of rebellion" appropriately metaphorises the intricate course they have taken in forsaking the English side and revolting to the French; and also the facile one they would take in withdrawing themselves from it, and returning to their natural allegiance.

35. *This loud day.* By the one little monosyllable "loud" here, how finely does the poet set before our imagination the uproar of battle—the drums, and trappings, and trumpeting, and shoutings, and groanings of an engagement!

36. *He means to recompense.* The way in which "he" is used in this sentence affords an instance of Shakespeare's mode of employing a relatively-used pronoun in reference to an implied particular, and not to an expressed antecedent. According to usual construction, "King John" is the apparent antecedent to "he" here; but according to Shakespeare's mode, "he" refers to the Frenchman, Lewis the Dauphin, as implied in the immediately previous line, "If the French be lords of this loud day."

37. *Resolveth.* Used for 'dissolveth.'

38. *Respect.* 'Consideration,' 'motive.' See Note 39, Act iv.

39. *For that my grandsire was.* "For that" is here used in the sense of 'because.' See Note 198, Act iv., "Winter's Tale."



Pembroke. It is the Count Melun.
Salisbury.

Wounded to death.

Act V. Scene IV.

Awakes my conscience to confess all this.
In lieu whereof,⁴⁰ I pray you, bear me hence
From forth the noise and rumour of the field;
Where I may think the remnant of my thoughts
In peace, and part this body and my soul
With contemplation and devout desires.

Sal. We do believe thee:—and beshrew my
soul

But I do love the favour and the form
Of this most fair occasion, by the which
We will untread the steps of cursèd flight;

40. *In lieu whereof.* 'In requital for which.' See Note 40, Act iv, "Merchant of Venice."

41. *Rankness.* Used here for 'departure from appointed limit,' 'excess,' 'overfulness,' 'exuberance,' 'unlicensed straying.'

42. *O'erlook'd.* Risen so high as to overpass or flow over. A simile in Constance's speech at the commencement of the third Act—

"Why holds thine eye that lamentable rheum,
Like a proud river *peering o'er* his bounds"—

And, like a bated and retirèd flood,
Leaving our rankness⁴¹ and irregular course,
Stoop low within those bounds we have o'erlook'd,⁴²
And calmly run on in obedience,
Even to our ocean, to our great King John.—
My arm shall give thee help to bear thee hence;
For I do see the cruel pangs of death
Right in thine eye.⁴³—Away, my friends! New
flight;

And happy newness, that intends old right.

[*Exeunt, leading off MELUN.*]

serves to illustrate the present passage; and the epithet "proud" in the one gives the link with "rankness" in the other, which shows us how Shakespeare uses the latter word for 'arrogance,' 'insolence,' as explained in Note 15, Act i., "As You Like It."

43. *Pangs of death right in thine eye.* "Right," here, has been changed to 'bright' and 'pight'; but the original word has a fine poetical intensity, used in its sense of 'directly,' 'immediately,' 'at this present instant of time.'



Prince Henry. At Worcester must his body be interr'd;
For so he will'd it.

Bastard.

Thither shall it, then.

Act V. Scene VII.

SCENE V.—Near ST. EDMUND'S-BURY. *The French Camp.*

Enter LEWIS and his Train.

Lew. The sun of heaven methought was loath
to set,
But stay'd, and made the western welkin blush,
When the English measur'd⁴⁴ backward their own
ground,
In faint retire. Oh, bravely came we off,

When with a volley of our needless shot,
After such bloody toil, we bid good night;
And wound our tottering⁴⁵ colours clearly up,
Last in the field, and almost lords of it!

Enter a Messenger.

Mess. Where is my prince, the Dauphin?

Lew. Here:—what news?

Mess. The Count Melun is slain; the English
lords,

44. *When the English measur'd.* The Folio prints 'When English measure.' Rowe and Pope made the correction.

45. *Tottering.* Here used for 'tattered.' Shakespeare often uses the active and the passive form of participle, the one for the other; and "totters" for "tatters" was an old mode of orthography. See Florio's spelling of the word, as quoted in Note 90, Act ii., "Twelfth Night." There is very possibly included the sense of 'wavering,' 'unsteady,' in the word "tottering" as employed here; since the concluding line of the

Dauphin's speech gives the effect of uncertain victory, although attemptedly claimed victory. The word "clearly" has been challenged here; and by some changed to 'cheerly,' and to 'closely.' But we take "clearly" to bear in this passage the same meaning as it does in the one previously—

"'Tis strange to think how much King John hath lost

In this which he accounts so *clearly* won,"

Act III., sc. 4:

that is, 'visibly,' 'palpably,' 'evidently,' 'absolutely.'

By his persuasion, are again fallen off;
And your supply, which you have wish'd so long,
Are cast away,⁴⁸ and sunk, on Goodwin Sands.

Lew. Ah, foul shrewd news!—Beshrew thy
very heart!—

I did not think to be so sad to-night
As this hath made me.—Who was he that said,
King John did fly an hour or two before
The stumbling night did part our weary powers?

Mess. Whoever spoke it, it is true, my lord.

Lew. Well; keep good quarter, and good care
to-night:

The day shall not be up so soon as I,
To try the fair adventure of to-morrow. [*Exeunt.*]

SCENE VI.—*An open Place in the neighbourhood
of SWINSTEAD ABBEY.*

Enter the BASTARD and HUBERT, meeting.

Hub. Who's there? speak, ho! speak quickly,
or I shoot.

Bast. A friend.—What art thou?

Hub. Of the part of England.

Bast. Whither dost thou go?

Hub. What's that to thee? why may not I
demand

Of thine affairs, as well as thou of mine?

Bast. Hubert, I think?

Hub. Thou hast a perfect thought;⁴⁷

I will, upon all hazards, well believe
Thou art my friend, that know'st my tongue so
well.

Who art thou?

Bast. Who thou wilt: an if thou please,
Thou mayst befriend me so much as to think
I come one way of the Plantagenets.

Hub. Unkind remembrance! thou and eyeless
night⁴⁸

Have done me shame:—brave soldier, pardon me,
That any accent breaking from thy tongue
Should 'scape the true acquaintance of mine ear.

Bast. Come, come; sans compliment,⁴⁹ what
news abroad?

Hub. Why, here walk I, in the black brow of
night,

To find you out.

Bast. Brief, then; and what's the news?

Hub. Oh, my sweet sir, news fitting to the
night,—

Black, fearful, comfortless, and horrible.

Bast. Show me the very wound of this ill news:
I am no woman, I'll not swoon at it.

Hub. The king, I fear, is poisoned by a monk:
I left him almost speechless; and broke out
To acquaint you with this evil, that you might
The better arm you to the sudden time,⁵⁰
Than if you had at leisure known of this.

Bast. How did he take it? who did taste to
him?⁵¹

Hub. A monk, I tell you; a resolvèd villain,
Whose bowels suddenly burst out: the king
Yet speaks, and, peradventure, may recover.

Bast. Whom didst thou leave to tend his
majesty?

Hub. Why, know you not? The lords are all
come back,

And brought Prince Henry in their company;
At whose request the king hath pardon'd them,
And they are all about his majesty.

Bast. Withhold thine indignation, mighty
Heaven,

And tempt us not to bear above our power!—
I'll tell thee, Hubert, half my power this night,
Passing these flats, are taken⁵² by the tide,—

These Lincoln washes have devour'd them,
Myself, well-mounted, hardly have escap'd.
Away, before! conduct me to the king;
I doubt he will be dead or ere I come.⁵³ [*Exeunt.*]

SCENE VII.—*The Orchard of SWINSTEAD
ABBEEY.*

Enter Prince HENRY, SALISBURY, and BIGOT.

P. Hen. It is too late: the life of all his blood
Is touch'd corruptibly; and his pure brain
(Which some suppose the soul's frail dwelling-
house)

Doth, by the idle comments that it makes,
Foretell the ending of mortality.

50. *The better arm you to the sudden time.* 'The better prepare yourself to encounter the sudden change that will take place in affairs after the king's death.'

51. *Who did taste to him?* It was the custom for kings and other great personages to have their food tasted for them previously to their taking it, as a precaution against poison. The incident of the monk, as related by Shakespeare, is recorded by one of the chroniclers as a *report*; but the poet availed himself of it as productive of dramatic effect.

52. *Are taken.* Here "are" and "them" in the next line show that Shakespeare treats "power" in the same way that he treats "supply" before—as a noun of multitude. See Note 31 of this Act.

53. *Or ere I come.* See Note 52, Act iv.

46. *Are cast away.* See Note 31 of this Act.

47. *A perfect thought.* "Perfect" is here used for 'correct,' 'accurate,' 'well informed.' See Note 39, Act iii., "Winter's Tale."

48. *Eyeless night.* The Folio prints 'endles' for "eyeless" (Theobald's correction); and not only is "eyeless" an epithet used several times by Shakespeare, but he has the expression, "dark-eyed night," "grim-looking night," and "black-browed night."

49. *Sans compliment.* 'Without compliment.' See Note 102, Act v., "Love's Labour's Lost." Falconbridge playfully chides the politeness of Hubert's apology, by using a somewhat stylish form of phraseology.

Enter PEMBROKE.

Pem. His highness yet doth speak; and holds belief,
That, being brought into the open air,
It would allay the burning quality
Of that fell⁵⁴ poison which assaileth him.

P. Hen. Let him be brought into the orchard here.—

Doth he still rage? [Exit BIGOT.]

Pem. He is more patient
Than when you left him; even now he sung.

P. Hen. Oh, vanity of sickness! fierce extremes
In their continuance will not feel themselves.
Death, having prey'd upon the outward parts,
Leaves them insensible;⁵⁵ and his siege is now
Against the mind, the which he pricks and wounds
With many legions of strange fantasies,
Which, in their throng and press to that last hold,

Confound themselves. 'Tis strange that death
should sing.—

I am the cygnet to this pale faint swan,
Who chants a doleful hymn to his own death,⁵⁶
And from the organ-pipe of frailty sings
His soul and body to their lasting rest.

Sal. Be of good comfort, prince; for you are born

To set a form upon that indigest,⁵⁷
Which he hath left so shapeless and so rude.

Re-enter BIGOT, with Attendants carrying King JOHN in a chair.

K. John. Ay, marry, now my soul hath elbow-room;

It would not out at windows nor at doors.
There is so hot a summer in my bosom,
That all my bowels crumble up to dust:
I am a scribbled form, drawn with a pen
Upon a parchment; and against this fire

Do I shrink up.

P. Hen. How fares your majesty?

K. John. Poison'd,—ill fare;—dead, forsook,
cast off:

And none of you will bid the winter come,
To thrust his icy fingers in my maw;
Nor let my kingdom's rivers take their course
Through my burn'd bosom; nor entreat the north
To make his bleak winds kiss my parch'd lips,
And comfort me with cold:—I do not ask you much,

I beg cold comfort; and you are so strait,⁵⁸
And so ingrateful, you deny me that.

P. Hen. Oh, that there were some virtue in my tears,

That might relieve you!

K. John. The salt in them is hot.—
Within me is a hell; and there the poison
Is, as a fiend, confin'd to tyrannise
On unreprieveable⁵⁹ condemn'd blood.

Enter the BASTARD.

Bast. Oh, I am scalded with my violent motion,
And spleen of speed to see your majesty!

K. John. Oh, cousin, thou art come to set mine eye:

The tackle of my heart is crack'd and burn'd;
And all the shrouds, wherewith my life should sail,
Are turn'd to one thread, one little hair:
My heart hath one poor string to stay it by,
Which holds but till thy news be utter'd;
And then all this thou see'st is but a clod,
And model⁶⁰ of confounded royalty.

Bast. The Dauphin is preparing hitherward,
Where, Heaven he knows,⁶¹ how we shall answer him;

For in a night the best part of my power,
As I upon advantage did remove,
Werc in the washes,⁶² all unwarily,

54. *Fell.* 'Cruel,' 'barbarous,' 'tyrannous.' See Note 66, Act iii.

55. *Leaves them insensible.* The Folio prints "inuisible" for "insensible" (Hanmer's correction), which the context seems to us to prove to be the right word; while 'invisible' affords to us no sense whatever here.

56. *Swan, who chants, &c.* In allusion to the poetical belief that the swan, when dying, utters a musical sound of lamentation. See Note 14, Act iii., "Merchant of Venice."

57. *Indigest.* Used to express a mass of confusion or disorder, a chaos or chaotic state; Latin, *indigestus*, disordered, confused. It has been pointed out that Ovid has an almost similar passage:—

"Quem dixere chaos rudis indigestaque moles."

Metam. I.

"Which chaos hight a huge rude heap:

No sunne as yet with lightsome beames the shapeless world did view."

Golding's Translation.

From which it would seem as though both the original and the translated versions were known to Shakespeare.

58. *Strait.* Here used for 'narrow-minded,' 'spare-handed,' 'parsimonious.'

59. *Unreprieveable.* Here used for 'unreprievably,' or 'irretrievably'; an adjective used adverbially.

60. *Model.* Sometimes (as here in the Folio) spelt 'module.' It was occasionally used, not for the pattern or copy upon which anything was formed, but for the copy or representation made from anything. Thus, in the "London Prodigal," a woman kissing the picture of her husband exclaims, "How like him is this model!"

61. *Heaven he knows.* "He," used in reference to "Heaven" here, and "his" in reference to "Heaven" elsewhere by Shakespeare, is on the principle of "he" and "his" being formerly used for 'it' and 'its'; and the introduction of the pronoun after a nominative is an idiomatic construction formerly employed for the sake of giving emphatic effect.

62. *Werc in the washes.* The plural form of the verb "were" is here used, as before in reference to "power," as a noun of multitude; or rather to "the best part," as before in reference to "half." See Note 52 of this Act. The incident of the loss of troops, baggage, &c., in passing through Lincolnshire, occurred

Devourèd by the unexpected flood.

[King JOHN *dies*.

Sal. You breathe these dead news in as dead an ear.—

My liege! my lord!—but now a king,—now thus.

P. Hen. Even so must I run on, and even so stop.

What surety of the world, what hope, what stay,⁶³
When this was now a king, and now is clay?

Bast. Art thou gone so? I do but stay behind
To do the office for thee of revenge,
And then my soul shall wait on thee to heaven,
As it on earth hath been thy servant still.—

Now, now, you stars that move in your right
spheres,⁶⁴

Where be your powers? show now your mended
faiths;

And instantly return with me again,
To push destruction and perpetual shame
Out of the weak door of our fainting land.
Straight let us seek, or straight we shall be sought;
The Dauphin rages at our very heels.

Sal. It seems you know not, then, so much as
we :

The Cardinal Pandulph is within at rest,
Who half an hour since came from the Dauphin,
And brings from him such offers of our peace
As we with honour and respect may take,
With purpose presently to leave this war.⁶⁵

Bast. He will the rather do it when he sees
Ourselves well sinewèd to our defence.

Sal. Nay, it is in a manner done already;
For many carriages he hath despatch'd

To the sea-side, and put his cause and quarrel
To the disposing of the cardinal:
With whom yourself, myself, and other lords,
If you think meet, this afternoon will post
To consummate this business happily.

Bast. Let it be so:—and you, my noble prince,
With other princes that may best be spar'd,⁶⁶
Shall wait upon your father's funeral.

P. Hen. At Worcester must his body be in-
terr'd;⁶⁷

For so he will'd it.

Bast. Thither shall it, then:

And happily may your sweet self put on
The lineal state and glory of the land!
To whom, with all submission, on my knee,
I do bequeath my faithful services
And true subjection everlastingly.

Sal. And the like tender of our love we make
To rest without a spot for evermore.

P. Hen. I have a kind soul⁶⁸ that would give
you thanks,⁶⁹

And knows not how to do it but with tears.

Bast. Oh, let us pay the time but needful
woe,

Since it hath been beforehand with our griefs.⁷⁰—

This England never did, nor never shall,

Lie at the proud foot of a conqueror,

But when it first did help to wound itself.

Now these, her princes, are come home again,

Come the three corners of the world in arms,

And we shall shock them: naught shall make us
rue,

If England to itself do rest but true. [Exeunt.

in reality to King John himself: but it is with better dramatic effect represented as happening to Falconbridge.

63. *What hope, what stay.* The way in which Shakespeare uses the word "stay" in this passage—to express 'a point of reliance,' 'an available support'—may serve to aid in illustrating his use of the word in the passage explained in Note 68, Act ii.

64. *You stars that move in your right spheres.* Falconbridge here addresses the lords who had revolted, and who have now returned to their allegiance.

65. *To leave this war.* "Leave" is here used in the sense of 'relinquish,' 'give up,' 'cease from.' See Note 30, Act iv, "Two Gentlemen of Verona."

66. *With other princes that may best be spar'd.* Shakespeare occasionally uses "princes" for 'magnates,' 'noblemen;' and here we think it refers to those lords who "may best be spar'd" from among the number who are to go and arrange the

proposed peace with the Dauphin. In the concluding speech, allusion is made to the lords who have returned to their allegiance by the same word, "princes."

67. *At Worcester must his body be interr'd.* Holinshed records that King John was buried at Croxton Abbey, in Staffordshire; but a stone coffin containing his body, in regal costume, was found in the cathedral church of Worcester, 17th July, 1797.

68. *A kind soul.* "Kind" is used here to express 'kindly' or 'tenderly disposed,' 'kindred in feeling with that which you express towards me,' and 'touched with natural emotion.'

69. *That would give you thanks.* "You," omitted in the Folio, was first supplied by Rowe.

70. *Oh, let us pay the time but needful woe, since, &c.* 'Let us pay but the due amount of lamentation to that woe which is past; since time now promises to put a period to our griefs by bet or unity among ourselves.'





DRAMATIS PERSONÆ.

KING RICHARD the Second.

EDMUND OF LANGLEY, Duke of York, }
JOHN OF GAUNT, Duke of Lancaster, } Uncles to the King.

HENRY, surnamed Bolingbroke, Duke of Hereford, Son to John
of Gaunt; afterwards King Henry IV.

DUKE OF AUMERLE; Son to the Duke of York.

THOMAS MOWBRAY, Duke of Norfolk.

DUKE OF SURREY.

EARL OF SALISBURY.

EARL BERKLEY.

BUSHY, }
BAGOT, } Creatures to King Richard.
GREEN, }

EARL OF NORTHUMBERLAND.

HENRY PERCY, his Son.

LORD ROSS.

LORD WILLOUGHBY.

LORD FITZWATER.

Bishop of Carlisle.

Abbot of Westminster.

The Lord Marshal.

SIR PIERCE of Exton.

SIR STEPHEN SCROOP.

Captain of a Band of Welshmen.

Queen to King Richard.

DUCHESS OF GLOSTER.

DUCHESS OF YORK.

Lady attending on the Queen.

Lords, Heralds, Officers, Soldiers, two Gardeners, Keeper,
Messenger, Groom, and other Attendants.

SCENE—*Dispersedly in England and Wales.*

KING RICHARD II.¹

ACT I.

SCENE I.—LONDON. *A Room in the Palace.*

Enter King RICHARD, attended; JOHN of Gaunt, and other Nobles.

K. Rich. Old John of Gaunt, time-honour'd Lancaster,²

Hast thou, according to thy oath and band,³
Brought hither Henry Hereford,⁴ thy bold son,
Here to make good the boisterous late appeal,
Which then our leisure would not let us hear,
Against the Duke of Norfolk, Thomas Mowbray?

Gaunt. I have, my liege.

K. Rich. Tell me, moreover, hast thou sounded him,

If he appeal the duke on ancient malice;
Or worthily, as a good subject should,
On some known ground of treachery in him?

Gaunt. As near as I could sift him on that argument,—

On some apparent danger seen in him,
Aim'd at your highness,—no inveterate malice.

K. Rich. Then call them to our presence: face to face,

And frowning brow to brow, ourselves will hear
The accuser and the accus'd freely speak:—

[*Excunt some Attendants.*]

High-stomach'd⁵ are they both, and full of ire,
In rage deaf as the sea, hasty as fire.

1. The first edition of this play was one in quarto, entered at Stationers' Hall, 29th August, 1597, by Andrew Wise, its publisher. This is the most accurate of the quarto editions; of which there were three more successively published—in 1598, in 1608, and in 1615—before the copy which appears in the First Folio, 1623. That copy appears to have been taken from the 1615 Quarto; although containing some variations therefrom. It seems that there was an old play on the subject of Richard II.; but Shakespeare founded his drama chiefly upon Holinshed's chronicle of this reign, and adopted several passages from the historian's page with remarkable closeness. He had a peculiar faculty of availing himself of historical record, and transmuting its prose into poetical gold; so that speeches which figure in Holinshed or Plutarch, adorned merely by the eloquence of traditional veritableness, in Shakespeare re-appear with the additional halo of blank verse construction. There is no evidence upon which to found a guess at the particular year in which Shakespeare wrote his tragedy of RICHARD II.; but the first Quarto's appearing in 1597, and Francis Meres having mentioned this production in 1598 among his enumeration of Shakespeare's works, show that it was written somewhere before the first of these years. A melancholy beauty invests this tragedy from beginning to end: youthful wrong-headedness and wilfulness in the first portion; weakness and irresolution amid difficulties brought on by previous injudicious courses; bitter self-reproach and self-lamenting beneath increasing calamities, with final philosophy learned in the depth of overthrow and misery, combine to render this a profoundly mournful play throughout. Pathos of development in moral character, pathos of situation, and pathos of description, fill its every scene; while the pathos is ever loftily and even sublimely sustained.

2. *Old John of Gaunt, time-honour'd Lancaster.* The Duke of Lancaster received the surname of "John of Gaunt," from having been born in the Flemish city, 'Ghent;' which is continually pronounced so as to give rise to the English corruption, "Gaunt." At the period when this play opens, John of Gaunt was no more than fifty-eight years of age; but, in Shakespeare's time, men after fifty were considered "old." The poet speaks of himself in one of his sonnets as "old," as "beated and chopp'd with tann'd antiquity," and as being "with Time's injurious hand crush'd and outworn," although he died at the still vigorous age of fifty-two; and when the sonnets were first published he had attained only the age of forty-five. Longevity was more rare formerly than now; cleanliness, wholesome diet and habits, good medical and surgical knowledge and treatment, being then less prevalent than at present. Men married and settled in life earlier at that period; Shakespeare became a husband at eighteen, and a grandfather at forty-four. Thus, men were respectable householders before twenty; fathers of families by thirty; venerable personages by forty; and "old," "time-honoured" patriarchs by fifty.

3. *Band.* An old form of 'bond.' See Note 40, Act v., "Tempest." It was customary for the combatants to give a pledge for appearance when a trial by combat was agreed upon.

4. *Hereford.* Pronounced 'Herford' in Shakespeare's time, and used by him as a dissyllable. All the old copies spell it 'Herford.'

5. *High-stomach'd.* 'Haughty,' 'proud;' and 'wrathful,' 'choleric.' Shakespeare here combines the two senses of the word. See Note 32, Act I., "Tempest."

Re-enter Attendants, with BOLINGBROKE⁶ and NORFOLK.

Boling. Many⁷ years of happy days befall
My gracious sovereign, my most loving liege!

Nor. Each day still better other's happiness;
Until the heavens, envying earth's good hap,
Add an immortal title to your crown!

K. Rich. We thank you both: yet one but
flatters us,

As well appeareth by the cause you come;⁸
Namely, to appeal each other of high treason.—

Cousin of Hereford, what dost thou object
Against the Duke of Norfolk, Thomas Mowbray?

Boling. First (Heaven be the record to my
speech!),

In the devotion of a subject's love,
Tendering the precious safety of my prince,
And free from other misbegotten hate,
Come I appellant to this princely presence.—

Now, Thomas Mowbray, do I turn to thee,
And mark my greeting well; for what I speak

My body shall make good upon this earth,
Or my divine soul answer it in heaven.

Thou art a traitor and a miscreant,
Too good to be so, and too bad to live,—

Since the more fair and crystal is the sky,
The uglier seem the clouds that in it fly.

Once more, the more to aggravate the note,
With a foul traitor's name stuff I thy throat;
And wish (so please my sovereign), ere I move,
What my tongue speaks, my right-drawn sword⁹
may prove.

Nor. Let not my cold words here accuse my
zeal:

'Tis not the trial of a woman's war,
The bitter clamour of two eager tongues,
Can arbitrate this cause betwixt us twain;
The blood is hot that must be cool'd for this:

Yet can I not of such tame patience boast
As to be hush'd, and naught at all to say:
First, the fair reverence of your highness curbs me
From giving reins and spurs to my free speech;

Which else would post until it had return'd
These terms of treason doubled¹⁰ down his throat.

Setting aside his high blood's royalty,
And let him be no kinsman to my liege,
I do defy him, and I spit at him;
Call him a sland'rous coward and a villain:
Which to maintain, I would allow him odds;

And meet him, were I tied to run a-foot
Even to the frozen ridges of the Alps,
Or any other ground inhabitable,¹¹

Wherever Englishman durst set his foot.
Meantime let this defend my loyalty,—

By all my hopes, most falsely doth he lie.

Boling. Pale trembling coward, there I throw
my gage,

Disclaiming here the kindred of the king;
And lay aside my high blood's royalty,

Which fear, not reverence, makes thee to except.¹²
If guilty dread have left thee so much strength

As to take up mine honour's pawn, then stoop:
By that and all the rites of knighthood else,

Will I make good against thee, arm to arm,
What I have spoke, or thou canst worse devise.

Nor. I take it up; and by that sword I swear,
Which gently laid my knighthood on my shoulder,

I'll answer thee in any fair degree,
Or chivalrous design of knightly trial:

And when I mount, alive may I not light,
If I be traitor, or unjustly fight!

K. Rich. What doth our cousin lay to Mowbray's charge?

It must be great that can inherit¹³ us
So much as of a thought of ill in him.

Boling. Look, what I speak, my life shall prove
it true;—

That Mowbray hath receiv'd eight thousand nobles
In name of lendings for your highness' soldiers,

The which he hath detain'd for lewd¹⁴ employ-
ments,

Like a false traitor and injurious villain.

Besides, I say, and will in battle prove,—
Or here, or elsewhere to the farthest verge

That ever was survey'd by English eye,—

6. *Bolingbroke.* This surname was given to Henry Plantagenet, eldest son of John of Gaunt, from his having been born at the town so called in Lincolnshire.

7. *Many.* Pope inserted 'May' before 'many' in this line, and Mr. Collier's MS. corrector inserted 'Full,' that the amount of metrical feet might be made up.

8. *As well appeareth by the cause you come.* 'On' is understood after "come;" an ellipsis of construction similar to the one pointed out in Note 149, Act iv., "Winter's Tale."

9. *My right-drawn sword.* "Right" is here used for 'rightfully' or 'righteously.' Shakespeare has drawn the character of this man, from first to last, with marvellous tact and skill. His speeches are full of reference to holy and loyal incentives for his course of action; his diction is smooth, ingratiatory, fair-sounding; his arguments plausible, his ground of motive specious; his ostensible behaviour guileless, his actual conduct unscrupulous; his manner bland, his purpose relentlessly and wholly sel-

fish; his professions just and righteous, his deeds mercenary and merciless.

10. *Doubled.* This is the word in all the Quarto copies of the play; the Folio prints 'doubly.'

11. *Inhabitable.* Here used for 'not habitable,' 'unhabitable,' or 'uninhabitable.' It is a classical use of the word, as derived from the Latin *inhabitabilis*; and was employed by other writers besides Shakespeare in the sense it here bears.

12. *Makes thee to except.* 'Makes thee to use as an exception.' The expression is borrowed from a legal technicality, thus explained in Cowell's Law Dictionary:—"Exception is a stop or stay to an action, being used both in the civil and common law."

13. *Inherit.* Sometimes used for 'possess.' See Note 18, Act iv., "Tempest."

14. *Lewd.* 'Wicked,' 'base.' See Note 51, Act v., "Much Ado."



King Richard. Wrath-kindled gentlemen, be rul'd by me. Act I. Scene I.

That all the treasons for these eighteen years
 Complotted and contrivèd in this land
 Fetch from false Mowbray their first head and
 spring.

Farther, I say,—and farther will maintain
 Upon his bad life to make all this good,—
 That he did plot the Duke of Gloster's death,¹⁵
 Suggest¹⁶ his soon-believing adversaries,
 And consequently, like a traitor-coward,
 Sluc'd out his innocent soul through streams of
 blood:

Which blood, like sacrificing Abel's, cries,
 Even from the tongueless caverns of the earth,

To me for justice and rough chastisement;
 And, by the glorious worth of my descent,
 This arm shall do it, or this life be spent.

K. Rich. How high a pitch his resolution
 soars!—

Thomas of Norfolk, what say'st thou to this?

Nor. Oh, let my sovereign turn away his face,
 And bid his ears a little while be deaf,
 Till I have told this slander of his blood,¹⁷
 How God and good men hate so foul a liar!

K. Rich. Mowbray, impartial are our eyes and
 ears:

Were he my brother, nay, my kingdom's heir

15. *The Duke of Gloster's death.* The youngest son of Edward III., Thomas of Woodstock; who was, according to Holinshed, put to death at Calais, by Thomas Mowbray, Duke of Norfolk, at the instigation of King Richard II., in 1397. Therefore this vengeful speech of Bolingbroke, openly directed against Mowbray, but latently including the king who caused his own

uncle's death, gives a strong foretaste of the speaker's mode of conveying a menace which the hearer cannot well resent when made, or avoid when fulfilled.

16. *Suggest.* 'Prompt,' 'incite.'

17. *This slander of his blood.* 'This reproach to his ancestry.'

(As he is but my father's brother's son),
Now, by my sceptre's awe, I make a vow,
Such neighbour nearness to our sacred blood
Should nothing privilege him, nor partialise
The unstooping firmness of my upright soul:
He is our subject, Mowbray, so art thou;
Free speech and fearless I to thee allow.

Nor. Then, Bolingbroke, as low as to thy heart,
Through the false passage of thy throat, thou liest!
Three parts of that receipt I had for Calais
Disburs'd I duly to his highness' soldiers:
The other part reserv'd I by consent,
For that¹⁸ my sovereign liege was in my debt
Upon remainder of a dear account,¹⁹
Since last I went to France to fetch his queen:²⁰
Now swallow down that lie.—For Gloster's death,—
I slew him not; but, to mine own disgrace,
Neglected my sworn duty in that case.²¹—
For you, my noble lord of Lancaster,
'The honourable father to my foe,
Once did I lay an ambush for your life,
A trespass that doth vex my griev'd soul:
But, ere I last receiv'd the sacrament,
I did confess it: and exactly²² begg'd
Your grace's pardon, and I hope I had it.
This is my fault: as for the rest appeal'd,²³
It issues from the rancour of a villain,
A recreant and most degenerate traitor:
Which in myself I boldly will defend;
And interchangeably hurl down my gage
Upon this overweening traitor's foot,
To prove myself a loyal gentleman
Even in the best blood chamber'd in his bosom.
In haste whereof, most heartily I pray
Your highness to assign our trial-day.

K. Rich. Wrath-kindled gentlemen, be rul'd by me;
Let's purge this choler without letting blood:
This we prescribe, though no physician;

Deep malice makes too deep incision:²⁴
Forget, forgive; conclude and be agreed;
Our doctors say this is no month to bleed.—
Good uncle, let this end where it begun;
We'll calm the Duke of Norfolk, you your son.

Gaunt. To be a make-peace shall become my
age:—

Throw down, my son, the Duke of Norfolk's gage.

K. Rich. And, Norfolk, throw down his.

Gaunt. When, Harry? when?²⁵
Obedience bids I should not bid again.

K. Rich. Norfolk, throw down; we bid; there
is no boot.²⁶

Nor. Myself I throw, dread sovereign, at thy foot.
My life thou shalt command, but not my shame:

The one my duty owes; but my fair name

(Despite of death, that lives upon my grave),²⁷

To dark dishonour's use thou shalt not have.

I am disgrac'd, impeach'd, and baffled²⁸ here;

Pierc'd to the soul with slander's venom'd spear,

The which no balm can cure but his heart-blood

Which breath'd this poison.

K. Rich. Rage must be withstood:—
Give me his gage:—lions make leopards tame.²⁹

Nor. Yea, but not change his spots:³⁰ take but
my shame,

And I resign my gage. My dear dear lord,

The purest treasure mortal times afford,

Is spotless reputation; that away,

Men are but gilded loam or painted clay.

A jewel in a ten times barr'd up chest

Is a bold spirit in a loyal breast.

Mine honour is my life; both grow in one;

Take honour from me, and my life is done;

Then, dear my liege, mine honour let me try;

In that I live, and for that will I die.

K. Rich. Cousin, throw down your gage;³¹ do
you begin.

18. *For that.* Used as 'because.'

19. *A dear account.* "Dear" is here, and elsewhere, used by Shakespeare to express 'momentous,' 'pressing,' 'very important.'

20. *His queen.* Richard's second wife, Isabella, daughter of Charles VI. of France.

21. *I slew him not; but, to mine own disgrace, neglected, &c.* Norfolk always denied having killed Gloster; and by the words, "neglected my sworn duty," he probably refers to his having failed to place Gloster in the Tower, and having taken him instead to Calais, where he was, according to Holinshed, smothered in his bed by servants commissioned to do so.

22. *Exactly.* 'Duly,' 'implicitly.'

23. *As for the rest appeal'd.* "Appealed" was used for 'made the subject of appeal,' 'alleged,' 'accused,' 'charged.'

24. *Incision.* A term applied to bleeding with the lancet. See Note 19, Act iii., "As You Like It."

25. *When, Harry? when?* Instance of "when" being used as an exclamation of impatience. See Note 29, Act iv., "Taming of the Shrew."

26. *There is no boot.* 'There is no use or profit in refusal;' 'to refuse is bootless,' or 'fruitless.' See Note 15, Act i., "Tenpest."

27. (*Despite of death, &c.*) Here there is an instance of Shakespeare's transposed construction; as we must understand "that" to refer to "fair name," and the passage, according to ordinary construction, to be ('that, despite of death, lives, &c.'). See Note 22, Act iv., "King John."

28. *Baffled.* Used here partly in its sense of 'reviled,' 'abuse;' (see Note 63, Act v., "Twelfth Night"); partly in its sense of 'foiled,' 'eluded,' 'defeated;' and partly in its allusion to a punishment inflicted on recreant knights, called in French (which language supplied many of the terms in chivalry) *baffouer*, or *baffoler*: this punishment consisting in hanging up the degraded knight by the heels.

29. *Lions make leopards tame.* The king figuratively alludes to the "lions" in the royal arms of England, and to the *golden leopard*, which was Norfolk's crest.

30. *But not change his spots.* Pope changed "his" here to 'their;' yet, not only were the singular and plural forms sometimes used the one for the other in Shakespeare's time, but the use of "his," in the present case, gives more point to Norfolk's retort, as showing that he perceived and applied the particular meaning included in the king's generalised observation.

31. *Throw down your gage.* It has been proposed to substitute 'his' for "your" here; but "throw down your gage" means,

Boling. O God! defend my soul from such foul sin!

Shall I seem crest-fallen in my father's sight?
Or with pale beggar-fear impeach my height
Before this outdar'd dastard? Ere my tongue
Shall wound mine honour with such feeble wrong,
Or sound so base a parle, my teeth shall tear
The slavish motive of recanting fear,
And spit it bleeding, in his high disgrace,³²
Where shame doth harbour, even in Mowbray's
face. [Exit GAUNT.]

K. Rich. We were not born to sue, but to
command;—

Which since we cannot do to make you friends,
Be ready, as your lives shall answer it,
At Coventry, upon Saint Lambert's day:
There shall your swords and lances arbitrate
The swelling difference of your settled hate:
Since we cannot atone³³ you, we shall see
Justice design³⁴ the victor's chivalry.—
Lord Marshal,³⁵ command our officers at arms
Be ready to direct these home alarms.

[Exeunt.]

SCENE II.—LONDON. *A Room in the Duke of
Lancaster's Palace.*

Enter GAUNT and DUCHESS OF GLOSTER.

Gaunt. Alas! the part I had in Gloster's
blood³⁶

Doth more solicit me than your exclaims,
To stir against the butchers of his life:
But since correction lieth in those hands
Which made the fault that we cannot correct,
Put we our quarrel to the will of Heaven;
Who, when they see the hours ripe on earth,³⁷
Will rain hot vengeance on offenders' heads.

in this instance, 'give up your foe's gage that you have there in keeping.' Norfolk and Bolingbroke have taken up each other's gage, and Gaunt and the king are trying to persuade them to "throw" them down again in token of relinquishment; so that the king says "your gage," as just before Norfolk has said, "Resign my gage."

32. *In his high disgrace.* "In" is here used for 'to,' or 'in token of.'

33. *Atone.* 'Reconcile;' used in this sense from its being a form of 'make at one,' 'make agree together.'

34. *Design.* Here used in its sense as derived from the Latin *designo*, to mark out, to show by a sign or token. There is peculiar appropriateness in the employment of the word here; because 'designator' was a term applied to 'a marshal, a master of the play or prize, who appointed every one his place, and adjudged the victory.'

35. *Lord Marshal.* Steevens and others leave out "Lord" here, for the sake of the metre; and because in scene 3 the king addresses him simply as "Marshal." But Shakespeare not unfrequently disregards the exact quantity of feet in a line; especially where a title or a proper name occurs. Moreover, he occasionally has purposed variations in points of repetition; and

Duch. Finds brotherhood in thee no sharper
spur?

Hath love in thy old blood no living fire?
Edward's seven sons, whereof thyself art one,
Were as seven vials of his sacred blood,
Or seven fair branches springing from one root:
Some of those seven are dried by nature's course,
Some of those branches by the Destinies cut;
But Thomas, my dear lord, my life, my Gloster,³⁸
One vial full of Edward's sacred blood,
One flourishing branch of his most royal root,
Is crack'd, and all the precious liquor spilt,
Is hack'd down, and his summer leaves all faded,
By envy's hand and murder's bloody axe.
Ah, Gaunt, his blood was thine! that bed, that
womb,

That mettle, that self-mould, that fashion'd thee,
Made him a man; and though thou liv'st and
breath'st,

Yet art thou slain in him: thou dost consent
In some large measure to thy father's death,
In that thou seest thy wretched brother die,
Who was the model of thy father's life.³⁹

Call it not patience, Gaunt,—it is despair:
In suffering thus thy brother to be slaughter'd,
Thou show'st the naked pathway to thy life,
Teaching stern murder how to butcher thee:
That which in mean men we entitle patience,
Is pale eold cowardice in noble breasts.
What shall I say? to safeguard thine own life,
The best way is to 'venge my Gloster's death.

Gaunt. God's is the quarrel; for God's sub-
stitute,

His deputy anointed in his sight,
Hath caus'd his death:⁴⁰ the which, if wrongfully,
Let Heaven revenge; for I may never lift
An angry arm against his minister.

Duch. Where, then, alas! may I complain
myself?⁴¹

in the present instance it is not impossible that he made Richard say "Lord Marshal" in the first scene, by way of marking this officer's rank and form of title to the audience.

36. *The part I had in Gloster's blood.* 'My blood relationship to Gloster.' The Quarto copies print 'Woodstock's' here instead of "Gloster's;" which is the reading of the First Folio. This surname was given to him from his having been born at Woodstock. See Note 15 of this Act.

37. *Heaven; who, when they see, &c.* Shakespeare here, and elsewhere, uses "Heaven" as a plural. Moreover, in the present instance, the previous "those hands" has given the effect of a plural nominative to the sentence.

38. *My Gloster.* The speaker was Eleanor Bohun, widow to Thomas of Woodstock, Duke of Gloster.

39. *Model of thy father's life.* "Model" is here used for that which is modelled from or upon, and not for that which forms the model for. See Note 60, Act v., "King John."

40. *Hath caus'd his death.* Gaunt here plainly asserts Richard's criminality in the deed, to which criminality Gaunt's son, Bolingbroke, only covertly alluded. See Note 15 of this Act.

41. *Complain myself.* "Complain" is usually a verb nenter; but here it is employed as a verb active. Though rarely, yet

Gaunt. To God, the widow's champion and defence.

Duch. Why, then, I will. Farewell, old Gaunt.⁴²

Thou go'st to Coventry, there to behold
Our cousin Hereford⁴³ and fell Mowbray fight:
Oh, sit my husband's wrongs on Hereford's spear,
That it may enter butcher Mowbray's breast!
Or, if misfortune miss the first career,⁴⁴
Be Mowbray's sins so heavy in his bosom,
That they may break his foaming courser's back,
And throw the rider headlong in the lists,
A catiff⁴⁵ recreant to my cousin Hereford!
Farewell, old Gaunt: thy sometimes brother's wife
With her companion grief must end her life.

Gaunt. Sister, farewell; I must to Coventry:
As much good stay with thee as go with me!

Duch. Yet one word more:—grief boundeth
where it falls,

Not with the empty hollowness, but weight;
I take my leave before I have begun;

For sorrow ends not when it seemeth done.

Commend me to my brother, Edmund York.

Lo, this is all:—nay, yet depart not so;

Though this be all, do not so quickly go;

I shall remember more. Bid him—Oh, what?—

With all good speed at Plashy⁴⁶ visit me.

Alack! and what shall good old York there see,

But empty lodgings and unfurnish'd walls,⁴⁷

Unpeopled offices, untrdden stones?

And what hear there for welcome,⁴⁸ but my
groans?

Therefore commend me; let him not come there,

To seek out sorrow that dwells everywhere.

Desolate, desolate, will I hence, and die:

The last leave of thee takes my weeping eye.

[*Exeunt.*]

SCENE III.—GOSFORD GREEN, near COVENTRY.

Lists set out, and a throne; Herald, &c., attending.

Enter the Lord Marshal⁴⁹ and AUMERLE.

Mar. My Lord Aumerle, is Harry Hereford
arm'd?

Aum. Yea, at all points; and longs to enter in.

Mar. The Duke of Norfolk, sprightly and
bold,⁵⁰

Stays but the summons of the appellant's trumpet.

Aum. Why, then, the champions are prepar'd,
and stay

For nothing but his majesty's approach.

Flourish of trumpets. Enter King RICHARD, who takes his seat on his throne; GAUNT, BUSHY, BAGOT, GREEN, and others, who take their places. A trumpet is sounded, and answered by another trumpet within. Then enter NORFOLK in armour, preceded by a Herald.

K. Rich. Marshal, demand of yonder champion
The cause of his arrival here in arms:

Ask him his name; and orderly proceed

To swear him in the justice of his cause.

Mar. In God's name and the king's, say who
thou art,

And why thou com'st thus knightly clad in arms;
Against what man thou com'st, and what thy
quarrel:

Speak truly, on thy knighthood and thine oath;

As so defend thee Heaven and thy valour!

Nor. My name is Thomas Mowbray, Duke of
Norfolk;

Who hither come engag'd by my oath,

(Which, Heaven defend, a knight should violate!),
Both to defend my loyalty and truth

other writers besides Shakespeare have thus employed this word. "Complain myself" is an English version of the French expression, *me plaindre*.

42. *Farewell, old Gaunt.* Henmer and others proposed various additional words in this line, to make up the ten feet which they considered requisite to render its metre complete. But we have just pointed out (see Note 35) that Shakespeare has these occasional inexact lines, more especially where a proper name or a title occurs.

43. *Our cousin Hereford.* This affords an instance of the way in which Shakespeare uses a pronoun with a license of conjoint signification, and in which he uses "cousin" in the general sense of 'relation' or 'kinsman'; for the Duchess is speaking to "Hereford's" (Bolingbroke's) father.

44. *Career.* A term of the tilt-yard; signifying the meeting in encounter, at full gallop, of two mounted knights. See Note 119, Act v., "Love's Labour's Lost."

45. *Catiff.* 'Slave,' 'wretch.' See Note 24, Act ii., "Measure for Measure."

46. *Plashy.* The name of her place of residence in Essex. The lordship of "Plashy" was a town in that county belonging to the Duchess of Gloster.

47. *Unfurnish'd walls.* The walls of old English castles and mansions were hung with arras hangings or tapestry, which,

during the absence of the owner or his family, were easily taken down. The "offices" were the rooms in which stores were kept, where cooking was done, and where the servants assembled; therefore the Duchess, alluding to the loss of her murdered husband, means to say that York will find nothing but empty and dismantled apartments, and rooms without servants or hospitable preparation.

48. *What hear there for welcome.* Malone altered "hear," in this passage, to "cheer;" whereby he destroyed the con-secutional analogy between "what shall good old York there see," and "what hear there," which the poet evidently intended.

49. *The Lord Marshal.* The Duke of Surrey officiated as Earl Marshal of England instead of the Duke of Norfolk; who, as he was one of the combatants, could not fulfil his office on the occasion. Therefore the Duke of Surrey is addressed as 'Marshal,' or "Lord Marshal," throughout the present scene. The Duke of Aumerle (or Aumale, which is the French for the town in Normandy called by us Albemarle) was the son of Edmund of Langley, Duke of York, fifth son of King Edward III.; and he officiated as High Constable of England at the lists of Coventry on the present occasion.

50. *Sprightly and bold.* Shakespeare not only uses the adjective "bold" for 'boldly' here, but uses an adjective adverbially in conjunction with an adverb.



Marshal. Sound, trumpets; and set forward, combatants.
Stay, the king hath thrown his warder down.

Act I. Scene III.

To God, my king, and his succeeding issue,
Against the Duke of Hereford that appeals me;
And, by the grace of God and this mine arm,
To prove him, in defending of myself,⁵¹
A traitor to my God, my king, and me:
And, as I truly fight, defend me Heaven!

[*He takes his seat.*]

*Trumpet sounds. Enter BOLINGBROKE in armour,
preceded by a Herald.*

K. Rich. Marshal, ask yonder knight in arms,
Both who he is, and why he cometh hither
Thus plated in habiliments of war;
And formally, according to our law,
Depose⁵² him in the justice of his cause.

Mar. What is thy name? and wherefore com'st
thou hither,
Before King Richard in his royal lists?
Against whom comest thou? and what's thy
quarrel?

Speak like a true knight, so defend thee Heaven!

Boling. Harry of Hereford, Lancaster, and
Derby,

Am I; who ready here do stand in arms,
To prove, by God's grace and my body's valour,
In lists, on Thomas Mowbray, Duke of Norfolk,
That he's a traitor, foul and dangerous,
To God of heaven, King Richard, and to me;
And as I truly fight, defend me Heaven!

Mar. On pain of death, no person be so bold,
Or daring hardy, as to touch the lists,
Except the marshal, and such officers
Appointed to direct these fair designs.⁵³

Boling. Lord marshal, let me kiss my sovereign's
hand,

And bow my knee before his majesty:
For Mowbray and myself are like two men
That vow a long and weary pilgrimage;
Then let us take a ceremonious leave
And loving farewell of our several friends.

Mar. The appellant in all duty greets your
highness,

And craves to kiss your hand and take his leave.

K. Rich. We will descend and fold him in our
arms.—

Cousin of Hereford, as thy cause is right,
So be thy fortune in this royal fight!

Farewell, my blood; which if to-day thou shed,

Lament we may, but not revenge thee dead.

Boling. Oh, let no noble eye profane a tear
For me, if I be gor'd with Mowbray's spear:
As confident as is the falcon's flight
Against a bird, do I with Mowbray fight.—
My loving lord, I take my leave of you;—
Of you, my noble cousin, Lord Aumerle;
Not sick, although I have to do with death,
But lusty, young, and cheerly drawing breath.—
Lo, as at English feasts, so I regret
The daintiest last, to make the end most sweet:
Oh, thou, the earthly author of my blood,—
Whose youthful spirit, in me regenerate,
Doth with twofold vigour lift me up
To reach at victory above my head,—
Add proof unto mine armour with thy prayers;
And with thy blessings steel my lance's point,
That it may enter Mowbray's waxen coat,⁵⁴
And furbish new the name of John o' Gaunt,
Even in the lusty 'haviour of his son.

Gaunt. God in thy good cause make thee
prosperous!

Be swift like lightning in the execution;
And let thy blows, doubly redoubled,
Fall like amazing⁵⁵ thunder on the casque
Of thy adverse pernicious enemy:
Rouse up thy youthful blood, be valiant and live.

Boling. Mine innocency and Saint George to
thrive! [*He takes his seat.*]

Nor. [*Rising.*] However God, or fortune, cast
my lot,

There lives or dies, true to King Richard's throne,
A loyal, just, and upright gentleman.

Never did captive with a freer heart
Cast off his chains of bondage, and embrace
His golden uncontroll'd enfranchisement,
More than my dancing soul doth celebrate
This feast of battle with mine adversary.—

Most mighty liege,—and my companion peers,—
Take from my mouth the wish of happy years:

As gentle and as jocund, as to jest,⁵⁶

Go I to fight: truth hath a quiet breast.

K. Rich. Farewell, my lord: securely I espy
Virtue with valour couch'd in thine eye.—

Order the trial, marshal, and begin. [*The KING
and the Lords return to their seats.*]

Mar. Harry of Hereford, Lancaster, and
Derby,

51. *In defending of myself.* "Of," like "for," was sometimes used redundantly, by a poetic license. See Note 101, Act i., "Winter's Tale."

52. *Depose.* Used here in the sense of 'take his deposition,' 'examine him upon oath.'

53. *Such officers appointed to, &c.* An instance of Shakespeare's elliptical use of the word "such." See Note 23, Act v., "Winter's Tale." 'As are' is understood between "officers" and "appointed," in the present passage.

54. *Waxen coat.* Shakespeare elsewhere uses the epithet "waxen" to express something ultra-penetrable or impressionable (see the passage commented upon in Note 12, Act ii., "Twelfth Night"); therefore, here he probably uses the expression "waxen coat" to signify the coat of mail which Bolingbroke wishes may prove as easily penetrated as wax by his "lance's point."

55. *Amazing.* 'Bewildering,' 'overpowering.'

56. *To jest.* This was sometimes used for taking part in a mask, revel, or pastime performance.

Receive thy lance; and God defend the right!
Boling. [*Rising.*] Strong as a tower in hope, I
cry Amen.

Mar. [*To an Officer.*] Go bear this lance to
Thomas, Duke of Norfolk.

First Her. Harry of Hereford, Lancaster, and
Derby,
Stands here for God, his sovereign, and himself,
On pain to be found false and recreant,
To prove the Duke of Norfolk, Thomas Mowbray,
A traitor to his God, his king, and him;
And dares him to set forward to the fight.

Sec. Her. Here standeth Thomas Mowbray,
Duke of Norfolk,
On pain to be found false and recreant,
Both to defend himself, and to approve⁵⁷
Henry of Hereford, Lancaster, and Derby,
To God, his sovereign, and to him disloyal;
Courageously, and with a free desire,
Attending⁵⁸ but the signal to begin.

Mar. Sound, trumpets; and set forward, com-
batants. [*A charge sounded.*
Stay, the king hath thrown his warder⁵⁹ down.

K. Rich. Let them lay by their helmets and
their spears,

And both return back to their chairs again:—
Withdraw with us:—and let the trumpets sound,
While we return these dukes what we decree.—

[*A long flourish.*
To the combatants.] Draw near,
And list what with our council we have done.
For that our kingdom's earth should not be soil'd
With that dear blood which it hath fosterèd;
And for our eyes do hate the dire aspect
Of civil wounds plough'd up with neighbours'
swords;
And for we think⁶⁰ the eagle-wingèd pride
Of sky-aspiring and ambitious thoughts,
With rival-hating envy, set on you

57. *Approve.* Here, and elsewhere, used by Shakespeare for 'prove.'

58. *Attending.* Here, and elsewhere, used by Shakespeare for 'awaiting.' French, *attendre*; to wait, to expect.

59. *Warder.* A kind of truncheon or staff, which was held by the umpire who presided at trials by combat; and which, when thrown up, was a signal to charge; when thrown down, was a signal for the combatants to part and desist.

60. *And for we think, &c.* This line, and the four that follow, are omitted in the Folio. The value of the Quarto editions in aiding to ascertain the text, is so evident in those plays of which Quarto editions exist, that it enhances desire for their discovery in every case; and most valuable would it be, if future research should be crowned by finding an earlier copy than the Folio one of each play.

61. *Upon pain of life.* The Folio here prints 'death' for 'life;' but in the next speech but one it gives the sentence as here—"upon pain of life." The Quarto gives the sentence thus in both passages; and it was an idiom of elliptical construction, signifying 'upon pain of losing life.'

62. *The sly slow hours.* The editor of the Second Folio altered "sly slow" to 'fly-slow;' which reading Pope gave, and others

To wake our peace, which in our country's
cradle

Draws the sweet infant breath of gentle sleep;
Which so rous'd up with boist'rous untun'd drums,
With harsh resounding trumpets' dreadful bray,
And grating shock of wrathful iron arms,
Might from our quiet confines fright fair peace,
And make us wade even in our kindred's blood;—
Therefore, we banish you our territories:—
You, cousin Hereford, upon pain of life,⁶¹
Till twice five summers have enrich'd our fields,
Shall not regret our fair dominions,
But tread the stranger paths of banishment.

Boling. Your will be done: this must my com-
fort be,—

That sun that warms you here shall shine on me;
And those his golden beams, to you here lent,
Shall point on me, and gild my banishment.

K. Rich. Norfolk, for thee remains a heavier
doom,

Which I with some unwillingness pronounce:
The sly slow hours⁶² shall not determinate
The dateless limit of thy dear⁶³ exile;—
The hopeless word⁶⁴ of—"never to return"
Breathe I against thee, upon pain of life.

Ner. A heavy sentence, my most sovereign
liege,

And all unlook'd for from your highness' mouth:
A dearer merit,⁶⁵ not so deep a main

As to be cast forth in the common air,⁶⁶
Have I deservèd at your highness' hands.

The language I have learn'd these forty years,
My native English, now I must forego:

And now my tongue's use is to me no more
Than an unstringèd viol or a harp;

Or like a cunning instrument cas'd up,
Or, being open, put into his hands

That knows no touch to tune the harmony:
Within my mouth you have engag'd my tongue,
Doubly portcullis'd with my teeth and lips;

adopted. But such a compound word as 'fly-slow,' to express slowly flying, does not appear to us at all in Shakespeare's style; whereas the double epithet "sly slow," to express stealthily creeping onward, seems precisely to describe the pace of those hours which draw on to apparent termination of misery, but which are here ordained to bring no other than a "dateless limit" of "exile."

63. *Dear.* Here used for 'baneful,' 'pernicious,' 'intensely felt.' See Note 61, Act I., "As You Like It," and Note 17, Act v., "Twelfth Night."

64. *Word.* Sometimes used, in Shakespeare's time, for a 'sentence,' or 'short phrase.' The French use their expression, *mot*, in the same way, for a "word," or for a 'brief phrase: ' *un bonmot* (literally, 'a good word') means a pithy sentence, a witty saying.

65. *Merit.* Here used for 'recompense,' 'reward,' 'guerdon,' 'meed;' that which is merited. In like manner Shakespeare sometimes uses "meed," that which is merited, or 'reward,' for 'merit.'

66. *To be cast forth in the common air.* "In" was sometimes, as here, used for 'into.'

And dull, unfeeling, barren ignorance
Is made my gaoler to attend on me.
I am too old to fawn upon a nurse,
Too far in years to be a pupil now:
What is thy sentence, then, but speechless death,
Which robs my tongue from breathing native
breath?

K. Rich. It boots thee not⁶⁷ to be compas-
sionate:⁶⁸

After our sentence plaining comes too late.

Nor. Then thus I turn me from my country's
light,
To dwell in solemn shades of endless night.

[Retiring.]

K. Rich. Return again, and take an oath with
thee.

Lay on our royal sword your banish'd hands;
Swear by the duty that you owe to God
(Our part therein we banish with yourselves),
To keep the oath that we administer:—
You never shall (so help you truth and God!)
Einhrace each other's love in banishment;
Nor never⁶⁹ look upon each other's face:
Nor never write, regret, nor reconcile
This lowering tempest of your home-bred hate;
Nor never hy advised⁷⁰ purpose meet
To plot, contrive, or complot any ill⁷¹
'Gainst us, our state, our subjects, or our land.

Boling. I swear.

Nor. And I, to keep all this.

Boling. Norfolk, so far as to mine enemy;⁷²—
By this time, had the king permitted us,
One of our souls had wander'd in the air,
Banish'd this frail sepulchre of our flesh,
As now our flesh is banish'd from this land:
Confess thy treasons, ere thou fly the realm;
Since thou hast far to go, bear not along
The clogging burden of a guilty soul.⁷³

Nor. No, Bolingbroke: if ever I were traitor,

My name be blotted from the book of life,
And I from heaven banish'd, as from hence!
But what thou art, God, thou, and I do know;
And all too soon, I fear, the king shall rue.—
Farewell, my liege.—Now no way can I stray:
Save back to England, all the world's my way.⁷⁴

[Exit.]

K. Rich. Uncle, even in the glasses of thine
eyes

I see thy griev'd heart: thy sad aspect
Hath from the number of his banish'd years
Pluck'd four away.—[To Boling.] Six frozen
winters spent,

Return with welcome home from banishment.

Boling. How long a time lies in one little
word!

Four lagging winters and four wanton springs
End in a word: such is the breath of kings.

Gaunt. I thank my liege, that in regard of me
He shortens four years of my son's exile:
But little vantage shall I reap thereby;
For, ere the six years that he hath to spend,
Can change their moons and bring their times
about,

My oil-dried lamp and time-bewasted light
Shall be extinct with age and endless night;
My inch of taper will be burnt and done,
And blindfold death not let me see my son.

K. Rich. Why, uncle, thou hast many years to
live.

Gaunt. But not a minute, king, that thou canst
give:

Shorten my days thou canst with sullen sorrow,
And pluck nights from me, but not lend a mor-
row;

Thou canst help Time to furrow me with age,
But stop no wrinkle in his pilgrimage;
Thy word is current with him for my death,
But, dead, thy kingdom cannot buy my breath.

67. *It boots thee not.* 'It avails thee not.' See Note 26 of this Act.

68. *Compassionate.* Here used to express 'self-compassionating,' and endeavouring to move compassion in others.

69. *Nor never.* The double negative was usual in Shakespeare's time, to give force to an asseveration. See Note 53, Act iv., "Taming of the Shrew." In the present passage the Folio prints 'ever' instead of "never;" but as all the Quartos give "never," and Shakespeare often follows up an expression by repetitions in speeches of this kind, we think it probable that here he repeated the "never" in consecution with the "you never shall" previously.

70. *Advised.* Here used for 'deliberate,' 'premeditated,' 'preconcerted.' See Note 39, Act iv., "King John."

71. *To plot, contrive, or complot any ill.* Here we have an instance of Shakespeare's using a redoubled verb, as he sometimes uses a double epithet (see Note 29, Act v., "All's Well"), to give emphatic effect. The verbs in this line are so similar in sense as to form almost a pleonasm; but they serve to convey the impression of the king's anxious desire that his two banished subjects, though now foes, shall not join in planning rebel

schemes, shall not devise concerted treacheries, shall not conspire together, against him.

72. *So far as to mine enemy.* The Folio here prints 'fare' for 'far;' which is the reading of the Second Folio. As it is difficult to find a meaning for the word 'fare' in this sentence, and as the word 'far,' occurring farther on in the same speech, is spelt in the Folio 'farre' (for which 'fare' is an easy misprint), we think "far" is probably what Shakespeare wrote here; and we take the meaning of the sentence to be—'Norfolk, I'll keep this that we have sworn to, so far as to mine enemy, to the utmost.' "So far as to," here, is somewhat equivalent to the phrase, 'in so far as it is;' therefore, the sentence bears the sense of 'In so far as it is to mine enemy I swear, I will keep the utmost distance of enmity between us.'

73. *Bear not along thee, &c.* "Along" is often used by Shakespeare elliptically, including 'with.' Here 'with thee' is understood after "along."

74. *All the world's my way.* The Duke of Norfolk, after he was banished, went to Venice; "where," says Holinshed, "for thought and melancholy he deceased." See passage commented upon in Note 13, Act iv.

K. Rich. Thy son is banish'd upon good advice,⁷⁵

Whereto thy tongue a party verdict gave :⁷⁶
Why at our justice seem'st thou, then, to lower ?

Gaunt. Things sweet to the taste prove in digestion sour.

You urg'd me as a judge ; but I had rather
You would have bid me argue like a father.
Oh, had it been a stranger,⁷⁷ not my child,
To smooth his fault I should have been more mild :

A partial slander⁷⁸ sought I to avoid,
And in the sentence my own life destroy'd.
Alas ! I look'd when some of you should say,
I was too strict, to make mine own away ;⁷⁹
But you gave leave to my unwilling tongue,
Against my will, to do myself this wrong.

K. Rich. Cousin, farewell ;—and, uncle, bid him so :

Six years we banish him, and he shall go.

[*Flourish. Exeunt King RICHARD and Train.*]

Aum. Cousin, farewell : what presence must not know,⁸⁰

From where you do remain let paper show.

Már. My lord, no leave take I ; for I will ride,
As far as land will let me,⁸¹ by your side.

Gaunt. Oh ! to what purpose dost thou hoard thy words,

That thou return'st no greeting to thy friends ?

Boling. I have too few to take my leave of you,

When the tongue's office should be prodigal
To breathe th' abundant dolour of the heart.

Gaunt. Thy grief is but thy absence for a time.

Boling. Joy absent, grief is present for that time.

Gaunt. What is six winters ? they are quickly gone.

Boling. To men in joy ; but grief makes one hour ten.

Gaunt. Call it a travel that thou tak'st for pleasure.

Boling. My heart will sigh when I miscall it so,

Which finds it an enforced pilgrimage.

Gaunt. The sullen passage of thy weary steps
Esteem a foil,⁸² wherein thou art to set
The precious jewel of thy home-return.

Boling. Nay, rather, every tedious stride I make

Will but remember⁸³ me, what a deal of world
I wander from the jewels that I love.

Must I not serve a long apprenticeship
To foreign passages ; and in the end,
Having my freedom, boast of nothing else
But that I was a journeyman to grief ?

Gaunt. All places that the eye of Heaven visits

Are to a wise man ports and happy havens.

Teach thy necessity to reason thus ;

There is no virtue like necessity.

Think not the king did banish thee,⁸⁴

But thou the king : woe doth the heavier sit,
Where it perceives it is but faintly borne.

Go, say I sent thee forth to purchase honour,
And not, the king exil'd thee ; or suppose

Devouring pestilence hangs in our air,

And thou art flying to a fresher clime :

Look, what thy soul holds dear, imagine it

To lie that way thou go'st, not whence thou com'st :

Suppose the singing birds musicians,

The grass whereon thou tread'st the presence strew'd,⁸⁵

The flowers fair ladies, and thy steps no more

Than a delightful measure,⁸⁶ or a dance ;

75. *Upon good advice.* Here used for 'upon due consideration,' 'upon mature deliberation.'

76. *Whereto thy tongue a party verdict gave.* 'Wherein thy voice bore its part or share.'

77. *Oh, had it been a stranger.* This line, and the three that follow it, are omitted in the Folio.

78. *A partial slander.* Here used for 'an imputation of partiality.'

79. *I was too strict, to make mine own away.* 'I was too severe, to destroy myself by aiding to banish my son.' Shakespeare elsewhere uses "make away" in the sense of 'destroy' See Note 30, Act i., "All's Well."

80. *What presence must not know.* Here "presence" is used for the royal presence, the king in person ; for in "Hamlet," Act v., sc. 2, we find, "This presence knows," where the prince tells Laertes that his madness is known to Claudius.

81. *I will ride, as far as land will let me.* Besides its meaning of accompanying the person addressed to the sea-side, this phrase seems to have an analogy with the colloquial expressions pointed out in Note 34, Act ii., "Merchant of Venice," and Note 11, Act iii., "All's Well."

82. *Foil.* This word, in the copy of the Folio possessed by the Editors, is printed with a commencing letter that looks almost

equally like an f or a long s—'foyle : ' but it doubtless means "foil," as we give it in the text ; meaning the thin layer of coloured metal placed beneath gems in setting them.

83. *Remember.* Here, and elsewhere, used by Shakespeare for 'remind,' 'make remember,' or 'cause to remember.' This and the next speech are omitted in the Folio ; probably because the curtalments had been made in the copy used in the theatre, for the sake of stage convenience. Several omissions of the Folio may be accounted for in this manner, which makes the Quarto copies so especially valuable, as giving us in many instances what the author wrote, and not what the manager consented to have performed.

84. *Think not the king did banish thee.* There have been several means proposed, by which this line may be made to consist of as many feet as the others in the present speech ; but we have shown that Shakespeare occasionally has these lines of varying length (see Note 42 of this Act), and they occur with marked frequency in the present play.

85. *The presence strew'd.* 'The presence-chamber strewed with rushes.' Formerly, this was the substitute for carpets, even in palaces.

86. *Measure.* A stately dance. See Note 6, Act ii., "Much Ado."

For gnarling⁸⁷ sorrow hath less power to bite
The man that mocks at it, and sets it light.

Boling. Oh, who can hold a fire in his hand
By thinking on the frosty Caucasus?⁸⁸
Or cloy the hungry edge of appetite
By bare imagination of a feast?
Or wallow naked in December snow
By thinking on fantastic summer's heat?
Oh, no! the apprehension⁸⁹ of the good,
Gives but the greater feeling to the worse:
Fell sorrow's tooth doth never rankle more
Than when it bites, but lanceth not the sore.

Gaunt. Come, come, my son, I'll bring thee on
thy way:⁹⁰
Had I thy youth and cause, I would not stay.

Boling. Then, England's ground, farewell;
sweet soil, adieu;
My mother, and my nurse, that bears me yet!
Where'er I wander, boast of this I can,—
Though banish'd, yet a true born Englishman.

[*Exeunt.*]

SCENE IV.—*The Court.*

*Enter King RICHARD, BAGOT, and GREEN;
AUMERLE following.*

K. Rich. We did observe.⁹¹—Cousin Aumerle,
How far brought you high Hereford on his way?

Aum. I brought high Hereford, if you call him
so,
But to the next highway, and there I left him.

K. Rich. And say, what store of parting tears
were shed?

Aum. Faith, none for me;⁹² except the north-
east wind,
Which then blew bitterly against our faces,
Awak'd the sleeping rheum, and so by chance
Did grace our hollow parting with a tear.

K. Rich. What said our cousin when you parted
with him?

Aum. "Farewell!"
And, for my heart disdain'd that my tongue⁹³
Should so profane the word, that taught me craft
To counterfeit oppression of such grief,
That words seem'd buried in my sorrow's grave.
Marry, would the word "farewell" have lengthen'd
hours,
And added years to his short banishment,
He should have had a volume of farewells;
But, since it would not, he had none of me.

K. Rich. He is our cousin, cousin; but 'tis
doubt,

When time shall bring him home from banishment,
Whether our kinsman come to see his friends.
Ourselves, and Bushy, Bagot here, and Green,
Observ'd his courtship to the common people;
How he did seem to dive into their hearts
With humble and familiar courtesy;
What reverence he did throw away on slaves;
Wooing poor craftsmen with the craft of smiles,
And patient underbearing of his fortune,
As 'twere to banish their affects with him.⁹⁴
Off goes his bonnet to an oyster-wench;
A brace of draymen bid God speed him well,
And had the tribute of his supple knee,⁹⁵
With "Thanks, my countrymen, my loving
friends;"

As were our England in reversion his,
And he our subjects' next degree in hope.

Green. Well, he is gone; and with him go
these thoughts.

Now for the rebels which stand out in Ireland,—
Expedient⁹⁶ manage must be made, my liege,
Ere farther leisure yield them farther means
For their advantage and your highness' loss.

K. Rich. We will ourselves in person to this war:
And, for our coffers,⁹⁷—with too great a court,
And liberal largess,⁹⁸—are grown somewhat light,

87. *Gnarling.* 'Snarling,' 'growling.' The adoption of this epithet here affords an instance of Shakespeare's poetical taste and skill in his choice of expressive words; for "gnarling," besides its own meaning, gives by its sound the added effect of 'gnawing,' which so well accords with the sense of the passage.

88. *The frosty Caucasus.* A mountain range, extending between the Black Sea and the Caspian Sea. It is especially well selected as a type of bleakness by the poet, since its name is derived from the Calmuc Tartar word, "*C'hasu*," which signifies 'snow.'

89. *Apprehension.* Here used for intellectual perception, appreciation.

90. *I'll bring thee on thy way.* 'I'll accompany you a part of your way.' See Note 20, Act iii., "*Much Ado*."

91. *We did observe.* These words form one of those abrupt commencements that our dramatist delighted in. See Note 50, Act iv., "*King John*." They are said by the king to Bagot and Green; who, with himself, have "*observed*" Bolingbroke's "courtship to the common people," and have been conversing upon the subject previously to Aumerle's advent. This scene, as Johnson judiciously remarked, should have commenced the

second Act; as thus the pause would have given time for John of Gaunt to have accompanied his son, to return, and to fall sick at Ely House.

92. *None for me.* 'None, for my part;' 'none, so far as I was concerned.' Shakespeare occasionally, as here, uses "for" where 'from' might be used.

93. *And, for my heart, &c.* "For" here used as 'because.'

94. *To banish their affects with him.* 'To take their affections into banishment with him.' Shakespeare elsewhere uses "affects" for 'affections,' 'inclinations.' See Note 17, Act i., "*Love's Labour's Lost*."

95. *Tribute of his supple knee.* Men, formerly, bent the knee, or curtsied, in salutation, as well as women. See Note 95, Act ii., "*Twelfth Night*."

96. *Expedient.* Here, and elsewhere, used for 'expeditious' (see Note 48, Act iv., "*King John*"); while, in the present passage, the word also includes its more usual sense of 'fit,' 'proper,' 'suitable.'

97. *And, for our coffers.* "For" used as 'because.'

98. *Largess.* 'Bounty;' 'gifts.' See Note 91, Act i., "*Taming of the Shrew*."

We are enforc'd to farm our royal realm;⁹⁹
The revenue whereof shall furnish us
For our affairs in hand. If that come short,
Our substitutes at homeshall have blank charters;¹⁰⁰
Whereto, when they shall know what men are rich,
They shall subscribe them for large sums of gold,
And send them after to supply our wants ;
For we will make for Ireland presently.¹⁰¹

Enter BUSHY.

Bushy, what news ?

Bushy. Old John of Gaunt is grievous sick, my lord,

Suddenly taken; and hath sent post-haste
To entreat your majesty to visit him.

K. Rich. Where lies he ?

Bushy. At Ely House.

K. Rich. Now put it, Heaven, in his physician's
mind

To help him to his grave immediately !

The lining of his coffers shall make coats

To deck our soldiers for these Irish wars.—

Come, gentlemen, let's all go visit him :

Pray God, we may make haste, and come too late !

[*Exeunt.*]

ACT II.

SCENE I.—LONDON. *A Room in Ely House.*

GAUNT *on a couch: the DUKE OF YORK,¹ and others,
standing by him.*

Gaunt. Will the king come, that I may breathe
my last

In wholesome counsel to his unsta'd youth ?

York. Vex not yourself, nor strive not with
your breath ;

For all in vain comes counsel to his ear.

Gaunt. Oh, but they say the tongues of dying men
Enforce attention like deep harmony :

Where words are scarce, they are seldom spent in
vain ;

For they breathe truth that breathe their words in
pain.

He that no more must ~~say~~, is listen'd more

Than they whom youth and ease have taught to
glose :²

More are men's ends mark'd, than their lives
before :

The setting sun, and music at the close,
As the last taste of sweets, is sweetest last,
Writ in remembrance more than things long past :
Though Richard my life's counsel would not hear,
My death's sad tale may yet undeaf his ear.

York. No ; it is stopp'd with other flattering
sounds,

As, praises of his state : then, there are found

Lascivious metres, to whose venom sound

The open ear of youth doth always listen ;

Report of fashions in proud Italy,³

Whose manners still our tardy apish nation

Limps after, in base imitation.

Where doth the world thrust forth a vanity

(So it be new, there's no respect how⁴ vile),

That is not quickly buzz'd into his ears ?

Then all too late comes counsel to be heard,

99. *To farm our royal realm.* Holinshed records that "the common bruit ran, that the king had set to farme the realme of England unto Sir William Scroope, Earle of Wiltshire, and then treasurer of England, to Sir John Bushie, Sir William Bagot, and Sir Henrie Greene, knights."

100. *Blank charters.* Stow and Holinshed both chronicle this infamous means of mulcting the people. The latter says:—"Manie blank charters were devised, and brought into the cite, which manie of the substantiall and wealthie citizens were faine to seale, to their great charge, as in the end appeared. And the like charters were sent abroad into all shires within the realme, whereby great grudge and murmuring arose among the people; for when they were so sealed, the king's officers wrote in the same what liked them, as well for charging the parties with payment of monie, as otherwise."

101. *Presently.* Here, and elsewhere, used for 'immediately.' See Note 6, Act iv., "Tempest."

1. *The Duke of York.* Edmund, the fifth son of Edward III., and born in 1441 at Langley, near St. Albans; from whence he derived his surname.

2. *Glose.* Sometimes spelt 'gloze.' "To glose" is to sophisticate, to talk speciously; to insinuate, to flatter. See Note 118, Act iv., "Love's Labour's Lost."

3. *Report of fashions in proud Italy.* Johnson here accuses the dramatist of charging "the times of Richard with a folly not perhaps known then, but very frequent in Shakespeare's time, and much lamented by the wisest and best of our ancestors." For this very reason does the dramatist introduce it, satirise it, and represent it as conducting (among other unwise courses) to that degradation and demoralisation which led to ultimate downfall. As nothing is wiser than an emulation of noble and judicious procedure on the part of other nations, so few things are more contemptible and even pernicious than an aping of their frivolities and absurdities. And no one knew this better than Shakespeare, who loses no opportunity of inculcating the monition:

4. *There's no respect how.* Here used as we now say, 'It is of no consequence how;' 'there is no regard or consideration paid to how,' &c. Shakespeare elsewhere uses "respect" for 'regard,' 'consideration,' 'motive.' See Note 38, Act v., "King John."



Gaunt. Will the king come, that I may breathe my last
In wholesome counsel to his unstaid youth?

Act II. Scene I.

Where will doth mutiny with wit's regard.⁵
Direct not him, whose way himself will choose:
'Tis breath thou lack'st, and that breath wilt thou
lose.

Gaunt. Methinks I am a prophet new inspir'd,
And thus, expiring, do foretell of him:
His rash fierce blaze of riot cannot last,
For violent fires soon burn out themselves;
Small showers last long, but sudden storms are
short;
He tires betimes, that spurs too fast betimes;

5. *Wit's regard.* Here used for the dictates of good sense, or of the understanding. See Note 69, Act ii, "Much Ado."

6. *Infection.* It has been objected that inasmuch as England was in Shakespeare's time annually visited by the plague, the dramatist would hardly have represented her as protected from that terrific scourge; but we think that he meant to say, that

With eager feeding food doth choke the feeder:
Light vanity, insatiate cormorant,
Consuming means, soon preys upon itself.
This royal throne of kings, this scepter'd isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise;
This fortress, built by Nature for herself,
Against infection⁶ and the hand of war;
This happy breed of men, this little world;
This precious stone set in the silver sea,
Which serves it in the office of a wall,

owing to the advantage of her position—insulated and set apart from immediate liability to contagion—she was *naturally* exempt from pestilence, although she might be fortuitously subject to it. Nature had built the fortress that held at a distance war and pestilence, even though both might occasionally attack her.

Or as a moat defensive to a house,
 Against the envy of less happier lands ;⁷
 This blessed plot, this earth, this realm, this
 England,
 This nurse, this teeming womb of royal kings,
 Fear'd by their breed, and famous by their birth,⁸
 Renown'd for their deeds as far from home
 (For Christian service and true chivalry)
 As is the sepulchre, in stubborn Jewry,
 Of the world's ransom, blessèd Mary's Son ;—
 This land of such dear souls, this dear dear land,
 Dear for her reputation through the world,⁹
 Is now leas'd out (I die pronouncing it),
 Like to a tenement or pelting farm :¹⁰
 England, bound in with the triumphant sea,
 Whose rocky shore beats back the envious siege
 Of wat'ry Neptune, is now bound in with shame,
 With inky blots, and rotten parchment bonds :
 That England, that was wont to conquer others,
 Hath made a shameful conquest of itself.
 Ah ! would the scandal vanish with my life,
 How happy then were my ensuing death !

*Enter King RICHARD and Queen, AUMERLE,
 BUSHY, GREEN, BAGOT, ROSS,¹¹ and WIL-
 LOUGHBY.¹²*

York. The king is come : deal mildly with his
 youth ;
 For young hot colts, being rag'd, do rage the
 more.¹³

Queen. How fares our noble uncle, Lancaster ?

K. Rich. What comfort, man ? how is't with
 aged Gaunt ?

Gaunt. Oh, how that name befits my composi-
 tion ;

Old Gaunt, indeed ; and gaunt in being old :
 Within me grief hath kept a tedious fast ;
 And who abstains from meat, that is not gaunt ?
 For sleeping England long time have I watch'd ;
 Watching breeds leanness, leanness is all gaunt :
 The pleasure that some fathers feed upon,

Is my strict fast,—I mean, my children's looks ;
 And therein fasting, hast thou made me gaunt :
 Gaunt am I for the grave, gaunt as a grave,
 Whose hollow womb inherits¹⁴ naught but bones.

K. Rich. Can sick men play so nicely with their
 names ?

Gaunt. No, misery makes sport to mock itself :
 Since thou dost seek to kill my name in me,
 I mock my name, great king, to flatter thee.

K. Rich. Should dying men flatter with those¹⁵
 that live ?

Gaunt. No, no, men living flatter those that die.

K. Rich. Thou now a-dying, say'st thou flatter'st
 me.

Gaunt. Oh, no ! thou diest, though I the sicker
 be.

K. Rich. I am in health, I breathe, and see thee
 ill.

Gaunt. Now, He that made me knows I see
 thee ill ;

Ill in myself to see, and in thee seeing ill.
 Thy death-bed is no lesser than the land
 Wherein thou liest in reputation sick ;
 And thou, too careless patient as thou art,
 Committ'st thy anointed body to the cure
 Of those physicians that first wounded thee :
 A thousand flatterers sit within thy crown,
 Whose compass is no bigger than thy head ;
 And yet, incagèd in so small a verge,
 The waste is no whit lesser than thy land.
 Oh, had thy grandsire, with a prophet's eye,
 Seen how his son's son should destroy his sons,
 From forth thy reach he would have laid thy
 shame,
 Deposing thee before thou wert possess'd,
 Which art possess'd¹⁶ now to depose thyself.
 Why, cousin, wert thou regent of the world,
 It were a shame to let this land by lease ;
 But for thy world enjoying but this land,
 Is it not more than shame to shame it so ?
 Landlord of England art thou now, not king :

7. *The envy of less happier lands.* "Envy" is here used for 'envious hatred,' 'malice springing from envy.' "Less happier" is used by Shakespeare to express the contrary of 'more happier ;' the double comparative being a form then employed where emphasis of signification was required. See Note 89, Act iii., "As You Like It."

8. *Fear'd by their breed, and famous by their birth.* "By" in this line is used for 'by reason of,' or 'for.' Indeed, the Folio prints 'for' instead of the second "by" here ; which is the Quarto word.

9. *Land of such dear souls, this dear dear land, dear for her, &c.* The fourfold repetition of the word "dear" in this sentence affords a marked instance of the poet's appreciation of the force of an iterated word, and of his intense love for his native England. See Note 57, Act iii., "King John."

10. *Pelting farm.* "Pelting" means 'paltry,' 'petty' (see Note 22, Act ii., "Midsummer Night's Dream") ; and "farm" is used in reference to the country being 'farmed out,' or 'set to farms,' as explained in Note 99, Act i.

11. *Ross.* William Lord Ross, Roos, or Ros (for so the name has been variously spelt at various times), of Hamlake ; afterwards Lord Treasurer to Henry IV.

12. *Willoughby.* William Lord Willoughby of Eresby ; who afterwards married Joan, widow of Edmund, Duke of York.

13. *Being rag'd, do rage the more.* The word "rag'd" here has been altered by emendators to 'rein'd,' and to 'urg'd ;' but "rag'd" here means 'fretted,' 'irritated,' 'provoked,' and the repetition is quite in Shakespeare's style

14. *Inherits.* 'Possesses.' See Note 13, Act i.

15. *Men flatter with those.* The Folio omits "with" here ; but the expression is idiomatic, meaning to speak delusively, to say that which is flatteringly hopeful or pleasing, and is used elsewhere by Shakespeare. See Note 116, Act i., "Twelfth Night."

16. *Which art possess'd.* "Which" is here used for 'who ;' and "possess'd" in the sense of 'mad,' or 'possess'd by an evil spirit,' thus forming a pun on the same word "possess'd," as used just before in the sense of 'put in possession of.'

Thy state of law is bondslave to the law ;¹⁷
And—

K. Rich. And thou a lunatic lean-witted fool,¹⁸
Presuming on an ague's privilege,
Dar'st with thy frozen admonition
Make pale our cheek, chasing the royal blood
With fury from his native residence.
Now, by my seat's right royal majesty,
Wert thou not brother to great Edward's son,
This tongue that runs so roundly¹⁹ in thy head
Should run thy head from thy unreverend shoulders.

Gaunt. Oh, spare me not, my brother Edward's
son,

For that²⁰ I was his father Edward's son ;—
That blood already, like the pelican,
Hast thou tapp'd out, and drunkenly carous'd :
My brother Gloster, plain well-meaning soul,
(Whom fair befall in heaven 'mongst happy souls !)
May be a precedent and witness good
That thou respect'st not spilling Edward's blood :
Join with the present sickness that I have ;
And thy unkindness be like crooked age,
To crop at once a too-long wither'd flower.²¹
Live in thy shame, but die not shame with thee !—
These words hereafter thy tormentors be !—
Convey me to my bed, then to my grave :
Love they to live that love and honour have.²²

[*Exit, borne out by his Attendants.*]

K. Rich. And let them die that age and sullens
have ;

For both hast thou, and both become the grave.

York. I do beseech your majesty, impute his
words

To wayward sickliness and age in him :
He loves you, on my life, and holds you dear

As Harry Duke of Hereford, were he here.

K. Rich. Right, you say true : as Hereford's
lovç, so his ;
As theirs, so mine ; and all be as it is.

*Enter NORTHUMBERLAND.*²³

North. My liege, old Gaunt commends him to
your majesty.

K. Rich. What says he ?

North. Nay, nothing ; all is said :
His tongue is now a stringless instrument ;
Words, life, and all, old Lancaster hath spent.

York. Be York the next that must be bankrupt
so !

Though death be poor, it ends a mortal woe.

K. Rich. The ripest fruit first falls, and so doth
he ;

His time is spent, our pilgrimage must be :²⁴

So much for that.—Now for our Irish wars :

We must supplant those rough rug-headed kerns,²⁵
Which live like venom, where no venom else,²⁶
But only they, hath privilege to live.

And for these great affairs²⁷ do ask some charge,
Towards our assistance we do seize to us
The plate, coin, revenues, and movables,
Whereof our uncle Gaunt did stand possess'd.

York. How long shall I be patient ? ah ! how
long

Shall tender duty make me suffer wrong ?

Not Gloster's death, nor Hereford's banishment,
Not Gaunt's rebukes, nor England's private
wrongs,

Nor the prevention of poor Bolingbroke
About his marriage,²⁸ nor my own disgrace,
Have ever made me sour my patient cheek,
Or bend one wrinkle on my sovereign's face.

17. *Thy state of law is bondslave to the law.* 'Thy lawful state, as possessor of English royalty and English ground, is now subject to legal restrictions ;' since thou hast farmed it out.

18. *And—And thou, &c.* This is the reading of the Folio ; which gives better sense to the passage than the reading of the Quartos, although the latter reading avoids the additional "And" in the line. Richard, taking the word out of Gaunt's mouth, and running it into his own speech, gives the effect of the two "Ands" being merged into one.

19. *Roundly.* 'Bluntly,' 'bluffly.' See Note 103, Act iv., "Taming of the Shrew."

20. *For that.* Used as 'because.'

21. *Thy unkindness be like crooked age, to crop, &c.* Johnson finds fault with this passage, and proposes various alterations therein ; but we think that here Gaunt, referring to Richard's threat of having his "head" taken from his "shoulders," uses "crooked age" as a figurative expression ; which typifies an axe with which to behead, and a sickle or pruning-hook with which to crop flowers. Old age, bent by stooping, allows of this poetical figure.

22. *Love they to live that love and honour have.* 'Let them love to live who have love and honour.' Shakespeare elsewhere uses this form of the imperative mood ; and the line also affords an example of his occasional transposed construction.

23. *Northumberland.* Henry Percy, Earl of Northumberland ; father to Harry Percy, surnamed Hotspur.

24. *Must be.* 'Must hereafter ensue,' 'is yet to come.'

25. *Rough rug-headed kerns.* "Kerns" were the rude and desperate-charactered foot soldiery of Ireland. "Rug-headed" here, and "shag-haired" elsewhere, as epithets applied by Shakespeare to these Irish soldiers, afford a proof of his eye for national and personal peculiarity ; for, to this day, there is a distinctive look of indomitable disorder about the horrent hair of a shock-headed Irish labourer, that bears still existing testimony to the correctness of his graphic expressions depicting the kerns' appearance.

26. *Where no venom else.* An allusion to the legend that St. Patrick expelled from Ireland all venomous reptiles for evermore. This passage, by the way, furnishes an instance of the way in which Shakespeare, by his introduction of an expressive word and allusion, conveys the effect of additional words and ideas. Here, by the word "venom," he poetically implies 'venomous reptiles ;' and thus calls these kerns the reptiles, as well as the poison of their native land.

27. *And for these great affairs.* "For" used as 'because.'

28. *About his marriage.* Bolingbroke, going into France after his banishment, was well received by the French king, Charles VI., and had obtained a promise that the only daughter of the French king's uncle, the Duke of Berry, should be given to him in marriage ; but Richard sent the Earl of Salisbury into France to prevent the match.

I am the last of noble Edward's sons,
Of whom thy father, Prince of Wales, was first :
In war was never lion rag'd more fierce,
In peace was never gentle lamb more mild,
Than was that young and princely gentleman.
His face thou hast, for even so look'd he,
Accomplish'd with the number of thy hours ;²⁹
But when he frown'd, it was against the French,
And not against his friends : his noble hand
Did win what he did spend, and spent not that
Which his triumphant father's hand had won :
His hands were guilty of no kindred's blood,
But bloody with the enemies of his kin.
O Richard ! York is too far gone with grief,
Or else he never would compare between.

K. Rich. Why, uncle, what's the matter ?

York. Oh, my liege,

Pardon me, if you please ; if not, I, pleas'd
Not to be pardon'd, am content withal.
Seek you to seize, and gripe into your hands,
The royalties and rights of banish'd Hereford ?
Is not Gaunt dead ? and doth not Hereford live ?
Was not Gaunt just ? and is not Harry true ?
Did not the one deserve to have an heir ?
Is not his heir a well-deserving son ?
Take Hereford's rights away, and take from time
His charters and his customary rights ;
Let not to-morrow, then, ensue to-day ;
Be not thyself,—for how art thou a king
But by fair sequence and succession ?
Now, afore God (God forbid I say true !)
If you do wrongfully seize Hereford's rights,
Call in the letters-patents³⁰ that he hath
By his attorneys-general³¹ to sue
His livery, and deny his offer'd homage,³²
You pluck a thousand dangers on your head
You lose a thousand well-disposèd hearts,
And prick my tender patience to those thoughts
Which honour and allegiance cannot think.

K. Rich. Think what you will, we seize into
our hands

His plate, his goods, his money, and his lands.

York. I'll not be by the while :³³ my liege, fare-
well :

What will ensue hereof, there's none can tell ;

But by bad courses may be understood
That their events can never fall out good. [*Exit.*]

K. Rich. Go, Bushy, to the Earl of Wiltshire
straight :

Bid him repair to us to Ely House
To see this business.³⁴ To-morrow next
We will for Ireland ; and 'tis time, I trow :³⁵
And we create, in absence of ourself,
Our uncle York lord governor of England ;
For he is just, and always lov'd us well.—
Come on, our queen : to-morrow must we part ;
Be merry, for our time of stay is short.

[*Flourish.* *Exeunt* KING, QUEEN, AUMERLE,
BUSHY, GREEN, and BAGOT.]

North. Well, lords, the Duke of Lancaster is
dead.

Ross. And living too ; for now his son is duke.

Will. Barely in title, not in revenue.

North. Richly in both, if justice had her right.

Ross. My heart is great ; but it must break
with silence,

Ere 't be disburden'd with a liberal tongue.

North. Nay, speak thy mind ; and let him ne'er
speak more

That speaks thy words again to do thee harm !

Will. Tends that thou'dst speak, to the Duke
of Hereford ?

If it be so, out with it boldly, man ;

Quick is mine ear to hear of good towards him.

Ross. No good at all, that I can do for him ;
Unless you call it good to pity him,
Bereft and curtail'd of his patrimony.

North. Now, afore Heaven, 'tis shame such
wrongs are borne

In him, a royal prince, and many more
Of noble blood in this declining land.

The king is not himself, but basely led
By flatterers ; and what they will inform,

Merely in hate, 'gainst any of us all,

That will the king severely prosecute

'Gainst us, our lives, our children, and our heirs.

Ross. The commons hath he pill'd³⁶ with
grievous taxes,

And quite lost their hearts : the nobles hath he
fin'd

29. *Accomplish'd with the number of thy hours.* "When he was of thy age."

30. *Call in the letters-patents.* "If you do" is understood here as repeated before "call." These letters-patents had been granted by the king to Hereford, in virtue of which he could "sue his livery;" that is, he might sue to be delivered from being a ward of the king, and to have his land delivered to him. On the death of every person who held by knight's service, his heir, if under age, became a ward of the king ; but if of age, he had a right to sue out a writ of *ouster le main*, that is, "livery," that the king's hand might be taken off, and the land delivered to him.

31. *Attorneys-general.* Bolingbroke's attorneys, deputed to represent him generally.

32. *Deny his offer'd homage.* Refuse to receive the homage by which he was to hold his lands.

33. *I'll not be by the while.* The way in which Shakespeare has drawn the character of York in this play accords well with the account of his character, as given in Lowth's "William of Wykeham." He is there described as being "of an indolent disposition, a lover of pleasure, and averse to business ; easily prevailed upon to lie still, and consult his own quiet, and never acting with spirit upon any occasion."

34. *To see this business.* "To see" is here used as we now say 'to see to.' Shakespeare has a somewhat similar ellipsis elsewhere. See Note 49, Act iv., "Twelfth Night."

35. *I trow.* 'I think,' 'I believe.' Gothic, *trawan.*

36. *Pill'd.* 'Pillaged,' 'plundered.'



King Richard. Wert thou not brother to great Edward's son,
This tongue that runs so roundly in thy head
Should run thy head from thy unreverend shoulders.

Act II. Scene I.

For ancient quarrels, and quite lost their hearts.

Willo. And daily new exactions are devis'd,—
As blanks, benevolences, and I wot not what :³⁷
But what, in Heaven's name, doth become of this ?

North. Wars have not wasted it,³⁸ for warr'd he
hath not,

But basely yielded upon compromise
That which his ancestors achiev'd with blows :
More hath he spent in peace than they in wars.

Ross. The Earl of Wiltshire hath the realm in
farm.

Willo. The king's gown bankrupt, like a
broken man.

North. Reproach and dissolution hangeth over
him.³⁹

Ross. He hath not money for these Irish wars,
His burdenous taxations notwithstanding,
But by the robbing⁴⁰ of the banish'd duke.

North. His noble kinsman :—most degenerate
king !

But, lords, we hear this fearful tempest sing,
Yet seek no shelter to avoid the storm ;
We see the wind sit sore upon our sails,
And yet we strike not,⁴¹ but securely perish.⁴²

Ross. We see the very wreck that we must suffer ;
And unavoided⁴³ is the danger now,
For suffering so the causes of our wreck.

North. Not so ; even through the hollow eyes
of death

I spy life peering ; but I dare not say
How near the tidings of our comfort is,⁴⁴

Willo. Nay, let us share thy thoughts, as thou
dost ours.

Ross. Be confident to speak, Northumberland :
We three are but thyself ; and, speaking so,

Thy words are but as thoughts ;⁴⁵ therefore, be bold.

North. Then thus :—I have from Port le Blanc,
a bay

In Brittany, receiv'd intelligence
That Harry Duke of Hereford. Reignold Lord
Cobham,⁴⁶

That late broke from the Duke of Exeter,
His brother, Archbishop late of Canterbury,
Sir Thomas Erpingham, Sir John Ramston,
Sir John Norbery, Sir Robert Waterton, and
Francis Quoint,⁴⁷—

All these well furnish'd by the Duke of Bretagne,
With eight tall ships, three thousand men of war,
Are making hither with all due expedience,⁴⁸
And shortly mean to touch our northern shore :

Perhaps they had ere this, but that they stay
The first departing of the king for Ireland.

If, then, we shall shake off our slavish yoke,
Imp out our drooping country's broken wing,⁴⁹
Redeem from broking pawn the blemish'd crown,
Wipe off the dust that hides our sceptre's gilt,

And make high majesty look like itself,
Away with me in post to Ravenspur ;
But if you faint, as fearing to do so,
Stay and be secret, and myself will go.

Ross. To horse, to horse ! urge doubts to them
that fear.

Willo. Hold out my horse, and I will first be
there. [*Exeunt.*

SCENE II.—LONDON. *A Room in the Palace.*

Enter QUEEN, BUSHY, and BAGOT.

Bushy. Madam, your majesty is too much sad :⁵⁰

37. *As blanks, benevolences, and I wot not what.* "Blanks" here mean the "blank charters" explained in Note 100, Act i. "Benevolences" was a name given to a particular kind of tax, extremely odious to the people ; and affords an instance of the pretty names given by rulers to ugly things, such as 'duty,' 'benevolence,' &c., as if in hope to conceal their offensiveness, and render them less distasteful. "Wot" is 'know.' See Note 37, Act iv., "Midsummer Night's Dream."

38. *Wars have not wasted it.* The way in which "it" here, and "this" in the previous line are used, affords an instance of Shakespeare's employing pronouns in reference to an implied particular. 'The money thus raised' is, of course, this implied particular ; and it is specified farther on, in the line, "He hath not money for," &c.

39. *Reproach and dissolution hangeth, &c.* This grammatical licence, of the verb not agreeing in number with its nominative, is frequently found in Shakespeare and writers of his time.

40. *But by the robbing.* "But" is here used for 'save,' or 'except.'

41. *Yet we strike not.* To "strike sail" is a nautical term for 'lower sail.'

42. *Securely perish.* 'Perish from being over-secure,' or 'over-confident.' See Note 24, Act ii., "Merry Wives."

43. *Unavoided.* Here used for 'unavoidable.'

44. *The tidings of our comfort is.* Here "tidings" is treated as a noun singular. In like manner Shakespeare sometimes uses "news" as a noun singular, sometimes as a noun plural.

45. *Thy words are but as thoughts.* The speech is condensed and covertly expressed ; as is natural, considering the subject discussed. But we think it clearly means—'Speak confidently ; we three, thinking like yourself, are but as yourself ; and, therefore, speaking so (confidently), your words are but as thoughts ; that is, as if they were spoken to yourself.'

46. *Lord Cobham.* Omissions have been made in this line to regulate its metre ; but see Note 35, Act i. We find—by Holinshed's account, whence Shakespeare evidently derived most of his groundwork for this play—that Lord Cobham was not the person who "broke from the Duke of Exeter ;" but Thomas, son of the late Earl of Arundel, who was "brother" to the "Archbishop late of Canterbury." Therefore it is believed that something has dropped out from the text in this passage, as printed in the old copies.

47. *Francis Quoint.* The same remarks apply to the number of feet in this line as to the number of those in the one just commented upon.

48. *Expedience.* 'Expedition.' See Note 96, Act i.

49. *Imp out our, &c.* This is an expression borrowed from falconry. To "imp a hawk" was the term for an operation whereby any feathers that the bird might have lost or injured were supplied artificially. The word is said to be derived from the Saxon, *impan*, to graft or inoculate.

50. *Too much sad.* "Too much" was occasionally used for 'too' by writers of Shakespeare's time ; as the French use their word *trop*, either for 'too' or 'too much.'

You promis'd, when you parted with the king,
To lay aside life-harming heaviness,
And entertain a cheerful disposition.

Queen. To please the king, I did; to please myself,

I cannot do it; yet I know no cause
Why I should welcome such a guest as grief,
Save bidding farewell to a sweet a guest
As my sweet Richard; yet, again, methinks
Some unborn sorrow, ripe in fortune's womb,
Is coming towards me; and my inward soul
With nothing trembles: at some thing it grieves,
More than with parting from my lord the king.

Busby. Each substance of a grief hath twenty shadows,

Which show like grief itself, but are not so;
For sorrow's eye, glazed with blinding tears,
Divides one thing entire to many objects;
Like perspectives, which rightly gaz'd upon,
Show nothing but confusion,⁵¹—ey'd awry,
Distinguish form: so your sweet majesty,
Looking awry upon your lord's departure,
Finds shapes of grief, more than himself, to wail;
Which, look'd on as it is, is naught but shadows
Of what it is not. Then, thrice-gracious queen,
More than your lord's departure weep not,—more's
not seen;

Or if it be, 'tis with false sorrow's eye,
Which for things true weeps things imaginary.

Queen. It may be so; but yet my inward soul
Persuades me it is otherwise: how'er it be,
I cannot but be sad; so heavy sad,
As,—though in thinking,⁵² on no thought I
think,—

Makes me with heavy nothing faint and shrink.

Busby. 'Tis nothing but conceit,⁵³ my gracious lady.

Queen. 'Tis nothing less: conceit is still deriv'd

From some forefather grief; mine is not so,
For nothing hath begot my something grief;
Or something hath the nothing that I grieve:⁵⁴
'Tis in reversion that I do possess;⁵⁵
But what it is, that is not yet known; what,
I cannot name; 'tis nameless woe, I wot.

Enter GREEN.

Green. God save your majesty!—and well met,
gentlemen:—

I hope the king is not yet shipp'd for Ireland.

Queen. Why hop'st thou so? 'tis better hope
he is;

For his designs crave haste, his haste good hope:
Then wherefore dost thou hope he is not shipp'd?

Green. That he, our hope, might have retir'd
his power,⁵⁶

And driven into despair an enemy's hope,
Who strongly hath set footing in this land:
The banish'd Bolingbroke repeals himself,
And with uplifted arms is safe arriv'd
At Ravenspurge.

Queen. Now God in heaven forbid!

Green. Oh, madam, 'tis too true: and that is
worse,⁵⁷

The Lord Northumberland, his son young Henry
Percy,

The Lords of Ross, Beaumont, and Willoughby,
With all their powerful friends, are fled to him.

Busby. Why have you not proclaim'd Northumberland,

And all the rest of the revolted faction, traitors?

Green. We have: whereupon the Earl of
Worcester

Hath broke his staff,⁵⁸ resign'd his stewardship,

51. *Like perspectives, which rightly gaz'd upon, show, &c.* Shakespeare elsewhere has allusions to these "perspectives;" of which there were several sorts. See Note 31, Act v., "All's Well," and Note 33, Act v., "Twelfth Night." The kind here alluded to may have been similar to those described in Dr. Plot's "History of Staffordshire," as "pictures upon an indented board, which, if beheld directly, you only perceived a confused piece of work; but, if obliquely, you see the intended person's picture." Or possibly they may have been similar to those mentioned by Henley, who says, in a note on this passage—"The perspectives here mentioned were not pictures, but round crystal glasses, the convex surface of which was cut into facets, like those of the rose-diamond; the concave left uniformly smooth. These crystals, if placed as here represented, would exhibit the different appearances described by the poet."

52. *In thinking.* The old copies read 'on' instead of "in" here; Johnson's correction. There is a possibility that the original word ought to be retained, because we have several instances of "in" being used by Shakespeare for 'on,' and a few of "on" for 'in.' Moreover, as we still use the expression, 'on doing it, I found,' &c.; 'on proceeding thither, I learned,' &c.; 'on reflection, I discovered,' &c.; 'on second thoughts, I resolved,' &c., there is some ground for supposing that 'on' was the original word employed in this passage; nevertheless, as it gives

an obscure effect to the sense of the sentence, while "in" gives much more directly the requisite signification of 'though, in the process of thinking, I think on no definite idea of a coming evil,' we adopt the correction, on the assumption that 'on' may have been misprinted for "in."

53. *Conceit.* Here used for 'conception of the brain,' 'imaginary apprehension.'

54. *Or something hath the nothing that I grieve.* 'Or there is something in this nothing that saddens me.'

55. *'Tis in reversion that I do possess.* The queen says she possesses her grief "in reversion," because it is something that she cannot claim as absolutely hers until its yet unknown cause shall have actually occurred.

56. *Retir'd his power.* "Retired" is here used for 'with-drawn'; as the French use their word *retiré*.

57. *And that is worse.* Here, "that" is used for 'that which;' or, as we now say, 'what.' This is an elliptical use of "that" ('which' being understood), that Shakespeare has elsewhere. See Note 111, Act i., "All's Well."

58. *Hath broke his staff, &c.* Here, not only "broke" is used for 'broken,' which was a grammatical licence then permitted, but the sentence affords an instance of a particular kind of elliptical construction sometimes employed by Shakespeare. See Note 152, Act ii.,

And all the household servants fled with him
To Bolingbroke.

Queen. So, Green, thou art the midwife to my
woe,

And Bolingbroke my sorrow's dismal heir:⁵⁹
Now hath my soul brought forth her prodigy,⁶⁰
And I, a gasping new-deliver'd mother,
Have woe to woe, sorrow to sorrow join'd.

Bushy. Despair not, madam.

Queen. Who shall hinder me ?

I will despair, and be at enmity
With cozening hope,—he is a flatterer,
A parasite, a keeper-back of death,
Who gently would dissolve the bands of life,
Which false hope lingers in extremity.

Green. Here comes the Duke of York.

Queen. With signs of war about his aged
neck :

Oh, full of careful business are his looks !

Enter YORK.

Uncle, for Heaven's sake, speak comfortable words.

York. Should I do so, I should belie my
thoughts :⁶¹

Comfort's in heaven ; and we are on the earth,
Where nothing lives but crosses, care, and grief.
Your husband, he is gone to save far off,
Whilst others come to make him lose at home :
Here am I left to underprop his land,
Who, weak with age, cannot support myself :
Now comes the sick hour that his surfeit made ;
Now shall he try his friends that flatter'd him.

Enter a Servant.

Serv. My lord, your son was gone before I
came.

York. He was ?—Why, so !—go all which way
it will !—

The nobles they are fled, the commons they are
cold,

And will, I fear, revolt on Hereford's side.—
Sirrah, get thee to Plashy, to my sister Gloster ;⁶²
Bid her send me presently a thousand pound :—
Hold, take my ring.

Serv. My lord, I had forgot to tell your lord-
ship ;

To-day, as I came by, I call'd there ;—

But I shall grieve you to report the rest.

York. What is 't, knave ?

Serv. An hour before I came the duchess died.

York. God for his mercy ! what a tide of woes
Comes rushing on this woeful land at once !

I know not what to do :—I would to Heaven
(So my untruth had not provok'd him to it),⁶³

The king had cut off my head with my
brother's.⁶⁴—

What ! are there no posts dispatch'd for Ireland ?—
How shall we do for money for these wars ?

[*To the Queen.*] Come, sister,—cousin, I would
say,⁶⁵—pray, pardon me.—

[*To the Servant.*] Go, fellow, get thee home, pro-
vide some carts,

And bring away the armour that is there.

[*Exit Servant.*

Gentlemen, will you go muster men ?

If I know how or which way to order these affairs,⁶⁶

Thus disorderly thrust into my hands,

Never believe me. Both are my kinsmen :—

The one is my sovereign, whom both my oath

And duty bids defend ; the other, again,

Is my kinsman, whom the king hath wrong'd,

Whom conscience and my kindred bids to right.

Well, somewhat we must do.—Come, cousin,

I'll dispose of you.—Gentlemen, go muster up
your men,

"All's Well." In the present passage "hath," occurring in the one line, gives the effect of "have" being understood between "servants" and "fled" in the second line.

59. *Thou art the midwife. . . . And Bolingbroke my sorrow's, &c.* Here is an example of similar construction to the one discussed in our immediately previous Note. The word "art," in the first line of the speech, gives 'is' to be understood between "Bolingbroke" and "my" in the second line.

60. *Now hath my soul brought forth her prodigy.* In this figurative speech the queen refers to and carries on the metaphor she used in her previous speech ; where she employs the expression, "some forefather grief."

61. *Should I do so, I should, &c.* This line, which is omitted in the Folio, is given in all the Quartos. See Note 60, Act i.

62. *To Plashy, to my sister Gloster.* See Note 46, Act i. York calls the duchess his "sister," because she was widow to his brother.

63. *So my untruth had not, &c.* "So that my disloyalty had not," &c.

64. *Cut off my head with my brother's.* One of the commentators observes that "none of York's brothers had his head cut off, either by the king or any one else ;" adding, "the Duke of Gloster, to whose death he probably alludes, was secretly mur-

dered at Calais, being smothered between two beds." Another commentator suggests that "the poet may have confounded the death of Arundel, who was beheaded, with that of Gloster." But it is possible that York here alludes to the king's threat of having Gaunt beheaded at the time he was dying (see Note 21 of this Act) ; and that, in his state of fluster, York recalls that dying scene and that threat with the confusion, incoherence, and unsubstantiality of image which mark his diction throughout this most characteristic scene.

65. *Come, sister,—cousin, I would say.* York, with his mind full of the sudden tidings of his sister-in-law's death, here addresses the queen as "sister," instead of "cousin," or "niece" (the title of "cousin" being given to any near relation). This is just one of Shakespeare's natural touches, marking strong agitation. See Note 53, Act iv., "As You Like It."

66. *If I know how or which way, &c.* It has been suspected that "or which way" here was an interlineation of the poet's (who had not decided whether to read 'how to order these affairs,' or 'which way to order'), left in by mistake of the printer. But not only do the redundancy of the diction and the irregularity of the measure here precisely accord with the characteristic flurry conveyed throughout the mode of speech put into York's mouth during this scene, but we find the precise expression, "how or which way," more than once elsewhere in Shakespeare.



Queen. Uncle, for Heaven's sake, speak comfortable words.
York. Should I do so, I should belie my thoughts.

Act II. Scene II.

And meet me presently at Berkley Castle.
 I should to Plashy too;—
 But time will not permit:—all is uneven,
 And everything is left at six and seven.

[*Exeunt YORK and QUEEN.*]

Bushy. The wind sits fair for news to go to Ireland,
 But none returns. For us to levy power
 Proportionable to the enemy
 Is all impossible.

Green. Besides, our nearness to the king in love,
 Is near the hate of those love not the king.⁶⁷

Bagot. And that's the wav'ring commons: for their love
 Lies in their purses; and whoso empties them,
 By so much fills their hearts with deadly hate.

Bushy. Wherein the king stands generally condemn'd.

Bagot. If judgment lie in them, then so do we,
 Because we ever have been near the king.

Green. Well, I'll for refuge straight to Bristol Castle:

The Earl of Wiltshire is already there.

Bushy. Thither will I with you; for little office
 Will the hateful commons perform for us,
 Except like curs to tear us all to pieces.—
 Will you go along with us?

Bagot. No; I will to Ireland to his majesty.
 Farewell: if heart's presages be not vain,
 We three here part that ne'er shall meet again.

Bushy. That's as York thrives to beat back Bolingbroke.

⁶⁷ *Is near the hate of those love not the king.* 'Is a parti-

nent cause for the hate of those who love not the king.' 'Those' is here used elliptically for 'those who.'



Bolingbroke. But who comes here?
Northumberland. It is my son, young Harry Percy,
Sent from my brother Worcester.

Act II. Scene III.

Green. Alas! poor duke! the task he undertakes
Is numbering sands, and drinking oceans dry:
Where one on his side fights, thousands will fly.
Farewell at once,—for once, for all, and ever.

Bushy. Well, we may meet again.

Bagot. I fear me, never.

[*Exeunt.*]

SCENE III.—*The Wilds in GLOSTERSHIRE.*

Enter BOLINGBROKE and NORTHUMBERLAND, with Forces.

Boling. How far is it, my lord, to Berkley now?

North. Believe me, noble lord,
I am a stranger here in Glostershire:
These high wild hills and rough uneven ways
Draw out our miles, and make them wearisome;
And yet your fair discourse hath been as sugar,
Making the hard way sweet and delectable.
But I bethink me, what a weary way
From Ravenspurge to Cotswold will be found
In Ross and Willoughby, wanting your company,
Which, I protest, hath very much beguil'd
The tediousness and process of my travel:
But theirs is sweeten'd with the hope to have
The present benefit which I possess;
And hope to joy is little less in joy⁶³
Than hope enjoy'd: by this the weary lords
Shall make their way seem short; as mine hath done
By sight of what I have, your noble company.

Boling. Of much less value is my company
Than your good words.—But who comes here?

North. It is my son, young Harry Percy,
Sent from my brother Worcester whencesoever.

Enter HENRY PERCY.

Harry, how fares your uncle?

Percy. I had thought, my lord, to have learn'd
his health of you.

North. Why, is he not with the queen?

Percy. No, my good lord; he hath forsook the
court,

Broken his staff of office, and dispers'd
The household of the king.

North. What was his reason?
He was not so resolv'd when last we spake to-
gether.

Percy. Because your lordship was proclaim'd
traitor.

But he, my lord, is gone to Ravenspurge,
To offer service to the Duke of Hereford;
And sent me over by Berkley, to discover

What power the Duke of York had levied there;
Then with direction to repair to Ravenspurge.

North. Have you forgot the Duke of Hereford,
boy?

Percy. No, my good lord; for that is not forgot
Which ne'er I did remember: to my knowledge,
I never in my life did look on him.

North. Then learn to know him now; this is
the duke.

Percy. My gracious lord, I tender you my ser-
vice,

Such as it is, being tender, raw, and young;
Which elder days shall ripen, and confirm
To more approv'd service and desert.

Boling. I thank thee, gentle Percy; and be
sure,

I count myself in nothing else so happy,
As in a soul remembering my good friends;
And, as my fortune ripens with thy love,
It shall be still thy true love's recompense:
My heart this covenant makes, my hand thus seals
it.

North. How far is it to Berkley? and what stir
Keeps good old York there, with his men of war?

Percy. There stands the castle, by yond' tuft of
trees,

Mann'd with three hundred men, as I have heard;
And in it are the Lords of York, Berkley, and
Seymour;

None else of name and noble estimate.

North. Here come the Lords of Ross and Wil-
loughby,

Bloody with spurring, fiery-red with haste

Enter ROSS and WILLOUGHBY.

Boling. Welcome, my lords. I wot your love
pursues

A banish'd traitor: all my treasury
Is yet but unfelt thanks,⁶⁹ which, more enrich'd,
Shall be your love and labour's recompense.

Ross. Your presence makes us rich, most noble
lord.

Willoughby. And far surmounts our labour to attain
it.

Boling. Evermore thanks, the exchequer of the
poor;

Which, till my infant fortune comes to years,
Stands for my bounty.—But who comes here?

North. It is my Lord of Berkley, as I guess.

Enter BERKLEY.

Berk. My Lord of Hereford, my message is to
you.

68. *And hope to joy is, &c.* "To joy" is here used as a verb; meaning 'to enjoy.'

69. *Unfelt thanks.* The epithet "unfelt" here implies not felt in any effect by those to whom the thanks are paid, instead of not felt by him who mentions them.

Boling. My lord, my answer is—to Lancaster;⁷⁰
And I am come to seek that name in England;
And I must find that title in your tongue,
Before I make reply to aught you say.

Berk. Mistake me not, my lord; 'tis not my
meaning

To raze one title of your honour out:—
To you, my lord, I come (what lord you will),
From the most gracious regent of this land,
The Duke of York, to know what pricks you on
To take advantage of the absent time,⁷¹
And fright our native peace with self-borne
arms.⁷²

Boling. I shall not need transport my words
by you;
Here comes his grace in person.

Enter YORK, attended.

[*Kneels.*] My noble uncle!

York. Show me thy humble heart, and not thy
knee,

Whose duty is deceivable⁷³ and false.

Boling. My gracious uncle!—

York. Tut, tut!

Grace me no grace, nor uncle me no uncle:
I am no traitor's uncle; and that word "grace"
In an ungracious mouth is but profane.
Why have those banish'd and forbidden legs
Dar'd once to touch a dust of England's ground?
But, then, more why,⁷⁴—why have they dar'd to
march

So many miles upon her peaceful bosom,
Frighting her pale-fac'd villages with war
And ostentation of despisèd arms?⁷⁵
Com'st thou because th' anointed king is hence?
Why, foolish boy, the king is left behind,
And in my loyal bosom lies his power.
Were I but now the lord of such hot youth,
As when brave Gaunt thy father, and myself,

Rescu'd the Black Prince, that young Mars o
men,

From forth the ranks of many thousand French,
Oh, then, how quickly should this arm of mine,
Now prisoner to the palsy, châtise thee,
And minister correction to thy fault!

Boling. My gracious uncle, let me know in
fault;

On what condition stands it and wherein?⁷⁶

York. Even in condition of the worst degree,—

In gross rebellion and detested treason:
Thou art a banish'd man; and here art come
Before the expiration of thy time,
In braving arms against thy sovereign.

Boling. As I was banish'd, I was banish'd
Hereford;

But as I come, I come for Lancaster.

And, noble uncle, I beseech your grace
Look on my wrongs with an indifferent⁷⁷ eye:

You are my father, for methinks in you
I see old Gaunt alive; oh, then, my father,
Will you permit that I shall stand condemn'd
A wandering vagabond; my rights and royalties
Pluck'd from my arms perforce, and given away
To upstart unthrifts?⁷⁸ Wherefore was I born?
If that my cousin king be King of England,
It must be granted I am Duke of Lancaster.

You have a son, Aumerle, my noble kinsman;
Had you first died, and he been thus trod down,
He should have found his uncle Gaunt a father,
To rouse his wrongs,⁷⁹ and chase them to the
bay.

I am denied to sue my livery here,
And yet my letters-patents⁸⁰ give me leave:
My father's goods are all distraind and sold;
And these and all are all amiss employ'd.
What would you have me do? I am a subject,
And challenge law: attorneys⁸¹ are denied me;
And therefore personally I lay my claim

70. *My answer is—to Lancaster.* Berkeley, addressing Bolingbroke as "my Lord of Hereford," is reminded by him that his title now is Duke of "Lancaster;" and that he will answer to that title only.

71. *The absent time.* 'The time when the king is absent.'

72. *Self-borne arms.* This probably means arms borne by native Englishmen; but there is also a possibility that it may mean (the Folio final *e* being merely the antique mode of spelling 'born;') see Note 76, Act iii., "King John" war sprung up on native land.

73. *Deceivable.* Deceptive, deceitful, delusive, false. See Note 50, Act iv., "Twelfth Night."

74. *But, then, more why.* Shakespeare uses "more" peculiarly; here, it has the force of 'still more,' 'yet more.'

75. *Despisèd arms.* It has been proposed to substitute various words for "despisèd" in this passage; but we think it is probable that here "despisèd" is used for 'despising' (the passive and the active form being frequently employed one for the other by Shakespeare), and that it may bear the sense of 'boldly contemptuous,' 'audaciously defiant' or 'daring;' because twice afterwards in this scene York uses the expression, "braving arms," applied to Bolingbroke's hostile approach. It can hardly be that

"despisèd" is here used with its ordinary meaning of 'contemned,' 'held as despicable;' since York, all through this colloquy, shows that he reprobates Bolingbroke's warlike approach as rebellious, and dreads it as too strong to be quelled.

76. *On what condition stands it and wherein?* York's reply shows that "on," here, is either used for 'in' or is a misprint for that word (see Note 52 of this Act); and "condition" is used for 'rank,' or 'grade.' This sentence means—'On (or in) what grade stands my fault, and wherein does it consist?'

77. *Indifferent.* Here, and elsewhere, used by Shakespeare for 'impartial.'

78. *Unthrifts.* Shakespeare elsewhere uses "unthrift" (for 'unthrifty') as an adjective; here he uses "unthrifts" as a noun; and formerly "unthrift" was as often used for a 'prodigal,' an 'extravagant fellow,' as 'spendthrift' is now.

79. *Wrongs.* Here used for 'wrongers.' A poetical licence, by which things are impersonated, is one that Shakespeare uses here and elsewhere. See Note 67, Act v., "Love's Labour's Lost."

80. *My letters-patents.* See Note 30 of this Act.

81. *Attorneys.* Legal representatives. See Note 31 of this Act.

To my inheritance of free descent.⁸²

North. The noble duke hath been too much abus'd.

Ross. It stands your grace upon to do him right.⁸³

Willo. Base men by his endowments are made great.

York. My lords of England, let me tell you this :—

I have had feeling of my cousin's wrongs,
And labour'd all I could to do him right ;
But in this kind to come, in braving arms,
Be his own carver,⁸⁴ and cut out his way,
To find out right with wrong,⁸⁵—it may not be ;
And you that do abet him in this kind
Cherish rebellion and are rebels all :

North. The noble duke hath sworn his coming is
But for his own ; and for the right of that
We all have strongly sworn to give him aid ;
And let him ne'er see joy that breaks that oath !

York. Well, well, I see the issue of these arms ;—

I cannot mend it, I must needs confess,
Because my power is weak and all ill left ;
But if I could, by him that gave me life,
I would attach you all, and make you stoop
Unto the sovereign mercy of the king ;
But since I cannot, be it known to you,
I do remain as neuter.⁸⁶ So, fare you well ;—
Unless you please to enter in the castle,
And there repose you for this night.

Boling. An offer, uncle, that we will accept :
But we must win your grace to go with us
To Bristol Castle ; which, they say, is held
By Bushy, Bagot, and their complices,⁸⁷
The caterpillars of the commonwealth,
Which I have sworn to weed and pluck away.

York. It may be I will go with you :—but yet
I'll pause ;

82. *My inheritance of free descent.* "Of" here used for 'by.' See Note 6, Act iii., "Winter's Tale."

83. *It stands your grace upon to do him right.* 'It is incumbent upon your grace,' &c. ; "stands upon" to do anything was an idiom which meant 'behoves,' 'imports,' 'concerns' to do anything. See Note 7, Act iv., "Comedy of Errors." We have an idiomatic phrase, now in use, of similar import : 'It lies with you to do such a thing.'

84. *Be his own carver.* Shakespeare elsewhere uses the verb to "carve" very expressively, to signify 'hew recklessly' and to 'select selfishly ;' and here he employs the epithet 'carver' to express one who hews his path to fortune, heedless of consequences.

85. *Find out right with wrong.* "With" used for 'by.' See Note 80, Act ii., "King John."

86. *I do remain as neuter.* See Note 33 of this Act.

87. *Complices.* An old form of 'accomplices.' The mention of Bagot in this line as being at Bristol Castle, be it observed,

For I am loath to break our country's laws.
Nor friends nor foes, to me welcome you are :⁸⁸
Things past redress are now with me past care.

[*Exeunt.*

SCENE IV.—*A Camp in WALES.*

Enter SALISBURY⁸⁹ and a Captain.

Cap. My Lord of Salisbury, we have stay'd ten days,

And hardly kept our countrymen together,
And yet we hear no tidings from the king ;
Therefore we will disperse ourselves : farewell.

Sal. Stay yet another day, thou trusty Welshman :

The king repositeth all his confidence in thee.

Cap. 'Tis thought the king is dead ; we will not stay.

The bay-trees in our country all are wither'd,⁹⁰
And meteors fright the fix'd stars of heaven ;
The pale-fac'd moon looks bloody on the earth,
And lean-look'd prophets whisper fearful change ;
Rich men look sad, and ruffians dance and leap,—

The one in fear to lose what they enjoy,
The other to enjoy by rage and war :
These signs forerun the death or fall of kings.⁹¹—
Farewell : our countrymen are gone and fled,
As well assur'd Richard, their king, is dead.

[*Exit.*

Sal. Ah ! Richard, with the eyes of heavy mind,
I see thy glory, like a shooting star,
Fall to the base earth from the firmament !
Thy sun sets weeping in the lowly west,
Witnessing storms to come, woe, and unrest :
Thy friends are fled, to wait upon thy foes ;
And crossly to thy good all fortune goes. [Exit.

is merely upon *hearsay* report ; Bagot having fled "to Ireland," as we find in scene 2 of this Act.

88. *Nor friends nor foes, to me welcome you are.* 'Neither as friends nor as foes are you welcome to me.' This line affords an instance both of Shakespeare's elliptical style and of his transposed construction. York feels himself unwilling to receive them as friends, and unable to cope with them as foes.

89. *Salisbury.* John Montacute, Earl of Salisbury.

90. *Wither'd.* Shakespeare adopted this striking point from Holinshed, who says : "In this yeare, in a manner throughout all the realme of Englande, old baie trees withered, and afterwards, contrarie to all men's thinking, grew greene againe, a strange sight, and supposed to import some unknowne event." A bay-tree was considered propitious to the place where it grew ; its flourishing was held to be of good augury, while its fading was supposed to be ominous of evil.

91. *The death or fall of kings.* The words "or fall" are given in the First Quarto, but are omitted in all the other old copies of this play.

ACT III.

SCENE I.—BOLINGBROKE'S Camp at BRISTOL.

Enter BOLINGBROKE, YORK, NORTHUMBERLAND,
PERCY, WILLOUGHBY, ROSS: Officers behind,
with BUSHY and GREEN, prisoners.

Boling. Bring forth these men.—
Bushy and Green, I will not vex your souls
(Since presently your souls must part your bodies)¹
With too much urging your pernicious lives,
For 'twere no charity; yet, to wash your blood
From off my hands, here, in the view of men,
I will unfold some causes of your deaths.
You have misled a prince, a royal king,
A happy gentleman in blood and lineaments,
By you unhappied and disfigur'd clean :²
You have, in manner, with your sinful hours
Made a divorce betwixt his queen and him ;
Broke the possession of a royal bed,
And stain'd the beauty of a fair queen's cheeks
With tears drawn from her eyes by your foul
wrongs.

Myself,—a prince by fortune of my birth,
Near to the king in blood, and near in love,
Till you did make him misinterpret me,—
Have stoop'd my neck under your injuries,
And sigh'd my English breath in foreign clouds,
Eating the bitter bread of banishment ;
Whilst you have fed upon my signories,
Dispark'd³ my parks, and fell'd my forest-woods,
From mine own windows torn my household
coat,⁴

Raz'd out my impress,⁵ leaving me no sign,
Save men's opinions and my living blood,
To show the world I am a gentleman.
This and much more, much more than twice all
this,
Condemns you to the death.—See them deliver'd
over

To execution and the hand of death.
Bushy. More welcome is the stroke of death to
me
Than Bolingbroke to England.—Lords, farewell.

1. *Must part your bodies.* "Part" is here used for 'part from' or 'depart from.'

2. *Clean.* Here used for 'quite,' 'thoroughly,' 'completely,' 'utterly.' In "Comedy of Errors," Act i., sc. 1, we find—"Roaming clean through the bounds of Asia."

3. *Dispark'd.* A legal term. To dispark was used to signify divesting a park, constituted by royal grant, of its name and character, by destroying its enclosures, and also the vert (or whatsoever bears green leaves, whether wood or underwood), and the beasts of chase therein; and laying it open.

4. *From mine own windows torn my household coat.* The

Green. My comfort is, that Heaven will take
our souls,

And plague injustice with the pains of hell.

Boling. My Lord Northumberland, see them
dispatch'd.

[*Exeunt* NORTHUMBERLAND, and others,
with prisoners.

Uncle, you say the queen is at your house ;
For Heaven's sake, fairly let her be entreated :⁶
Tell her I send to her my kind commends ;⁷
Take special care my greetings he deliver'd.

York. A gentleman of mine I have dispatch'd
With letters of your love to her at large.

Boling. Thanks, gentle uncle.—Come, lords,
away,
To fight with Glendower and his complices :
Awhile, to work, and, after, holiday. [*Exeunt.*

SCENE II.—The Coast of WALES. A Castle
in view.

Flourish; Drums and Trumpets. Enter King
RICHARD, the Bishop of Carlisle, AUMERLE,
and Soldiers.

K. Rich. Barkloughly Castle call they this at
hand?

Aum. Yea, my lord. How brooks your grace
the air,

After your late tossing on the breaking seas?

K. Rich. Needs must I like it well ; I weep for
joy

To stand upon my kingdom once again.—
Dear earth, I do salute thee with my hand,
Though rebels wound thee with their horses'
hoofs :

As a long parted mother with her child,
Plays fondly with her tears and smiles, in meeting ;
So, weeping, smiling, greet I thee, my earth,
And do thee favour with my royal hands.
I'eed not thy sovereign's foe, my gentle earth,

family coat of arms was frequently blazoned on the stained glass forming the window-panes of old mansions.

5. *Impress.* The heraldic motto or device, belonging to the coat of arms. Formerly spelt 'imprese;' and derived from the Italian *impresa*, 'motto.'

6. *Entreated.* Here used for 'treated.'

7. *Commends.* An old form of 'commendations;' in its sense of ingratiatory messages or courteous salutations.

8. *Call they this at hand?* "They" is the word in the first Quarto copy; all the others, and the Folio, read 'you' here.

Nor with thy sweets comfort his ravenous sense ;
 But let thy spiders, that suck up thy venom,
 And heavy-gaited toads, lie in their way,
 Doing annoyance to the treacherous feet
 Which with usurping steps do trample thee.
 Yield stinging-nettles to mine enemies ;
 And when they from thy bosom pluck a flower,
 Guard it, I pray thee, with a lurking adder,
 Whose double tongue⁹ may with a mortal touch
 Throw death upon thy sovereign's enemies.—
 Mock not my senseless conjuration, lords :
 This earth shall have a feeling, and these stones
 Prove armèd soldiers, ere her native king
 Shall falter under foul rebellion's arms.

Car. Fear not, my lord : that Power that made
 you king,

Hath power to keep you king, in spite of all.
 The means that Heaven yields¹⁰ must be embrac'd,
 And not neglected ; else, if Heaven would,
 And we will not, Heaven's offer we refuse,
 The proffer'd means of succour and redress.

Aum. He means, my lord, that we are too
 remiss :

Whilst Bolingbroke, through our security,¹¹
 Grows strong and great in substance and in friends.

K. Rich. Discomfortable cousin ! know'st thou
 not

That when the searching eye of heaven is hid
 Behind the globe, and lights the lower world,¹²
 Then thieves and robbers range abroad unseen,
 In murders and in outrage, boldly here ;¹³
 But when, from under this terrestrial ball,
 He fires the proud tops of the eastern pines,
 And darts his light¹⁴ through every guilty hole,
 Then murders, treasons, and detested sins,
 The cloak of night being pluck'd from off their
 backs,

Stand bare and naked, trembling at themselves ?
 So when this thief, this traitor, Bolingbroke,—
 Who all this while hath revell'd in the night,
 Whilst we were wandering with the Antipodes,¹⁵—
 Shall see us rising in our throne, the east,

His treasons will sit blushing in his face,
 Not able to endure the sight of day,
 But self-affrighted tremble at his sin.
 Not all the water in the rough rude sea
 Can wash the balm from an anointed king ;
 The breath of worldly men cannot depose
 The deputy elected by the Lord :
 For every man that Bolingbroke hath press'd
 To lift shrewd steel against our golden crown,
 Heaven for his Richard hath in heavenly pay
 A glorious angel : then, if angels fight,
 Weak men must fall ; for Heaven still guards the
 right.

Enter SALISBURY.

Welcome, my lord : how far off lies your power ?

Sal. Nor near, nor farther off, my gracious lord,
 Than this weak arm : discomfort guides my tongue,
 And bids me speak of nothing but despair.
 One day too late, I fear, my noble lord,
 Hath clouded all thy happy days on earth :
 Oh, call back yesterday, bid time return,
 And thou shalt have twelve thousand fighting men !
 To-day, to-day, unhappy day, too late,
 O'erthrows thy joys, friends, fortune, and thy state ;
 For all the Welshmen, hearing thou wert dead,
 Are gone to Bolingbroke, dispers'd, and fled.

Aum. Comfort, my liege : why looks your grace
 so pale ?

K. Rich. But now the blood of twenty thou-
 sand men

Did triumph in my face, and they are fled ;
 And, till so much blood thither come again,

Have I not reason to look pale and dead ?
 All souls that will be safe fly from my side ;
 For time hath set a blot upon my pride.

Aum. Comfort, my liege ; remember who you
 are.

K. Rich. I had forgot myself : am I not king ?
 Awake, thou sluggard majesty ! thou sleepest.¹⁶
 Is not the king's name forty thousand names ?
 Arm, arm, my name ! a puny subject strikes

9. *Adder, whose double tongue.* See Note 58, Act ii., "Midsummer Night's Dream."

10. *The means that Heaven yields.* This and the next three lines are omitted in the Folio.

11. *Security.* 'Over-confidence ;' 'blind reliance.' See Note 42, Act ii.

12. *And lights the lower world.* The old copies give 'that' instead of "and" here (Hanmer's correction) ; probably from the MS. abbreviation of "and" being mistaken for 'that' or 'yt.' Were 'that' to be retained, even assuming that the word refers to "the eye of heaven" (the sun), and not to "the globe"—according to Shakespeare's mode of sometimes making a relatively-used pronoun refer to a not immediately-preceding antecedent—we should then have a meaning in the passage that could hardly be the poet's : for, in that case, the sentence would signify 'the sun that lights the lower world' (meaning "the Antipodes," as is shown by the king's subsequent words, drawing the parallel between himself and the sun), as if the sun

shone only on the under hemisphere ; whereas, "and lights the lower world," carries on the image of "when the searching eye of heaven is hid behind the globe, and lights," &c.

13. *Boldly here.* The First Quarto reads 'bouldy' (probably a misprint for 'bouldy,' the old spelling of the word) instead of "boldly," while all the other old copies give 'bloody.'

14. *And darts his light.* The construction of the sentence here, which forms a kind of counterpart to the previous one, confirms our belief that "and" was Shakespeare's word before "lights the lower world ;" as explained in the last Note but one.

15. *Whilst we were wandering, &c.* This line is omitted in the Folio.

16. *Awake, thou sluggard majesty ! thou sleepest.* The Quartos all print 'coward' instead of "sluggard," the word in the Folio ; and which not only accords perfectly with "awake" and "sleepest," but is far the more natural word in the mouth of the king himself.

At thy great glory.—Look not to the ground,
Ye favourites of a king: are we not high?
High be our thoughts: I know my uncle York
Hath power enough to serve our turn.—But who
comes here?

Enter SCROOP.¹⁷

Scroop. More health and happiness betide my
liege

Than can my care-tun'd tongue deliver him!

K. Rich. Mine ear is open and my heart pre-
par'd:

The worst is worldly loss thou canst unfold.
Say, is my kingdom lost? why, 'twas my care:
And what loss is it to be rid of care?
Strives Bolingbroke to be as great as we?
Greater he shall not be; if he serve God,
We'll serve him too, and be his fellow so:
Revolt our subjects? that we cannot mend;
They break their faith to God, as well as us:
Cry woe, destruction, ruin, loss, decay;
The worst is death, and death will have his day.

Scroop. Glad am I that your highness is so
arm'd¹⁸

To hear the tidings of calamity.
Like an unseasonable stormy day,
Which makes the silver rivers drown their shores,
As if the world were all dissolv'd to tears;
So high above his limits swells the rage
Of Bolingbroke, covering your fearful land
With hard bright steel, and hearts harder than
steel.
White-beards have arm'd their thin and hairless
scalps
Against thy majesty; and boys, with women's
voices,
Strive to speak big, and clap their female joints
In stiff unwieldy arms¹⁹ against thy crown:
Thy very beadsmen²⁰ learn to bend their bows
Of double-fatal yew²¹ against thy state;
Yea, distaff-women manage rusty bills
Against thy seat:²² both young and old rebel,

17. Scroop. Sir Stephen Scroop.

18. Arm'd. Morally armed. See Note 24, Act iv., "Merchant of Venice."

19. Clap their female joints in stiff unwieldy arms. "In" is here used for 'into.' See Note 66, Act i. "Female" has been changed to 'feeble' here; but in this passage the epithet has peculiar force, and is quite Shakespearian; for elsewhere he has: "The boy is fair, of female favour." See Note 41, Act iv., "As You Like It."

20. Beadsmen. Those who prayed for the king. See Note 3, Act i., "Two Gentlemen of Verona." Every Englishman, in the times when archery was generally practised, was compelled by statute law to keep a bow in his house; and yew-trees were planted in every churchyard, their wood being excellent for making bows with.

21. Double-fatal yew. This epithet is applied to "yew" because of the wood being used for instruments of death, and because the leaves have a poisonous quality.

And all goes worse than I have power to tell.

K. Rich. Too well, too well thou tell'st a tale
so ill.

Where is the Earl of Wiltshire? where is Bagot?²³
What is become of Bushy? where is Green?
That they have let the dangerous enemy
Measure our confines with such peaceful steps?
If we prevail, their heads shall pay for it:

I warrant they have made peace with Bolingbroke.

Scroop. Peace have they made with him, in-
deed, my lord.

K. Rich. Oh, villains, vipers, doom'd without
redemption!

Dogs, easily won to fawn on any man!
Snakes, in my heart-blood warm'd, that sting my
heart!

Three Judases, each one thrice worse than Judas!
Would they make peace? terrible hell make war
Upon their spotted souls for this offence!

Scroop. Sweet love, I see, changing his property,
Turns to the sourest and most deadly hate:—
Again uncurse their souls; their peace is made
With heads, and not with hands: those whom you
curse

Have felt the worst of death's destroying wound,
And lie full low, grav'd in the hollow ground.

Aum. Is Bushy, Green, and the Earl of Wilt-
shire dead?

Scroop. Yea, all of them at Bristol lost their
heads.

Aum. Where is the duke, my father, with his
power?

K. Rich. No matter where;—of comfort no man
speak:

Let's talk of graves, of worms, and epitaphs;
Make dust our paper, and with rainy eyes
Write sorrow on the bosom of the earth.
Let's choose executors, and talk of wills:
And yet not so,—for what can we bequeath,
Save our deposèd bodies to the ground?
Our lands, our lives, and all are Bolingbroke's,
And nothing can we call our own but death,
And that small model²⁴ of the barren earth

22. Manage rusty bills against thy seat. To "manage" was a technical term applied to the handling of a weapon. See Note 61, Act i., "Love's Labour's Lost." "Bills" were something like halberds. See Note 39, Act iii., "Much Ado about Nothing;" and "seat" is here used for 'royal seat,' 'throne.'

23. Where is Bagot? It has been objected that "Bagot" should not have been named here, inasmuch as he was not with the Earl of Wiltshire, Bushy, and Green, but in Ireland. To our minds it gives the effect of habitual mention of the four together, and as if after first speaking of them thus, the king remembers that Bagot joined him in Ireland, and next speaks of the others separately, as "three Judases."

24. That small model. That small portion of the earth heaped into the form of the human body: by this expression, the poet presents to the eye of imagination that little mound, just the length and breadth of a man's corpse, which is all that visibly remains as his.



King Richard. Welcome, my lord: how far off lies your power?
Salisbury. Nor near, nor farther off, my gracious lord,
Than this weak arm.

Act III. Scene II.

Which serves as paste and cover to our bones.
 For Heaven's sake, let us sit upon the ground,
 And tell sad stories of the death of kings:—
 How some have been depos'd; some slain in war;
 Some haunted by the ghosts they have depos'd;²⁵
 Some poison'd by their wives; some sleeping kill'd;
 All murder'd:—for within the hollow crown
 That rounds the mortal temples of a king,
 Keeps Death his court; and there the antic sits,
 Scoffing his state, and grinning at his pomp;
 Allowing him a breath, a little scene,
 To monarchise, be fear'd, and kill with looks;
 Infusing him with self and vain conceit,—
 As if this flesh, which walls about our life,
 Were brass impregnable; and, humour'd thus,
 Comes at the last, and with a little pin
 Bores through his castle-wall, and—farewell king!
 Cover your heads, and mock not flesh and blood
 With solemn reverence; throw away respect,
 Tradition,²⁶ form, and ceremonious duty;
 For you have but mistook me all this while:
 I live with bread like you, feel want,
 Taste grief, need friends:—subjected thus,
 How can you say to me—I am a king?

Car. My lord, wise men ne'er sit and wail their
 woes,

But presently²⁷ prevent the ways to wail.
 To fear the foe, since fear oppresses strength,
 Gives, in your weakness, strength unto your foe,
 And so your follies fight against yourself.²⁸
 Fear, and be slain; no worse can come to fight:
 And fight and die is death destroying death;
 Where fearing dying, pays death servile breath.

Aum. My father hath a power; inquire of him;
 And learn to make a body of a limb.

K. Rich. Thou chid'st me well:—proud Boling-
 broke, I come

To change blows with thee for our day of doom.
 This ague-fit of fear is overblown;
 An easy task it is to win our own.—

Scoop. Where lies our uncle with his power?
 Speak sweetly, man, although thy looks be sour.

Scoop. Men judge by the complexion of the sky

The state and inclination of the day:

So may you by my dull and heavy eye,

My tongue hath but a heavier tale to say.

I play the torturer, by small and small
 To lengthen out the worst that must be spoken:—
 Your uncle York is join'd with Bolingbroke;²⁹
 And all your northern castles yielded up,

^{25.} By the ghosts they have depos'd. Elliptically constructed; 'of those' being understood after "ghosts."

^{26.} Tradition. Here used for 'traditional observance.'

^{27.} Presently. 'Immediately,' 'without delay,' 'at the present time.' See Note 6, Act iv., "Tempest."

^{28.} And so your follies, &c. This line is omitted in the Folio.

^{29.} Your uncle York is join'd, &c. The "is" in this line

And all your southern gentlemen in arms
 Upon his party.

K. Rich. Thou hast said enough.—

[*To AUMERLE.*] Beshrew thee, cousin, which didst
 lead me forth

Of that sweet way I was in to despair!
 What say you now? What comfort have we now?
 By Heaven, I'll hate him everlastingly
 That bids me be of comfort any more.
 Go to Flint Castle: there I'll pine away;
 A king, woe's slave, shall kingly woe obey.
 That power I have, discharge; and let them go
 To ear the land³⁰ that hath some hope to grow,
 For I have none:—let no man speak again
 To alter this, for counsel is but vain.

Aum. My liege, one word.

K. Rich. He does me double wrong
 That wounds me with the flatteries of his tongue.
 Discharge my followers; let them hence away,
 From Richard's night to Bolingbroke's fair day.

[*Exeunt.*]

SCENE III.—WALES. *A Plain before Flint
 Castle.*

*Enter, with drum and colours, BOLINGBROKE and
 forces; YORK, NORTHUMBERLAND, and others.*

Boling. So that by this intelligence we learn
 The Welshmen are dispers'd; and Salisbury
 Is gone to meet the king, who lately landed
 With some few private friends upon this coast.

North. The news is very fair and good, my lord:
 Richard not far from hence hath hid his head.

York. It would beseem the Lord Northumber-
 land

To say, King Richard:—alack the heavy day
 When such a sacred king should hide his head!

North. Your grace mistakes; only to be brief,
 Left I his title out.

York. The time hath been,
 Would you have been so brief with him, he would
 Have been so brief with you, to shorten you,³¹
 For taking so the head, your whole head's length.

Boling. Mistake not, uncle, farther than you
 should.

York. Take not, good cousin, farther than you
 should,

Lest you mistake: the heavens are o'er our heads.

Boling. I know it, uncle; and oppose not myself
 Against their will.—But who comes here?

gives 'are' to be understood in each of the two following lines. For a similar mode of construction, see Notes 58 and 59, Act ii.

^{30.} To ear the land. "To ear" was formerly used for 'to plough,' 'to till.' Saxon, *erian*.

^{31.} So brief with you, to shorten you. "To" is here used elliptically, for 'as to.' See Note 86, Act i., "Winter's Tale."

Enter PERCY.

Welcome, Harry: what! will not this castle yield?

Percy. The castle royally is mann'd, my lord,
Against thy entrance.

Boling. Royally!

Why, it contains no king?

Percy. Yes, my good lord,

It doth contain a king; King Richard lies

Within the limits of yond' lime and stone:

And with him are the Lord Aumerle, Lord
Salisbury,

Sir Stephen Scroop; besides a clergyman

Of holy reverence,—who, I cannot learn.

North. Oh, belike it is the Bishop of Carlisle.

Boling. [To NORTH.] Noble lord,

Go to the rude ribs of that ancient castle;

Through brasen trumpet send the breath of parle

Into his ruin'd ears, and thus deliver:—

Harry Bolingbroke

On both his knees doth kiss King Richard's hand,

And sends allegiance and true faith of heart

To his most royal person; hither come

Even at his feet to lay my arms³² and power,

Provided that, my banishment repeal'd,

And lands restor'd again, be freely granted:

If not, I'll use the advantage of my power,

And lay the summer's dust with showers of blood

Rain'd from the wounds of slaughter'd Englishmen:

The which, how far off from the mind of Boling-
broke

It is, such crimson tempest should bedrench

The fresh green lap of fair King Richard's land,

My stooping duty tenderly shall show.

Go, signify as much, while here we march

Upon the grassy carpet of this plain.—

[NORTHUMBERLAND *advances to the castle*
with a trumpet.

Let's march without the noise of threatening drum,

That from the castle's tatter'd battlements³³

Our fair appointments may be well perus'd.³⁴

Methinks King Richard and myself should meet

With no less terror than the elements

Of fire and water, when their thundering shock

At meeting tears the cloudy cheeks of heaven.

Be he the fire, I'll be the yielding water:

The rage be his, while on the earth I rain

My waters,—on the earth, and not on him.

March on, and mark King Richard how he looks.

A parle sounded, and answered by another trumpet

within. Flourish. Enter, on the walls, King

RICHARD, the Bishop of Carlisle, AUMERLE,

SCROOP, and SALISBURY.

See, see, King Richard doth himself appear,³⁵

As doth the blushing discontented sun

From out the fiery portal of the east,

When he perceives the envious clouds are bent

To dim his glory, and to stain the track

Of his bright passage to the occident.

York. Yet looks he like a king: behold, his eye,

As bright as is the eagle's, lightens forth

Controlling majesty:—alack, alack, for woe,

That any harm should stain so fair a show!

K. Rich. [To NORTHUMBERLAND.] We are
amaz'd; and thus long have we stood

To watch the fearful bending of thy kneec,

Because we thought ourself thy lawful king:

And if we be, how dare thy joints forget

To pay their awful duty to our presence?

If we be not, show us the hand of God

That hath dismiss'd us from our stewardship;

For well we know, no hand of blood and bone

Can gripe the sacred handle of our sceptre,

Unless he do profane, steal, or usurp.

And though you think that all, as you have done,

Have torn their souls by turning them from us,

And we are barren and bereft of friends;

Yet know,—my master, God omnipotent,

Is mustering in his clouds, on our behalf,

Armies of pestilence; and they shall strike

Your children, yet unborn and unbegot,

That lift your vassal hands against my head,

And threat the glory of my precious crown.

Tell Bolingbroke (for yond' methinks he is),

That every stride he makes upon my land

Is dangerous treason: he is come to ope

The purple testament of bleeding war;³⁶

32. *To lay my arms.* Here is an instance of Shakespeare's varying the pronoun in the same sentence, when relating to the same person. See Note 24, Act ii., "King John." Bolingbroke began his message with "on both his knees;" and now he lapses into "lay my arms." The effect produced has freedom, strength, and colloquial naturalness—all of which are essentially dramatic.

33. *The castle's tatter'd battlements.* The two earliest Quartos give 'totter'd' instead of "tatter'd," while the three latter Quartos and the Folio give "tatter'd;" and it is merely a different form of the same word. See Note 45, Act v., "King John." There is a possibility that 'tatter'd' may have been used to include the sense of 'tottering,' as Shakespeare often uses the passive for the active participle; but the expression, "ragged prison walls," in Act v. of the present play, shows that certainly the meaning of "tatter'd" is intended.

34. *Perus'd.* Examined, scanned. See Note 82, Act 'ii., "All's Well."

35. *See, see, King Richard, &c.* This, and the following five lines, are printed in the old copies as we give them in our text, forming a continuation of Bolingbroke's speech; and though Warburton and others opine that they should be assigned to a different speaker, we think that they are so completely in the figurative and mock-meek style which marks what he has just previously said, that they appear to us to naturally form the conclusion of Bolingbroke's speech.

36. *To ope the purple testament of bleeding war.* "Purple" is an epithet elsewhere used by the poet to express encrimsoned with blood; and "testament" seems to be figuratively used in reference to the custom of consulting a revered volume for prediction of future fate, as well as to the possible bequests contained in a will.

But ere the crown he looks for live in peace,
Ten thousand bloody crowns of mothers' sons
Shall ill become the flower of England's face,³⁷
Change the complexion of her maid-pale peace
To scarlet indignation, and bedew
Her pastures' grass with faithful English blood.

North. The king of heaven forbid our lord the
king

Should so with civil and uncivil arms
Be rush'd upon! Thy thrice-noble cousin
Harry Bolingbroke doth humbly kiss thy hand;
And by the honourable tomb he swears,
That stands upon your royal grandsire's bones,
And by the royalties of both your bloods
(Currents that spring from one most gracious
head),

And by the buried hand of warlike Gaunt,
And by the worth and honour of himself,
Comprising all that may be sworn or said,—
His coming hither hath no farther scope
Than for his lineal royalties, and to beg
Enfranchisement immediate on his knees:
Which on thy royal party granted once,
His glittering arms he will commend to rust,³⁸
His barbèd steeds to stables, and his heart
To faithful service of your majesty.

This swears he, as he is a prince, is just;
And, as I am a gentleman, I credit him.

K. Rich. Northumberland, say,—thus the king
returns:—

His noble cousin is right welcome hither;
And all the number of his fair demands
Shall be accomplish'd without contradiction:
With all the gracious utterance thou hast,
Speak to his gentle hearing kind commends.³⁹—

[NORTHUMBERLAND retires to BOLINGBROKE.]

[To AUWERLE.] We do debase curself, cousin, do
we not,

To look so poorly, and to speak so fair?
Shall we call back Northumberland, and send
Defiance to the traitor, and so die?

Aum. No, good my lord; let's fight with gentle
words

Till time lend friends, and friends their helpful
swords.

37. *The flower of England's face.* This is a mode of periphrastic expression shown to have been used by other writers besides Shakespeare; as in Sidney's "Arcadia"—"Opening the cherry of her lips," for 'her cherry lips;' and "the sweet and beautiful flower of her face," for 'that face of hers, like a sweet and beautiful flower.' So "the flower of England's face" may mean 'England's flowery face,' or the flowery surface of England's soil: since we still use the expression, 'the face of the earth.' Nevertheless, we think the idea is included that Warburton pointed out—"the finest or choicest youths of England;" as 'the flower of chivalry,' 'the flower of the flock,' are phrases familiarly known.

38. *He will commend to rust.* "Commend" is here used in the sense of 'commit.'

K. Rich. O God, O God! that e'er this tongue
of mine,

That laid the sentence of dread banishment
On yond' proud man, should take it off again
With words of sooth!⁴⁰ Oh, that I were as great
As is my grief, or lesser than my name!
Or that I could forget what I have been
Or not remember what I must be now!
Swell'st thou, proud heart? I'll give thee scope to
beat,

Since foes have scope to beat both thee and me.

Aum. Northumberland comes back from
Bolingbroke.

K. Rich. What must the king do now? must he
submit?

The king shall do it: must he be depos'd?
The king shall be contented: must he lose
The name of king? o' God's name, let it go:
I'll give my jewels for a set of beads,
My gorgeous palace for a hermitage,
My gay apparel⁴¹ for an alms-man's gown,
My figur'd goblets for a dish of wood,
My sceptre for a palmer's walking-staff,
My subjects for a pair of carvèd saints,
And my large kingdom for a little grave,
A little little grave, an obscure grave;—
Or I'll be buried in the king's highway,
Some way of common trade,⁴² where subjects' feet
May hourly trample on their sovereign's head;
For on my heart they tread, now whilst I live;
And, buried once, why not upon my head?—
Aumerle, thou weep'st,—my tender-hearted
cousin!—

We'll make foul weather with despidèd tears;
Our sighs and they shall lodge the summer corn,⁴³
And make a dearth in this revolting land.
Or shall we play the wantons with our woes,
And make some pretty match with shedding tears?
As thus;—to drop them still upon one place,
Till they have fretted us a pair of graves
Within the earth; and, therein laid,—There lies
Two kinsmen digg'd their graves with weeping
eyes.

Would not this ill do well?—Well, well, I see
I talk but idly, and you mock at me.—

39. *Commends.* See Note 7 of this Act.

40. *Sooth.* Here used for 'sweetness,' 'softness,' 'soothing.' Though sometimes used for 'truth' (see Note 97, Act iv., "Winter's Tale") "sooth" also bore the sense of 'flattery,' 'cajolery,' 'ingratiatory words.'

41. *My gay apparel.* Richard's lavish expenditure with regard to dress was noted. Holinshed records that "he had one coate which he caused to be made for him of gold and stones; valued at three thousand marks."

42. *Some way of common trade.* 'Some road of frequent traffic,' 'some road of ordinary resort.'

43. *Shall lodge the summer corn.* "Lodge" was as much a technical expression for the action of heavy wind and rain upon corn, as 'lay' is now.



Bolingbroke. See, see, King Richard doth himself appear.

Act III. Scene III.

Most mighty prince, my Lord Northumberland,
What says King Bolingbroke? will his majesty
Give Richard leave to live till Richard die?
You make a leg,⁴⁴ and Bolingbroke says ay.

North. My lord, in the base court⁴⁵ he doth attend
To speak with you;—may it please you to come down.

K. Rich. Down, down I come; like glistening
Phaeton,⁴⁶
Wanting the manage⁴⁷ of unruly jades.

[*NORTH. retires again to BOLING.*

In the base court? Base court, where kings grow base,

To come at traitors' calls, and do them grace.

In the base court? Come down? Down, court!
down, king!

For night-owls shriek where mounting larks should sing.

[*Exeunt from above.*

Boling. What says his majesty?

North. Sorrow and grief of heart
Makes him speak fondly,⁴⁸ like a frantic man:
Yet he is come.

44. *Make a leg.* A phrase for making an obeisance or salutation. See Note 59, Act ii., "All's Well."

45. *Base court.* Lower court, or courtyard. French, *basse cour.*

46. *Phaeton.* The reputed son of Phœbus, who, begging his father 'o grant him the guidance of the chariot of the sun for one day, and being unable to control the fiery horses, was hurled headlong by Jupiter to destruction. The epithet "glistening,"

as used here by Shakespeare, has peculiar appositeness; for it not only translates the meaning of the Greek name, but it has just that effect of false glare and factitious brilliancy which accords so well with King Richard's bitter metaphor.

47. *Wanting the manage.* 'Not having the skill to guide.' "Wanting" is an especially well selected word here, as giving the added effect of 'desiring' the guidance, so suited to Phaeton's rash wish.

48. *Fondly.* Weakly, foolishly.



First Lady. Madam, I'll sing.
Queen. 'Tis well that thou hast cause ;
But thou shouldst please me better, wouldst thou weep.

Act III. Scene IV.

Enter King RICHARD, and his Attendants, below.

Boling. Stand all apart,
And show fair duty to his majesty.—
My gracious lord,— [*Advances and kneels.*]

K. Rich. Fair cousin, you debase your princely
knee

To make the base earth proud with kissing it ;
Me rather had, my heart might feel your love,
Than my unpleas'd eye see your courtesy.
Up, cousin, up ;—your heart is up, I know,
Thus high at least [*touching his own head*],
although your knee be low.

Boling. My gracious lord, I come but for mine
own.

K. Rich. Your own is yours, and I am yours,
and all.

Boling. So far be mine, my most redoubt'd
lord,

As my true service shall deserve your love.

K. Rich. Well you deserve :—they well deserve
to have,

That know the strong'st and surest way to get.—
Uncle, give me your hand : nay, dry your eyes ;
Tears show their love, but want their remedies.—
Cousin, I am too young to be your father,
Though you are old enough to be my heir.
What you will have, I'll give, and willing too ;⁴⁹
For do we must what force will have us do.—
Set on towards London :—cousin, is it so ?

Boling. Yea, my good lord.

K. Rich. Then I must not say no.
[*Flourish. Exeunt.*]

SCENE IV.—LANGLEY. *The DUKE OF YORK'S
Garden.*

Enter the QUEEN and two Ladies.

Queen. What sport shall we devise here in this
garden,

To drive away the heavy thought of care ?

First Lady. Madam, we'll play at bowls.

Queen. 'Twill make me think the world is full
of rubs,

And that my fortune runs against the bias.⁵⁰

First Lady. Madam, we'll dance.

Queen. My legs can keep no measure in delight,
When my poor heart no measure keeps in grief :
Therefore, no dancing, girl ; some other sport.

49. *I'll give, and willing too.* "Willing" used for 'willingly,'
an adjective for an adverb.

50. *The bias.* The weight lodged on one side of a bowl,
giving it the requisite sway in rolling. See Note 82, Act ii.,
"King John."

51. *Of sorrow, or of joy?* All the old copies print 'grief'
instead of "joy" here ; which the subsequent context shows to
be the right word. Pope made the correction.

First Lady. Madam, we'll tell tales.

Queen. Of sorrow, or of joy ?⁵¹

First Lady. Of either, madam.

Queen. Of neither, girl :

For if of joy, being altogether wanting,
It doth remember me the more of sorrow ;
Or if of grief, being altogether had,
It adds more sorrow to my want of joy :
For what I have, I need not to repeat :
And what I want, it boots not to complain.

First Lady. Madam, I'll sing.

Queen. 'Tis well that thou hast cause ;
But thou shouldst please me better, wouldst thou
weep.

First Lady. I could weep, madam, would it do
you good.

Queen. And I could weep, would weeping do
me good,⁵²

And never borrow any tear of thee.—

But stay, here come the gardeners :

Let's step into the shadow of these trees.

My wretchedness unto a row of pins,
They'll talk of state ; for every one doth so
Against a change : woe is forerun with woe

[*QUEEN and Ladies retire.*]

Enter a Gardener and two Servants.

Gard. Go, bind thou up yond' dangling apri-
cocks,

Which, like unruly children, make their sire
Stoop with oppression of their prodigal weight :
Give some supportance to the bending twigs.—

Go thou, and like an executioner,
Cut off the heads of too-fast growing sprays,
That look too lofty in our commonwealth :

All must be even in our government.—

You thus employ'd, I will go root away

The noisome weeds, that without profit suck

The soil's fertility from wholesome flowers.

First Serv. Why should we, in the compass of
a pale,

Keep law and form and due proportion,

Showing, as in a model, our firm estate,

When our sea-wall'd garden, the whole land,

Is full of weeds ; her fairest flowers chok'd up,

Her fruit-trees all unprun'd, her hedges ruin'd,

Her knots disorder'd,⁵³ and her wholesome herbs
Swarming with caterpillars ?

Gard. Hold thy peace :—

He that hath suffer'd this disorder'd spring

Hath now himself met with the fall of leaf :

52. *And I could weep, would weeping do me good.* The old
copies print 'sing' for "weep" in this line. Pope made the
alteration, which the sense seems to require.

53. *Her knots disorder'd.* "Knots" were flower-beds of
fantastic shape and intricate device. See Note 35, Act i.,
"Love's Labour's Lost."

The weeds that his broad-spreading leaves did shelter,

That seem'd in eating him to hold him up,
Are pluck'd up, root and all, by Bolingbroke,—
I mean the Earl of Wiltshire, Bushy, Green.

First Serv. What! are they dead?

Gard. They are; and Bolingbroke
Hath seiz'd the wasteful king.—Oh! what pity
is it

That he had not so trimm'd and dress'd his land
As we this garden! We at time of year⁵⁴
Do wound the bark, the skin of our fruit-trees,
Lest, being over-proud in sap and blood,
With too much riches it confound itself:
Had he done so to great and growing men,
They might have liv'd to bear, and he to taste
Their fruits of duty. Superfluous branches
We lop away, that bearing boughs may live:
Had he done so, himself had borne the crown,
Which waste of idle hours hath quite thrown down.

First Serv. What! think you, then, the king
shall be depos'd?

Gard. Depress'd he is already; and depos'd,
'Tis doubt, he will be:⁵⁵ letters came last night
To a dear friend of the good Duke of York's,
That tell black tidings.

Queen. Oh, I am press'd to death through want
of speaking!—

[*Coming forward with Ladies.*

Thou, old Adam's likeness, set to dress this garden,
How darest thy harsh rude tongue sound this
unpleasing news?

What Eve, what serpent, hath suggested⁵⁶ thee
To make a second fall of cursèd man?

Why dost thou say King Richard is depos'd?
Dar'st thou, thou little better thing than earth,
Divine his downfall? Say, where, when, and how,
Cam'st thou by these ill tidings? speak, thou wretch.

Gard. Pardon me, madam: little joy have I
To breathe these news; yet what I say is true.

King Richard, he is in the mighty hold
Of Bolingbroke: their fortunes both are weigh'd
In your lord's scale is nothing but himself,
And some few vanities that make him light;
But in the balance of great Bolingbroke,
Besides himself, are all the English peers,
And with that odds he weighs King Richard down.
Post you to London, and you'll find it so;
I speak no more than every one doth know.

Queen. Nimble mischance, that art so light of
foot,

Doth not thy embassy belong to me,
And am I last that knows it? Oh, thou think'st
To serve me last, that I may longest keep
Thy sorrow in my breast.—Come, ladies, go,
To meet at London London's king in woe.—
What! was I born to this, that my sad look
Should grace the triumphs of great Bolingbroke?
Gardener, for telling me these news of woe,
I would the plants thou graft'st may never grow.

[*Exeunt QUEEN and Ladies.*

Gard. Poor queen! so that thy state might be
no worse,

I would my skill were subject to thy curse.—
Here did she fall a tear;⁵⁷ here in this place,
I'll set a bank of rue, sour herb of grace:⁵⁸
Rue, even for ruth, here shortly shall be seen,
In the remembrance of a weeping queen. [*Exeunt.*

ACT IV.

SCENE I.—LONDON. WESTMINSTER HALL.¹

*The Lords Spiritual on the right side of the throne;
the Lords Temporal on the left; the Commons
below. Enter BOLINGBROKE, AUMERLE,
SURREY,² NORTHUMBERLAND, PERCY, FITZ-*

*WATER, another Lord, the BISHOP of CARLISLE,
the ABBOT of WESTMINSTER, and Attendants.
Officers behind, with BAGOT.*

Boling. Call forth Bagot.—
Now, Bagot, freely speak thy mind;

54. *We at time of year.* "We," which is omitted in the old copies, was inserted by Capell.

55. *And depos'd, 'tis doubt, he will be.* "'Tis doubt," as an ellipsis for "'tis to be doubted," occurs once previously in this play (Act i., sc. 4), and is used by Shakespeare nowhere else but in the present play; while "'tis to be doubted" is employed in the Third Part of "Henry VI." and in "King Lear."

56. *Suggested.* Tempted, incited.

57. *Here did she fall a tear.* "Fall" is here, and elsewhere, used actively. See Note 26, Act v., "Midsummer Night's Dream."

58. *Rue, sour herb of grace.* See Note 70, Act iv., "Winter's Tale."

1. *Westminster Hall.* The rebuilding of this edifice was begun by King Richard in 1307, and finished in 1399; and the first meeting held there, on its completion, was for the purpose of deposing him.

2. *Surrey.* Thomas Holland, Earl of Kent, brother to John Holland, Earl of Exeter, was created Duke of Surrey in 1397. The Dukes of Surrey and Exeter were half-brothers to the king; their mother, Joan, having married Edward the Black Prince after the death of her second husband, Lord Holland.

What thou dost know of noble Gloster's death;
Who wrought it with the king, and who perform'd
The bloody office of his timeless³ end.

Bagot. Then set before my face the Lord
Aumerle.

Boling. Cousin, stand forth, and look upon that
man.

Bagot. My Lord Aumerle, I know your daring
tongue

Scorns to unsay what once it hath deliver'd.
In that dead time when Gloster's death was
plotted,

I heard you say,—“Is not my arm of length,
That reacheth from the restful English court
As far as Calais, to my uncle's head?”

Amongst much other talk, that very time,
I heard you say, that you had rather refuse
The offer of a hundred thousand crowns,
Than Bolingbroke's return to England;
Adding withal, how blest this land would be
In this your cousin's death

Aum. Princes, and noble lords,
What answer shall I make to this base man?
Shall I so much dishonour my fair stars,⁴
On equal terms to give him chastisement?
Either I must, or have mine honour soil'd
With the attainder of his slanderous lips.—

There is my gage, the manual seal of death,
That marks thee out for hell: I say, thou liest,
And will maintain what thou hast said is false
In thy heart-blood, though being all too base
To stain the temper of my knightly sword.

Boling. Bagot, forbear; thou shalt not take it
up.

Aum. Excepting one, I would he were the best
In all this presence that hath mov'd me so.

Fitz. If that thy valour stand on sympathy,⁵
There is my gage, Aumerle, in gage to thine:
By that fair sun that shows me where thou stand'st,
I heard thee say, and vauntingly thou spak'st it,
That thou wert cause of noble Gloster's death.

If thou deny'st it twenty times, thou liest;
And I will turn thy falsehood to thy heart,
Where it was forgèd, with my rapier's point.

Aum. Thou dar'st not, coward, live to see that
day.

Fitz. Now, by my soul, I would it were this
hour.

Aum. Fitzwater, thou art doom'd to hell for
this.

Percy. Aumerle, thou liest; his honour is as
true

In this appeal as thou art all unjust;
And that thou art so, there I throw my gage,
To prove it on thee to th' extremest point
Of mortal breathing: seize it, if thou dar'st.

Aum. And if I do not, may my hands rot off,
And never brandish more revengeful steel
Over the glittering helmet of my foe!

Lord. I task the earth to the like,⁶ forsworn
Aumerle;

And spur thee on with full as many lies
As may be holla'd in thy treacherous ear
From sun to sun:⁷ there is my honour's pawn;
Engage it to the trial, if thou dar'st.

Aum. Who sets me else?⁸ by Heaven, I'll throw
at all:

I have a thousand spirits in one breast,
To answer twenty thousand such as you.

Surrey. My lord Fitzwater, I do remember
well

The very time Aumerle and you did talk.

Fitz. 'Tis very true: you were in presence
then;

And you can witness with me this is true.

Surrey. As false, by Heaven, as Heaven itsef
is true.

Fitz. Surrey, thou liest.

Surrey. Dishonourable boy!

That lie shall lie so heavy on my sword,
That it shall render vengeance and revenge,
Till thou, the lie-giver, and that lie, do lie
In earth as quiet as thy father's skull:

3. *Timeless.* Here and elsewhere used for 'untimely.' See Note 1, Act iii., "Two Gentlemen of Verona."

4. *My fair stars.* "Stars" is used here, and elsewhere, by Shakespeare to express 'birth,' 'station,' 'rank,' 'sphere of life.' See Note 106, Act ii., "Twelfth Night." The stars being supposed to exercise propitious or baneful influence over human individuals at the period of their birth, it permitted poetical diction to use "stars" for 'birth.'

5. *If that thy valour stand on sympathy.* The Folio misprints 'sympathise' for "sympathy" here. Aumerle having treated Bagot as his unequal in birth, and therefore unworthy of his challenge, Fitzwater, whose rank places him on a level with Aumerle, accepts the defiance; using the word "sympathy" as a fltering equivalent for 'equality.' Shakespeare here employs the word "sympathy" rather in one of the senses which it bore in Latin, than the one which it bore in Greek; in the latter, it originally and strictly meant 'fellow feeling,' or 'congenial feeling'; in the former, it also meant 'the natural agreement of things.' We rather point this out, because Johnson

complains of the poet's use of the word in this passage, as if it were a strained signification; and because we rejoice to try and prove that Shakespeare's knowledge of the classical languages was more ample than his biographers and commentators affirm it to have been, as well as far more discriminative than has hitherto been believed.

6. *I task the earth to the like.* This is the reading of the earliest Quarto; the others print 'take' instead of "task," while the Folio omits this speech and Aumerle's reply altogether. "I task the earth to the like" seems to be a repetition, in other words, of Percy's challenge: "There I throw my gage, to prove it on thee to th' extremest point of mortal breathing;" or 'I cast my gage upon the ground, and will prove the truth against thee throughout the world.'

7. *From sun to sun.* From sunrise to sunset.

8. *Who sets me else? . . . I'll throw at all.* Expressions derived from games played with dice. To "set" meant to offer a wager, to defy to competition or contest.



Northumberland. Read o'er this paper while the glass doth come.
King Richard. Fiend, thou torment'st me!

Act IV. Scene I.

In proof whereof, there is my honour's pawn;
 Engage it to the trial, if thou dar'st.

Fitz. How fondly dost thou spur a forward
 horse!

If I dare eat, or drink, or breathe, or live,
 I dare meet Surrey in a wilderness,⁹
 And spit upon him, whilst I say he lies,
 And lies, and lies: there is my bond of faith,

9. *I dare meet Surrey in a wilderness.* By more than one passage in Shakespeare, as well as in other writers, we find that to dare the opponent to some wild place, out of the reach of help or interference, formed part of the fantastically violent challenges of those days. In this very play, for example, see the passage commented upon in Note 11, Act i., and in "Macbeth," Act iii., sc. 4, there is a confirmatory instance.

10. *As I intend to thrive in this new world.* Fitzwater calls the world "new" to him, because he is a young man just commencing his career; for Surrey has immediately before called him "dishonourable boy!"

To tie thee to my strong correction.—
 As I intend to thrive in this new world,¹⁰
 Aumerle is guilty of my true appeal:¹¹

Besides, I heard the banish'd Norfolk say,
 That thou, Aumerle, didst send two of thy men
 To execute the noble duke at Calais.

Aum. Some honest Christian trust me with a
 gage:
 That Norfolk lies, here do I throw down this,¹²

11. *Guilty of my true appeal.* 'Guilty of that crime for which I summon him to answer.' These palpable instances of Shakespeare's elliptical style are pointed out for the sake of illustrating those which are less evident in signification.

12. *That Norfolk lies, here do I throw down this.* It is recorded by Holinshed that on this occasion Aumerle 'threw down a hood which he borrowed.' The Folio, and most editors, place the comma after "gage," and the colon after "lies:," but we think that the pause comes after the demand for some gage, and then follows the sentence, "That Norfolk lies, here do I

If he may be repeal'd to try his honour.

Boling. These differences shall all rest under gage,

Till Norfolk be repeal'd: repeal'd he shall be.

And though mine enemy, restor'd again
To all his lands and signories: when he's return'd,
Against Aumerle we will enforce his trial.

Car. That honourable day shall ne'er be seen.

Many a time hath banish'd Norfolk fought
For Jesu Christ in glorious Christian field,
Streaming the ensign of the Christian cross
Against black pagans, Turks, and Saracens;
And toil'd with works of war, retir'd himself
To Italy;¹³ and there, at Venice, gave
His body to that pleasant country's earth,¹⁴
And his pure soul unto his captain Christ,
Under whose colours he had fought so long.

Boling. Why, bishop, is Norfolk dead?

Car. As surely as I live, my lord.

Boling. Sweet peace conduct his sweet soul to
the bosom

Of good old Abraham!—Lords appellants,
Your differences shall all rest under gage
Till we assign you to your days of trial.

Enter YORK, attended.

York. Great Duke of Lancaster, I come to
thee

From plume-pluck'd Richard; who with willing
soul

Adopts thee heir, and his high sceptre yields

To the possession of thy royal hand.

Ascend his throne, descending now from him,

And long live Henry, of that name the fourth!

Boling. In God's name, I'll ascend the regal
throne.

Car. Marry, God forbid!—

Worst in this royal presence may I speak,

Yet best beseming me to speak the truth.

Would God, that any in this noble presence

Were enough noble to be upright judge

Of noble Richard! then true nobless would

Learn him forbearance¹⁵ from so foul a wrong.

What subject can give sentence on his king?

And who sits here that is not Richard's subject?

Thieves are not judg'd but they are by to hear,

Although apparent guilt be seen in them;

And shall the figure of God's majesty,

His captain, steward, deputy elect,

Anointed, crown'd, planted many years,

Be judg'd by subject and inferior breath,

And he himself not present? Oh, forbend it,
Heaven!

That, in a Christian climate, souls refin'd
Should show so heinous, black, obscene a deed!

I speak to subjects, and a subject speaks,

Stirr'd up by Heaven, thus boldly for his king.

My lord of Hereford here, whom you call king,

Is a foul traitor to proud Hereford's king;

And if you crown him, let me prophesy,—

The blood of English shall manure the ground,

And future ages groan for this foul act;

Peace shall go sleep with Turks and infidels,

And in this seat of peace tumultuous wars

Shall kin with kin and kind with kind confound;

Disorder, horror, fear, and mutiny,

Shall here inhabit, and this land be call'd

The field of Golgotha and dead men's skulls.

Oh, if you raise this house against this house,

It will the woefullest division prove

That ever fell upon this curs'd earth.

Prevent it, resist it, let it not be so,

Lest child, child's children, cry against you—Woe!

North. Well have you argu'd, sir; and, for
your pains,

Of capital treason we arrest you here.—

My Lord of Westminster, be it your charge

To keep him safely till his day of trial.¹⁶—

May it please you,¹⁷ lords, to grant the Commons'
suit.

Boling. Fetch hither Richard, that in common
view

He may surrender; so we shall proceed

Without suspicion.

York. I will be his conduct.¹⁸ [*Exit.*]

Boling. Lords, you that here are under our
arrest,

Procure your sureties for your days of answer.—

throw," &c., meaning, 'In proof that Norfolk lies, here do I throw,' &c.

13. *Retir'd himself to Italy.* The verb is here used actively; as the French use their reflected verb, *se retirer*, to withdraw, or withdraw oneself. See Note 41, Act i.

14. *That pleasant country's earth.* It is delightful to have this simply strong testimony, under Shakespeare's hand, to the loveliness of Italy, and to his own impression of that loveliness.

15. *True nobless would learn him forbearance.* "Nobless" is an old form of 'nobleness.' "Learn" was sometimes used for 'teach.' Shakespeare has followed Holinshed closely in his dramatic transcript of this speech of brave remonstrance; and the incident which follows, of the bishop's being arrested for high treason, has the same historical authority for its truth.

16. *Till his day of trial.* In the first two Quartos this line concluded Northumberland's speech; which was followed by a short rejoinder from Bolingbroke:—

"Let it be so: and lo! on Wednesday next
We solemnly proclaim our coronation.
Lords, be ready all!"—

with which lines the fourth Act ended.

17. *May it please you, &c.* This line, and the rest of the present scene, as now given in the text, were first printed in the Quarto published in 1608; which refers to them on its title-page as the "new additions of the Parliament scene, and the depositing of King Richard."

18. *Conduct.* Here, as elsewhere, used by Shakespeare for 'conductor.' See Note 37, Act v., "Tempest."

[To CARLISLE.] Little are we beholden to your love,
And little look'd for at your helping hands.¹⁹

Re-enter YORK, with King RICHARD, and Officers bearing the crown, &c.

K. Rich. Alack! why am I sent for to a king,
Before I have shook off the regal thoughts
Wherewith I reign'd? I hardly yet have learn'd
To insinuate, flatter, bow, and bend my limbs:
Give sorrow leave awhile to tutor me
To this submission. Yet I well remember
The favours of these men:²⁰ were they not mine?
Did they not sometime cry, All hail! to me?
So Judas did to Christ: but he, in twelve,
Found truth in all but one; I, in twelve thousand,
none.²¹

God save the king!—Will no man say Amen?
Am I both priest and clerk? well then, Amen.
God save the king! although I be not he;
And yet, Amen, if Heaven do think him me.—
To do what service am I sent for hither?

York. To do that office of thine own good will,
Which tir'd majesty did make thee offer,—
The resignation of thy state and crown
To Henry Bolingbroke.

K. Rich. Give me the crown.—Here, cousin,
seize the crown;²²

On this side my hand, and on that side yours.
Now is this golden crown like a deep well,
That owes²³ two buckets, filling one another;
The emptier ever dancing in the air,
The other down, unseen, and full of water:
That bucket down and full of tears am I,
Drinking my griefs, whilst you mount up on high.

Boling. I thought you had been willing to
resign.

K. Rich. My crown I am; but still my griefs
are mine:

You may my glories and my state depose,
But not my griefs; still am I king of those.

Boling. Part of your cares you give me with
your crown.

K. Rich. Your cares set up, do not pluck my
cares down.

My care is, loss of care, by old care done;
Your care is, gain of care, by new care won:
The cares I give, I have, though given away;

19. *And little look'd for at your helping hands.* The construction here is quite in Shakespeare's elliptical style; the line meaning—'And little was this small amount of love looked for at your hands which should have helped us.'

20. *The favours of these men.* "Favour" is often used by Shakespeare for 'countenance,' 'aspect,' 'personal appearance.' See Note 18, Act i., "All's Well."

21. *I, in twelve thousand, none.* An instance of Shakespeare's elliptical use of the word "none;" the sentence conveying the signification of 'I, in twelve thousand, find truth in none.' See Note 93, Act ii., "All's Well."

They tend the crown, yet still with me they stay.

Boling. Are you contented to resign the
crown?

K. Rich. Ay, no;—no, ay; for I must nothing
be;

Therefore no no, for I resign to thee.

Now mark me, how I will undo myself:—

I give this heavy weight from off my head,
And this unwieldy sceptre from my hand,

The pride of kingly sway from out my heart;
With mine own tears I wash away my crown,

With mine own hands I give away my crown,
With mine own tongue deny my sacred state,

With mine own breath release all duty's rites:
All pomp and majesty I do forswear;

My manors, rents, revénues I forego;

My acts, decrees, and statutes I deny:

God pardon all oaths that are broke to me!

God keep all vows unbroke that swear to thee!

Make me, that nothing have, with nothing griev'd,

And thou with all pleas'd, that hast all achiev'd!

Long mayst thou live in Richard's seat to sit,

And soon lie Richard in an earthy pit!

God save King Henry, unking'd Richard says,

And send him many years of sunshine days!—

What more remains?

North. [Offering a paper.] No more, but that
you read

These accusations, and these grievous crimes
Committed by your person and your followers

Against the state and profit of this land;

That, by confessing them, the souls of men

May deem that you are worthily depos'd.

K. Rich. Must I do so? and must I ravel out

My weav'd-up follies? Gentle Northumberland,

If thy offences were upon record,

Would it not shame thee, in so fair a troop,

To read a lecture of them? If thou wouldst,

There shouldst thou find one heinous article,—

Containing the deposing of a king,—

And cracking the strong warrant of an oath,—

Mark'd with a blot, doom'd in the book of Heaven:

Nay, all of you that stand and look upon me,

Whilst that my wretchedness doth bait myself,—

Though some of you, with Pilate, wash your
hands,

Showing an outward pity; yet you Pilates

Have here deliver'd me to my sour cross,

And water cannot wash away your sin.

22. *Seize the crown.* There is a variation in the arrangement of the lines and of the wording here between the Quarto copy and the Folio copy; and some editors have thought that the sentence "Seize the crown" was merely a stage direction that had crept into the text by a printer's error. We cannot think so; inasmuch as the word "seize" is precisely the expression Richard would use when bidding Bolingbroke take it, and without this sentence he would not bid him do so at all.

23. *Owes.* Owns, possesses.

North. My lord, dispatch; read o'er these articles.

K. Rich. Mine eyes are full of tears, I cannot see: And yet salt water blinds them not so much But they can see a sort of traitors here.²⁴ Nay, if I turn mine eyes upon myself, I find myself a traitor with the rest; For I have given here my soul's consent To undeck the pompous body of a king; Made glory base, and sovereignty a slave, Proud majesty a subject, state a peasant.

North. My lord,—

K. Rich. No lord of thine, thou haught²⁵ insulting man, Nor no man's lord; I have no name, no title,— No, not that name was given me at the font,— But 'tis usurp'd:—alack the heavy day, That I have worn so many winters out, And know not now what name to call myself! Oh, that I were a mockery king of snow, Standing before the sun of Bolingbroke, To melt myself away in water-drops!— Good king,—great king,—(and yet not greatly good,) An if my word be sterling yet in England, Let it command a mirror hither straight, That it may show me what a face I have, Since it is bankrupt of his majesty.²⁶

Boling. Go some of you and fetch a looking-glass. [Exit an Attendant.]

North. Read o'er this paper while the glass doth come.

K. Rich. Fiend, thou torment'st me ere I come to hell!

Boling. Urge it no more, my Lord Northumberland.

North. The Commons will not, then, be satisfied.

K. Rich. They shall be satisfied: I'll read enough,

When I do see the very book indeed
Where all my sins are writ, and that's—myself.

Re-enter Attendant, with a glass.

Give me the glass, and therein will I read.—
No deeper wrinkles yet? Hath sorrow struck
So many blows upon this face of mine,

And made no deeper wounds?—Oh, flattering glass! Like to my followers in prosperity, Thou dost beguile me. Was this face the face That every day under his household roof Did keep ten thousand men? Was this the face That, like the sun, did make beholders wink? Was this the face that fac'd so many follies, And was at last out-fac'd by Bolingbroke? A brittle glory shineth in this face: As brittle as the glory is the face;

[*Dashes the glass against the ground.*]

For there it is, crack'd in a hundred shivers.—

Mark, silent king, the moral of this sport,—
How soon my sorrow hath destroy'd my face.

Boling. The shadow of your sorrow hath destroy'd

The shadow of your face.

K. Rich. Say that again.

The shadow of my sorrow? ha! let's see:—

'Tis very true, my grief lies all within;

And these external manners of laments²⁷

Are merely shadows to the unseen grief,

That swells with silence in the tortur'd soul;

There lies the substance: and I thank thee, king,

For thy great bounty, that not only giv'st

Me cause to wail, but teachest me the way

How to lament the cause. I'll beg one boon,

And then be gone and trouble you no more.

Shall I obtain it?

Boling. Name it, fair cousin.

K. Rich. Fair cousin! I am greater than a king

For when I was a king, my flatterers

Were then but subjects; being now a subject,

I have a king here to my flatterer.²⁸

Being so great, I have no need to beg.

Boling. Yet ask.

K. Rich. And shall I have?

Boling. You shall.

K. Rich. Then give me leave to go.

Boling. Whither?

K. Rich. Whither you will, so I were from your sights.

Boling. Go, some of you convey him to the Tower.

K. Rich. Oh, good! convey?²⁹—conveyers are you all,

24. *Can see a sort of traitors here.* Shakespeare uses "sort" here, and elsewhere, for 'set,' 'gang,' 'pack,' 'crew.'

25. *Haught.* An old form of 'haughty.'

26. *Since it is bankrupt of his majesty.* "His" used for 'its.' See Note 52, Act i., "All's Well."

27. *Laments.* We find the word "laments" used for 'lamentations' elsewhere in Shakespeare, therefore we retain it here; but as the Folio prints 'these external manner of laments,' it is very possible that the 's' may have been transposed by the printer, and that the passage ought to stand "these external manners of lament."

28. *I have a king here to my flatterer.* The word "here" is used as an expletive in this passage; according to a manner Shakespeare occasionally has of introducing it into a line where it conveys an effect of something like contempt. See Note 11, Act iii., "Midsummer Night's Dream" The way in which "to" is employed in the present sentence is in consonance with a provincial idiom; for instance, country people say, "We have lamb and peas *to* our dinner," where the usual phrase would be, "We have lamb and peas *for* our dinner."

29. *Convey.* A mild term for 'steal,' 'cheat,' 'trick,' &c. (see Note 41, Act i., "Merry Wives"); as 'conveyers' was for 'tricksters,' 'jugglers,' 'dealers in sleight of hand.'

That rise thus nimbly by a true king's fall.

[*Exeunt* King RICHARD, *some* Lords,
and a Guard.

Boling. On Wednesday next we solemnly set
down

Our coronation: lords, prepare yourselves.

[*Exeunt all except the* Bishop of CARLISLE, *the*
Abbot of WESTMINSTER, and AUMERLE.

Abbot. A woeful pageant have we here beheld.

Car. The woe's to come; the children yet un-
born

Shall feel this day as sharp to them as thorn.

Aum. You holy clergymen, is there no plot
To rid the realm of this pernicious blot?

Abbot. Before I freely speak my mind herein,
You shall not only take the sacrament
To bury³⁰ mine intents, but also to effect
Whatever I shall happen to devise.

I see your brows are full of discontent,
Your hearts of sorrow, and your eyes of tears:
Come home with me to supper; I will lay
A plot shall show us all a merry day. [*Exeunt*

ACT V.

SCENE I.—LONDON. *A Street leading to the*
Tower.

Enter QUEEN and Ladies.

Queen. This way the king will come; this is
the way

To Julius Cæsar's ill-erected¹ tower,
To whose flint bosom my condemnèd lord
Is doom'd a prisoner by proud Bolingbroke.
Here let us rest, if this rebellious earth
Have any resting for her true king's queen.—
But soft, but see, or rather do not see,
My fair rose wither: yet look up, behold,
That you in pity may dissolve to dew,
And wash him fresh again with true-love tears.

Enter King RICHARD and Guards.

Ah! thou, the model where old Troy did stand,²

Thou map of honour, thou King Richard's tomb,
And not King Richard; thou most beauteous
inn,³

Why should hard-favour'd grief be lodg'd in thee,
When triumph is become an alehouse guest?

K. Rich. Join not with grief, fair woman, do not
so,

To make my end too sudden: learn, good soul,
To think our former state a happy dream;
From which awak'd, the truth of what we are
Shows us but this: I am sworn brother,⁴ sweet,
To grim Necessity; and he and I
Will keep a league till death. Hie thee to France,
And cloister thee in some religious house:
Our holy lives must win a new world's crown,
Which our profane hours here have stricken down.

Queen. What! is my Richard both in shape
and mind

30. *Take the sacrament to bury.* Shakespeare here and elsewhere uses the phrase, "take the sacrament," elliptically, for "take the sacrament as witness to your oath;" and "to bury" for "to bury within yourselves," "to conceal."

1. *Ill-erected.* Here used for 'ill-fatedly erected,' 'evil-ly-erected,' 'erected for purposes of misery and wrong.' There is a tradition that Julius Cæsar caused the Tower of London to be built.

2. *The model where old Troy did stand.* The queen figuratively calls her royal husband the image of that desolate spot where Troy once stood. Shakespeare elsewhere uses 'model' for that which is formed after a design or pattern, as well as that which forms a design or pattern. See Note 33, Act i.

3. *Inn.* Although this word has come to be exclusively applied to a house of public entertainment, it originally meant an abode, a place of in-going or in-dwelling. Here it is peculiarly well introduced; because besides affording its meaning of abode or stately dwelling, which gives the antithesis with a mean one, it gives an effect of antithesis between "inn," in its usual acceptation, and "ale-house." Shakespeare often has these effects of antithesis in addition to the stricter significa-

tions involved in his phrases. See Note 187, Act iv., "Winter's Tale." We would also observe here, that the epithets placed by the poet in the mouth of Richard's queen, when speaking of her consort, serve admirably to characterise him; "beauteous," "my fair rose," in this scene, and "my sweet Richard," in a former one, give precisely the requisite impression of the effeminate, luxurious, hot-bed-natured man—soft to weakness, and tender to morbidity. Even when he shows some touches of manliness and fortitude, it is but a passing flicker of soul-flame, speedily quenched in self-deploring tears and vain lamentations; and hardly by the extreme of misfortune and calamity is he at length taught true philosophy and strength of reason. Nobly has Shakespeare drawn the moral portrait-lesson, outlined in the historical record of this king and his career.

4. *Sworn brother.* The "sworn brother" of chivalrous times was a man who bound himself to his chosen companion in arms by the strictest ties of fraternity and fellowship; they shared adventures and fortunes mutually and equally: and there is a pleasant instance cited of a knight in the times when William the Conqueror invaded England. This knight, named Robert de Oily, gave to his sworn brother, Roger de Ivery, one of the honours he had received. See Note 13, Act i., "Much Ado about Nothing."

Transform'd and weaken'd? Hath Bolingbroke
depos'd

Thine intellect? hath he been in thy heart?
The lion dying, thrusteth forth his paw,
And wounds the earth, if nothing else, with rage
To be o'erpower'd; and wilt thou, pupil-like,
Take thy correction mildly, kiss the rod,
And fawn on rage with base humility,
Which art a lion and a king of beasts?

K. Rich. A king of beasts, indeed; if aught
but beasts,

I had been still a happy king of men.
Good sometime queen, prepare thee hence for
France:

Think I am dead; and that even here thou tak'st,
As from my death-bed, my last living leave.
In winter's tedious nights sit by the fire
With good old folks, and let them tell thee tales
Of woeful ages, long ago betid;⁵
And ere thou bid good night, to quit their grief⁶
Tell thou the lamentable tale of me,
And send the hearers weeping to their beds:
For why⁷ the senseless brands will sympathise
The heavy accent of thy moving tongue,
And in compassion weep the fire out;
And some will mourn in ashes, some coal-black,
For the deposing of a rightful king.

Enter NORTHUMBERLAND, attended.

North. My lord, the mind of Bolingbroke is
chang'd;

You must to Pomfret, not unto the Tower.—
And, madam, there is order ta'en for you;⁸
With all swift speed you must away to France.

K. Rich. Northumberland, thou ladder where-
withal

The mounting Bolingbroke ascends my throne,
The time shall not be many hours of age
More than it is, ere foul sin gathering head
Shall break into corruption: thou shalt think,
Though he divide the realm, and give thee half,
It is too little, helping him to all;
He shall think, that thou, which know'st the way
To plant unrightful kings, wilt know again,

Being ne'er so little urg'd, another way
To pluck him headlong from the usurp'd throne.
The love of wicked friends converts to fear;
That fear to hate; and hate turns one, or both,
To worthy danger⁹ and deserv'd death.

North. My guilt be on my head, and there an
end.

Take leave, and part; for you must part forth-
with.

K. Rich. Doubly divorce'd!—Bad men, ye vio-
late

A twofold marriage,—'twixt my crown and me,
And then betwixt me and my married wife.—
Let me unkind the oath 'twixt thee and me;
And yet not so, for with a kiss 'twas made.¹⁰—
Part us, Northumberland; I towards the north,
Where shivering cold and sickness pines the
clime;¹¹

My wife to France,—from whence, set forth in
pomp,

She came adorn'd hither like sweet May,
Sent back like Hallowmas¹² or short'st of day.

Queen. And must we be divided? must we
part?

K. Rich. Ay, hand from hand, my love, and
heart from heart.

Queen. Banish us both, and send the king with
me.

North. That were some love, but little policy.

Queen. Then whither he goes, thither let me
go.

K. Rich. So two, together weeping, make one
woe.

Weep thou for me in France, I for thee here;
Better far off, than—near, be ne'er the near.¹³

Go, count thy way with sighs; I, mine with groans.

Queen. So longest way shall have the longest
moans.

K. Rich. Twice for one step I'll groan, the way
being short,

And piece the way out with a heavy heart.

Come, come, in wooing sorrow let's be brief,

Since, wedding it, there is such length in grief:

One kiss shall stop our mouths, and dumbly part;

5. *Long ago betid.* "Betid" is 'befallen,' 'bechanced,' 'happened.' See Note 14, Act i., "Tempest."

6. *To quit their grief.* "Quit" is here used for 'requite,' or render an equivalent for. See Note 44, Act v., "Measure for Measure."

7. *For why.* Used as 'because.'

8. *There is order ta'en for you.* 'There are measures taken for your disposal;' 'there has been provision made for you.' See Note 84, Act i., "Taming of the Shrew."

9. *Worthy danger.* Here "worthy" is used in the sense of 'merited.' See Note 23, Act iv., "All's Well."

10. *With a kiss 'twas made.* A kiss formed part of the wedding ceremony in olden times. See Note 42, Act iii., "Taming of the Shrew."

11. *Cold and sickness pines the clime.* 'Cold and sickness

render the climate such as to cause pining away or languishing.' The way in which "pines" is used in this line affords an instance of Shakespeare's manner of employing a verb with largely elliptical signification, and with the grammatical licence of putting it in the singular, although it refers to more than one named antecedent.

12. *Hallowmas.* All Saints' Day; the 1st of November. See Note 3, Act ii., "Two Gentlemen of Verona."

13. *Near, be ne'er the near.* A proverbial expression, signifying to be near an object, yet none the nearer attaining it. "Near" seems to have been an old form of 'nearer,' as 'far' was of 'farther' or 'farther.' See Note 141, Act iv., "Winter's Tale." The present passage means, 'Better be far off from each other, than be near and yet none the nearer being together.'

Thus give I mine, and thus take I thy heart.

[*They kiss.*]

Queen. Give me mine own again; 'twere no good part

To take on me to keep and kill thy heart.

[*They kiss again.*]

So, now I have mine own again, be gone,
That I may strive to kill it with a groan.

K. Rich. We make woe wanton with this fond delay:

Once more, adieu; the rest let sorrow say.

[*Exeunt.*]

SCENE II.—LONDON. *A Room in the Duke of YORK'S Palace.*

Enter YORK and his Duchess.

Duch. My lord, you told me you would tell the rest,

When weeping made you break the story off
Of our two cousins coming into London.

York. Where did I leave?

Duch. At that sad stop, my lord,
Where rude misgovern'd hands from windows' tops
Threw dust and rubbish on King Richard's head.

York. Then, as I said, the duke, great Bolingbroke,—

Mounted upon a hot and fiery steed,
Which his aspiring rider seem'd to know,—
With slow but stately pace kept on his course,
While all tongues cried, "God save thee, Bolingbroke!"

You would have thought the very windows spake,
So many greedy looks of young and old
Through casements darted their desiring eyes
Upon his visage; and that all the walls
With painted imagery had said¹⁴ at once,
"Jesu preserve thee! welcome, Bolingbroke!"
Whilst he, from one side to the other turning,

Bareheaded, lower than his proud steed's neck,
Bespake them thus,—"I thank you, countrymen:"
And thus still doing, thus he pass'd along.

Duch. Alas! poor Richard; where rode he the whilst?

York. As in a theatre,¹⁵ the eyes of men,
After a well-grac'd actor leaves the stage,
Are idly bent on him that enters next,
Thinking his prattle to be tedious;
Even so, or with much more contempt, men's eyes
Did seowl on Richard; no man cried, "God save him!"

No joyful tongue gave him his welcome home:
But dust was thrown upon his sacred head;
Which with such gentle sorrow he shook off,—
His face still combating with tears and smiles,
The badges of his grief and patience,—
That had not God, for some strong purpose,
steel'd

The hearts of men, they must perforce have melted,
And barbarism itself have pitied him.¹⁶
But Heaven hath a hand in these events,
To whose high will we bound our ealm contents.
To Bolingbroke are we sworn subjects now,
Whose state and honour I for aye allow.

Duch. Here comes my son Aumerle.

York. Aumerle that was;
But that is lost for being Richard's friend,
And, madam, you must call him Rutland now:¹⁷
I am in parliament pledge for his truth
And lasting fealty to the new-made king.

Enter AUMERLE.

Duch. Welcome, my son! who are the violets now¹⁸

That strew the green lap of the new-come spring?

Aum. Madam, I know not, nor I greatly care not:

God knows I had as lief be none as one.

York. Well, bear you well in this new spring of time,

14. *All the walls with painted imagery had said.* An allusion to the custom of introducing into painted cloth hangings figures with labels proceeding from their mouths, and bearing phrases inscribed thereon. See Note 131, Act v., "Love's Labour's Lost." In pageants and processional shows, these painted cloths were hung in the streets; and the phrases sometimes consisted of sentences of welcome or adulation to the person in whose honour the pageant or procession took place.

15. *As in a theatre, &c.* This simile, so full of truth, that every one who has frequented theatrical performances must feel its force, has pre-eminent interest, when we think how often Shakespeare himself, in that extreme modesty which characterised him, and which led him to play only short parts in his own plays, must have noticed the relaxing of absorbed attention that follows upon the exit of a favourite actor, and have often felt with his vivid imagination the "idly bent eyes of men" thrown upon himself after the player of the more prominent part had withdrawn. And yet looked at from our point of view, and not from his, how we feel the held breath and the

looks fastened upon the figure of the "majesty of buried Denmark," when William Shakespeare played the part of the ghost in "Hamlet," and how the one must have relaxed and the other have turned idly upon the player who remained, so soon as the author-actor had left the stage.

16. *Pitied him.* It is pleasant to register the appreciation of a brother-poet, John Dryden, who says: "The painting of this description is so lively, and the words so moving, that I have scarce read anything comparable to it in any other language."

17. *You must call him Rutland now.* Holinshed relates that "the Dukes of Aumerle, Surrey, and Exeter were deprived of their dukedoms by an act of Henry's first parliament, but were allowed to retain the earldoms of *Rutland*, Kent, and Huntingdon."

18. *Who are the violets now, &c.* The former use of "who" for "which" and "which" for "who," allows the poet to give extra force of effect to this figurative speech, inquiring what human flowers of prosperity are now flourishing in the first court of the fresh-made king.

Lest you be cropp'd before you come to prime.
What news from Oxford? hold those justs and triumphs?¹⁹

Aum. For aught I know, my lord, they do.

York. You will be there, I know.

Aum. If Heaven prevent it not, I purpose so.

York. What seal is that that hangs without thy bosom?²⁰

Yea, look'st thou pale? let me see the writing.

Aum. My lord, 'tis nothing.

York. No matter, then, who sees it:

I will be satisfied; let me see the writing.

Aum. I do beseech your grace to pardon me:

It is a matter of small consequence,
Which for some reasons I would not have seen.

York. Which for some reasons, sir, I mean to see.
I fear, I fear,—

Duch. What should you fear?
'Tis nothing but some bond he's enter'd into
For gay apparel 'gainst the triumph-day.

York. Bound to himself! what doth he with a bond

That he is bound to? Wife, thou art a fool.—
Boy, let me see the writing.

Aum. I do beseech you, pardon me; I may not show it.

York. I will be satisfied; let me see it, I say.

[Snatches it, and reads.]

Treason! foul treason!—Villain! traitor! slave!

Duch. What's the matter, my lord?

York. Ho! who's within there?

Enter a Servant.

Saddle my horse.—

Heaven for his mercy, what treachery is here!

Duch. Why, what is it, my lord?

York. Give me my boots, I say; saddle my horse.—

Now, by mine honour, by my life, my troth,

I will appeach the villain. [Exit Servant.]

Duch. What's the matter?

York. Peace, foolish woman.

Duch. I will not peace.—What is the matter, son?

Aum. Good mother, be content; it is no more
Than my poor life must answer.

Duch. Thy life answer!

York. Bring me my boots:—I will unto the king.

Re-enter Servant, with boots.

Duch. Strike him, Aumerle.—Poor boy, thou art amaz'd.²¹—

[To the Servant.] Hence, villain! never more come in my sight.

York. Give me my boots, I say.

Duch. Why, York, what wilt thou do?

Wilt thou not hide the trespass of thine cwn?

Have we more sons? or are we like to have?

And wilt thou pluck my fair son from mine age,

And rob me of a happy mother's name?

Is he not like thee? is he not thine own?

York. Thou fond²² mad woman,

Wilt thou conceal this dark conspiracy?

A dozen of them here have ta'en the sacrament,²³

And interchangeably set down their hands,

To kill the king at Oxford.

Duch. He shall be none;²⁴

We'll keep him here: then what is that to him?

York. Away, fond woman! were he twenty times my son,

I would appeach him.

Duch. Hadst thou groan'd for him

As I have done, thou wouldst be more pitiful.

But now I know thy mind; thou dost suspect

That I have been disloyal to thy bed,

And that he is a bastard, not thy son:

Sweet York, sweet husband, be not of that mind:

He is as like thee as a man may be,

Not like to me, nor any of my kin,

And yet I love him.

York. Make way, unruly woman! [Exit.]

Duch. After, Aumerle! mount thee upon his horse;

Spur post, and get before him to the king,

And beg thy pardon²⁵ ere he do accuse thee.

I'll not be long behind; though I be old,

I doubt not but to ride as fast as York:

And never will I rise up from the ground

Till Bolingbroke have pardon'd thee. Away, he gone! [Exeunt.]

SCENE III.—WINDSOR. A Room in the Castle.

Enter BOLINGBROKE as King, PERCY, and other Lords.

Boling. Can no man tell of my unthrifty son?

19. *Those justs and triumphs.* "Triumphs" meant pageant celebrations. See Note 5, Act i., "Midsummer Night's Dream."

20. *What seal is that that hangs, &c.* Formerly the seals of deeds were affixed to slips or labels of parchment pendent from them.

21. *Amaz'd.* 'Ewilder'd,' 'confused,' 'confounded.' See Note 67, Act iv., "King John."

22. *Fond.* Sometimes used for 'foolish;' and sometimes, as here, for 'foolishly affectionate,' 'doting.' See Note 60, Act iii., "Midsummer Night's Dream."

23. *Ta'en the sacrament.* See Note 30, Act iv.

24. *He shall be none.* "None" is here used in Shakespeare's comprehensive way. See Note 21, Act iv. In the present passage he makes it include the signification of 'he shall be no conspirator,' and 'he shall not make one among those who are to go and kill the king at Oxford.' The poet's elliptical use of words, and greatly condensed style of construction—as in the present speech—serve admirably to give the effect of hurried utterance and great agitation.

25. *Beg thy pardon.* 'Beg for thy pardon.'



York. Treason! foul treason!—Villain! traitor! slave!

Duchess. What's the matter, my lord?

Act V. Scene II.

'Tis full three months since I did see him last :—
If any plague hang over us, 'tis he.
I would to Heaven, my lords, he might be found :
Inquire at London, 'mongst the taverns there,
For there, they say, he daily doth frequent,
With unrestrain'd loose companions,—
Even such, they say, as stand in narrow lanes,
And beat our watch, and rob our passengers ;
Which he,²⁶ young wanton and effeminate boy,
Takes on the point of honour,²⁷ to support
So dissolute a crew.

Percy. My lord, some two days since I saw the
prince,
And told him of these triumphs held at Oxford.

Boling. And what said the gallant ?

Percy. His answer was,—he would unto the
streets,
And from the common'st creature pluck a glove,
And wear it as a favour ; and with that
He would unhorse the lustiest challenger.

Boling. As dissolute as desperate ; yet through
both

I see some sparkles of a better hope,²⁸
Which elder days may happily bring forth.—
But who comes here ?

Enter AUMERLE, hastily.

Aum. Where is the king ?

Boling. What means
Our cousin that he stares and looks so wildly ?

Aum. God save your grace ! I do beseech your
majesty,

To have some²⁹ conference with your grace alone.

Boling. Withdraw yourselves, and leave us
here alone. [*Exeunt PERCY and Lords.*]

What is the matter with our cousin now ?

Aum. [*Kneels.*] For ever may my knees grow
to the earth,

My tongue cleave to my roof within my mouth,
Unless a pardon ere I rise or speak.

Boling. Intended, or committed, was this fault ?
If on the first,³⁰ how heinous e'er it be,
To win thy after-love I pardon thee.

Aum. Then give me leave that I may turn the
key,
That no man enter till my tale be done.

Boling. Have thy desire.

[*AUMERLE locks the door.*]

York. [*Within.*] My liege, beware ; look to
thyself ;

Thou hast a traitor in thy presence there.

Boling. [*Drawing.*] Villain, I'll make thee
safe.

Aum. Stay thy revengeful hand ; thou hast no
cause to fear.

York. [*Within.*] Open the door, secure,³¹ fool-
hardy king :

Shall I, for love, speak treason to thy face ?
Open the door, or I will break it open.

[*BOLINGBROKE unlocks the door, and after-
wards locks it again.*]

Enter YORK.

Boling. What is the matter, uncle ? speak ;
Recover breath ; tell us how near is danger,
That we may arm us to encounter it.

York. Peruse this writing here, and thou shalt
know

The treason that my haste forbids me show.

Aum. Remember, as thou read'st, thy promise
pass'd :

I do repent me ; read not my name there ;
My heart is not confederate with my hand.

York. It was, villain, ere thy hand did set it
down.—

I tore it from the traitor's bosom, king ;
Fear, and not love, begets his penitence :

Forget to pity him, lest thy pity prove
A serpent that will sting thee to the heart.

Boling. Oh, heinous, strong, and bold con-
spiracy !—

Oh, loyal father of a treacherous son !
Thou sheer,³² immaculate, and silver fountain,
From whence this stream through muddy passages
Hath held his current, and defil'd himself !

Thy overflow of good converts to bad ;
And thy abundant goodness shall excuse
This deadly blot in thy digressing³³ son.

York. So shall my virtue be his vice's guard ;
And he shall spend mine honour with his shame,
As thriftless sons their scraping father's gold.
Mine honour lives when his dishonour dies,

26. *Which he.* Pope altered "which" to 'while,' an alteration that we at one time adopted ; but on re-consideration of the whole passage, we believe that the original word "which" was used in Shakespeare's way of employing a relatively used pronoun in reference to an implied particular (see Note 99, Act ii., "All's Well") ; and that the whole sentence means, "which beating and robbing he takes upon his own honour, in order to support so dissolute a crew."

27. *Takes on the point of honour.* An idiomatic form of expression, meaning, 'pledge thereto his honour,' 'takes the onus or responsibility of it upon his own honour.' See Note 14, Act i., "King John."

28. *Some sparkles of a better hope.* Three of the Quartos

read "sparkles," while the fourth Quarto and the Folio read 'sparkes ;' and all the old copies omit the article "a."

29. *To have some.* Used for 'that I may have some.'

30. *If on the first.* An elliptical expression, signifying, 'if on the first-named list of faults,' or 'if of the first-named order of faults ;' "on" being sometimes used for 'of.'

31. *Secure.* 'Over-confident,' 'rashly trustful.' See Note 42, Act ii.

32. *Sheer.* 'Pure,' 'transparent,' 'unmixed.' Spenser uses the word in this sense, spelling it 'shere.' See Note 41, Introduction, "Taming of the Shrew."

33. *Digressing.* 'Transgressing,' 'erring,' 'deviating from the right course.' See Note 52, Act i., "Love's Labour's Lost."

Or my sham'd life in his dishonour lies;
Thou kill'st me in his life; giving him breath,
The traitor lives, the true man's put to death.

Duch. [*Within.*] What ho, my liege! for
Heaven's sake, let me in.

Boling. What shrill-voic'd suppliant makes this
eager cry?

Duch. A woman, and thine aunt, great king;
'tis I.

Speak with me, pity me, open the door:

A beggar begs that never begg'd before.

Boling. Our scene is altered from a serious
thing,

And now chang'd to "The Beggar and the
King,"³⁴—

My dangerous cousin, let your mother in:

I know she's come to pray for your foul sin.

[AUMERLE unlocks the door.]

York. If thou do pardon, whosoever pray,
More sins, for this forgiveness, prosper may.
This fester'd joint cut off, the rest rests sound;
This, let alone, will all the rest confound.

Enter Duchess.

Duch. Oh, king, believe not this hard-hearted
man!

Love loving not itself, none other can.

York. Thou frantic woman, what dost thou
make here?³⁵

Shall thy old breast once more a traitor rear?

Duch. Sweet York, be patient.—[*Kneels.*] Hear
me, gentle liege.

Boling. Rise up, good aunt.

Duch. Not yet, I thee beseech:
For ever will I walk upon my knees,³⁶
And never see day that the happy sees,
Till thou give joy; until thou bid me joy,
By pardoning Rutland, my transgressing boy.

Aum. [*Kneels.*] Unto my mother's prayers I
bend my knee.

York. [*Kneels.*] Against them both my true
joints bended be.

Ill mayst thou thrive,³⁷ if thou grant any grace!

Duch. Pleads he in earnest? look upon his face;

His eyes do drop no tears, his prayers are in jest;
His words come from his mouth, ours from our
breast:

He prays but faintly, and would be denied;
We pray with heart and soul, and all beside:
His weary joints would gladly rise, I know;
Our knees shall kneel till to the ground they
grow:

His prayers are full of false hypocrisy;

Ours of true zeal and deep integrity.

Our prayers do out-pray his; then let them have³⁸

That mercy which true prayers ought to have.

Boling. Good aunt, stand up.

Duch. Nay, do not say—"stand up;"

But "pardon" first, and afterwards, "stand up."

And if I were thy nurse, thy tongue to teach,

"Pardon" should be the first word of thy speech.

I never long'd to hear a word till now;

Say—"pardon," king; let pity teach thee how:

The word is short, but not so short as sweet;

No word like "pardon," for kings' mouths so
meet.

York. Speak it in French, king; say, *pardonnez
moi.*³⁹

Duch. Dost thou teach pardon pardon to de-
stroy?

Ah! my sour husband, my hard-hearted lord,
That sett'st the word itself against the word!—

Speak "pardon" as 'tis current in our land;

The chopping French⁴⁰ we do not understand.

Thine eye begins to speak, set thy tongue there:

Or in thy piteous heart plant thou thine ear;

That hearing how our plaints and prayers do
pierce,

Pity may move thee "pardon" to rehearse.

Boling. Good aunt, stand up.

Duch. I do not sue to stand;

Pardon is all the suit I have in hand.

Boling. I pardon him, as Heaven shall pardon
me.

Duch. Oh, happy vantage of a kneeling knee!

Yet am I sick for fear: speak it again;

I twice saying "pardon" doth not pardon twain,

But makes one pardon strong.

34. "The Beggar and the King." In allusion to the popular ballad, called "King Cophetua and the Beggar Maid." See Note 57, Act i., "Love's Labour's Lost."

35. *What dost thou make here?* "What dost thou do here?" See Note 9, Act i., "As You Like It."

36. *For ever will I walk upon my knees.* This is the reading of the Quarto copies; while the Folio prints 'kneel' for 'walk.'

37. *Ill mayst thou thrive.* This line is omitted in the Folio.

38. *Then let them have.* Pope altered "have" to 'crave' here; but we find several instances of imperfect rhymes in Shakespeare's lines. See Note 25, Act v., "Midsummer Night's Dream."

39. *Pardonnez moi.* "Moy" is made to rhyme with "destroy" here; and that it was thus pronounced in Shakespeare's

time we find evidence from its rhyming use in other writers besides himself. York tells the king to say "pardon me," as the French say *pardonnez moi*, in the sense of 'excuse me;' by way of refusing to grant a suit.

40. *The chopping French.* It has been debated here whether by "chopping" is intended a contemptuous epithet (equivalent to 'clipping,' 'short-pronouncing'), or 'altercating,' 'word-exchanging' (as "chopping" logic is used); but it is possible that the word "chopping" was then used in reference to a habit which formerly prevailed (a habit, alas! not yet out of fashion) of interlarding and minging the English language with foreign words and scraps, and which is alluded to in a passage in Wilson's "Rhetoric," 1553: "He that cometh lately out of France will talk French-English, and never blush at the matter. Another *choppes* in with English Italianated."



York. Peruse this writing here, and thou shalt know
The treason that my haste forbids me show.
Aumerle. Remember, as thou read'st, thy promise pass'd.

Act V. Scene III.

Boling. With all my heart
I pardon him ⁴¹
Duch. A god on earth thou art.
Boling. But for our trusty brother-in-law,⁴² and
the abbot,⁴³

With all the rest of that consorted crew,
Destruction straight shall dog them at the heels.—
Good uncle, help to order several powers
To Oxford, or where'er these traitors are:
They shall not live within this world, I swear,
But I will have them, if I once know where.

41. *With all my heart I pardon him.* The old copies transpose these words; which, as they stand in the text, form the rhyme that seems to be here intended.

42. *Our trusty brother-in-law.* John, Duke of Exeter and Earl of Huntingdon (own brother to Edward II.), who had married the Lady Elizabeth, Bolingbroke's sister.

Uncle, farewell:—and, cousin too,⁴⁴ adieu:
Your mother well hath pray'd, and prove you true.
Duch. Come, my old son:—I pray Heaven
make thee new. [Exit.

SCENE IV.—WINDSOR. *Another Room in the Castle.*

Ent'r Sir PIERCE of EXTON and a Servant.

Exton. Didst thou not mark the king, what
words he spake,—

43. *The abbot.* William de Colchester, Abbot of Westminster.

44. *Cousin too.* The old copies omit "too" here, which was added by Theobald. Other emendators have proposed 'mine' as the needful syllable; but Bolingbroke would hardly call Aumerle 'cousin mine' at this particular juncture.



Exton. As full of valour as of royal blood :
Both have I spilt.

Act V. Scene V.

"Have I no friend will rid me of this living
fear?"

Was it not so?

Serv. Those were his very words.

Exton. "Have I no friend?" quoth he: he
spake it twice,

And urg'd it twice together,—did he not?

Serv. He did.

Exton. And speaking it, he wistly⁴⁵ look'd on
me;

As who should say,⁴⁶—I would thou wert the man
That would divorce this terror from my heart,—
Meaning the king at Pomfret. Come, let's go:
I am the king's friend, and will rid his foe.⁴⁷

[*Exeunt.*

45. *Wistly.* An old form of 'wistfully.'

46. *As who should say.* An idiomatic phrase, elliptically
signifying 'as one who should say.'

SCENE V.—POMFRET. *The Dungeon of
the Castle.*

Enter King RICHARD.

K. Rich. I have been studying how I may com-
pare

This prison where I live unto the world:
And, for because the world⁴⁸ is populous,
And here is not a creature but myself,
I cannot do it;—yet I'll hammer 't out.
My brain I'll prove the female to my soul,
My soul the father: and these two beget
A generation of still-breeding thoughts,

47. *Will rid his foe.* "Rid" was formerly used for 'despatch,'
'destroy.' See Note 56, Act i., "Tempest."

48. *And, for because the world.* "For" was sometimes used
thus redundantly. See Note 87, Act ii., "King John."

And these same thoughts people this little world;⁴⁹
 In humours like the people of this world,
 For no thought is contented. The better sort,—
 As thoughts of things divine,—are intermix'd
 With scruples, and do set the word itself
 Against the word:⁵⁰
 As thus, "Come, little ones;" and then again,
 "It is as hard to come, as for a camel
 To thread the postern of a needle's eye."
 Thoughts tending to ambition, they do plot
 Unlikely wonders: how these vain weak nails
 May tear a passage through the flinty ribs
 Of this hard world, my ragged prison-walls;⁵¹
 And, for they cannot,⁵² die in their own pride.
 Thoughts tending to content, flatter themselves
 That they are not the first of fortune's slaves,
 Nor shall not be the last; like silly beggars,
 Who, sitting in the stocks, refuge their shame,
 That many have, and others must sit there;
 And in this thought they find a kind of ease,
 Bearing their own misfortune on the back
 Of such as have before endur'd the like.
 Thus play I, in one person, many people,
 And none contented: sometimes am I king;
 Then treason makes me wish myself a beggar,
 And so I am: then crushing penury
 Persuades me I was better when a king;
 Then am I king'd again: and by-and-by
 Think that I am unking'd by Bolingbroke,
 And straight am nothing:—but whate'er I am,
 Nor I, nor any man that but man is,
 With nothing shall be pleas'd, till he be eas'd
 With being nothing.—[*Music.*] Music do I hear?
 Ha, ha! keep time:—how sour sweet music is,

When time is broke and no proportion kept!
 So is it in the music of men's lives.
 And here have I the daintiness of ear
 To check time broke in a disorder'd string;
 But, for the concord of my state and time,
 Had not an ear to hear my true time broke.
 I wasted time, and now doth time waste me;
 For now hath time made me his numbering clock:
 My thoughts are minutes; and, with sighs, they
 jar
 Their watches on⁵³ unto mine eyes, the outward
 watch,⁵⁴
 Whereto my finger, like a dial's point,
 Is pointing still, in cleansing them from tears.
 Now, sir,⁵⁵ the sounds that tell what hour it is,⁵⁶
 Are clamorous groans, that strike upon my heart,
 Which is the bell: so sighs and tears and groans
 Show minutes, times, and hours:—but my time
 Runs posting on in Bolingbroke's proud joy,
 While I stand fooling here, his Jack o' the clock.⁵⁷
 This music mads me; let it sound no more;
 For though it have help madmen to their wits,⁵⁸
 In me it seems it will make wise men mad.
 Yet, blessing on his heart that gives it me!
 For 'tis a sign of love; and love to Richard
 Is a strange brooch⁵⁹ in this all-hating world.

Enter Groom.

Groom. Hail, royal prince!
K. Rich. Thanks, noble peer;⁶⁰
 The cheapest of us is ten groats too dear.⁶¹
 What art thou? and how com'st thou hither,
 Where no man ever comes, but that sad dog⁶²
 That brings me food to make misfortune live?

49. *This little world.* Meaning himself, his own person; and since he peoples himself with many persons, or represents in his own person many people, he renders the prison populous like the world, which he began his speech by saying he should endeavour to do. By proving his own inner world to be peopled by thoughts, he proves the prison that contains himself to be like the populous outer world. Shakespeare elsewhere uses the expression "this little world" for human identity, individual self.

50. *The word itself against the word.* The Folio prints 'faith' in both instances here, instead of "word;" which is the reading of the Quartos, and means 'Holy Writ.'

51. *My ragged prison-walls.* See Note 33, Act iii.

52. *For they cannot.* 'Because they cannot.'

53. *They jar their watches on.* 'They note the time onward, as by the jarring or ticking of a pendulum.' See Note 21, Act i., "Winter's Tale."

54. *The outward watch.* 'The face of the dial,' 'the dial-plate.'

55. *Now, sir.* This was a form used in soliloquy, when the speaker is, as it were, addressing an imaginary auditor. It occurs in Launce's speech respecting his family leave-taking ("Two Gentlemen of Verona," Act ii., sc. 3):—"Now, sir, this staff is my sister;" and he also says, in the course of his same speech (he being alone)—"My grandam, having no eyes, look you;" and "I'll show you the manner of it;" and "Look you, she is as white as a wand."

56. *The sounds that tell what hour, &c.* The old copies print 'sound' and 'tels,' instead of "sounds" and "tell," here

Ritson suggested the correction, which the context shows to be right.

57. *Jack o' the clock.* An automaton figure appended to ancient clocks, made so as to strike the hour.

58. *Though it have help madmen to their wits.* "Help" is an old form of 'helped.' The power of music in soothing fits of melancholy madness, and in calming insanity generally, has been a favourite theory with many, even from periods of remote antiquity.

59. *A strange brooch.* "Brooch" is here and elsewhere used by Shakespeare to express an 'ornament' or 'precious article' generally; and "strange" is here used in the sense of 'rare,' 'choice,' 'unwonted.'

60. *Thanks, noble peer.* A retort made in the same spirit of playfulness as the one pointed out in Note 115, Act ii., "Merchant of Venice."

61. *Ten groats too dear.* The king plays upon the words "royal" and "noble," which were names of coins formerly current. A "royal" was worth ten shillings, and a "noble" was worth six shillings and eightpence; therefore "ten groats" (the groat being worth fourpence) is the difference between the value of the two coins. By "the cheapest of us" the king bitterly means himself; for, while the groom has no claim to be called "noble," save by nobility of nature, Richard has utterly lost all claim to be called "royal."

62. *That sad dog.* "Sad" was often used for 'grave,' 'sedate,' 'serious' (see Note 51, Act ii., "Merchant of Venice"); and here it seems to mean 'austere,' 'gloomy-looking.'

Groom. I was a poor groom of thy stable, king,
When thou wert king; who, travelling towards
York,

With much ado, at length have gotten leave
To look upon my sometimes royal master's face.⁶³
Oh, how it yearn'd⁶⁴ my heart, when I beheld,
In London streets, that coronation-day,
When Bolingbroke rode on roan Barbary!⁶⁵
That horse that thou so often hast bestrid,
That horse that I so carefully have dress'd!

K. Rich. Rode he on Barbary? Tell me,
gentle friend,
How went he under him?

Groom. So proudly as if he disdain'd the ground.

K. Rich. So proud that Bolingbroke was on his
back!⁶⁶

That jade hath eat bread from my royal hand;
This hand hath made him proud with clapping him.
Would he not stumble? would he not fall down
(Since pride must have a fall), and break the neck
Of that proud man that did usurp his back?
Forgiveness, horse! why do I rail on thee,
Since thou, created to be aw'd by man,
Wast born to bear? I was not made a horse;
And yet I bear a burden like an ass,
Spur-gall'd and tir'd by jauncing⁶⁷ Bolingbroke.

Enter Keeper, with a dish.

Keep. [To the Groom.] Fellow, give place;
here is no longer stay.

K. Rich. If thou love me, 'tis time thou wert
away.

Groom. What my tongue dares not, that my
heart shall say. [Exit.]

Keep. My lord, will 't please you to fall to?

K. Rich. Taste of it first,⁶⁸ as thou art wont to
do.

Keep. My lord, I dare not. Sir Pierce of Exton,
Who lately came from the king, commands the
contrary.

K. Rich. The devil take Henry of Lancaster
and thee!

Patience is stale, and I am weary of it.

[Strikes the Keeper.]

Keep. Help, help, help!

Enter Sir PIERCE OF EXTON and Servants, armed.

K. Rich. How now! what means death in this
rude assault?

Villain, thine own hand yields thy death's instru-
ment.

[Snatching a weapon, and killing a Servant.
Go thou, and fill another room in hell.

[He kills another Servant. Then EXTON
strikes him down.]

That hand shall burn in never-quenching fire
That staggers thus my person.—Exton, thy fierce
hand

Hath with the king's blood stain'd the king's own
land.

Mount, mount, my soul! thy seat is up on high;
Whilst my gross flesh sinks downward, here to die.

[Dies.]

Exton. As full of valour as of royal blood:
Both have I spilt;—Oh, would the deed were good!
For now the devil, that told me I did well,
Says that this deed is chronicled in hell.

This dead king to the living king I'll bear:—

Take hence the rest, and give them burial here.

[Exeunt.]

SCENE VI.—WINDSOR. *A Room in the Castle.*

Flourish. *Enter BOLINGBROKE as King, YORK,
Lords, and Attendants.*

Boling. Kind uncle York, the latest news we
hear

Is that the rebels have consum'd with fire
Our town of Cicester⁶⁹ in Glostershirc;
But whether they be ta'en or slain we hear not.

Enter NORTHUMBERLAND.

Welcome, my lord: what is the news?

63. *My sometimes royal master's face.* "Sometimes" was occasionally used for 'previously,' 'formerly,' 'at one time' (see Note 30, Act i., "Merchant of Venice"); and "sometimes" or 'sometime' were employed indifferently, the one for the other.

64. *Yearn'd.* 'Grieved,' 'pained.' The verb is now generally used as a neuter verb; here it is used actively.

65. *Rode on roan Barbary!* Exquisitely natural is this touch of the groom's chiefly noticing the horse in this sad sight.

66. *So proud that Bolingbroke was on his back!* There is an anecdote related by Froissart, of a favourite greyhound that belonged to King Richard, and would fawn upon him and upon no man else; but that once, "as the king and the Erle of Derby talked together in the court, the grayhound, who was wont to lepe upon the kyng, left the kyng and came to the Erle of Derby, Duke of Lancastre, and made to him the same friendly countenance and chere as he was wont to do to the kyng." It is recorded that this conduct of the dog struck Richard keenly;

and it is most probable that Shakespear had met with this story in the old chronicler's pages, and turned it to dramatic account (poeticised by his own version of the incident) in the present scene of this pathetic drama.

67. *Jauncing.* 'Hard-riding,' 'rough-riding;' from the old French word *jancer*, which Cotgrave explains, "To stir a horse in the stable till he sweat withal." The word "jaunting," which meant to move to and fro fatiguingly, is derived from the same source; although, in modern use, it means rather going on an excursion of pleasure, taking out-door recreation. The epithet "jauncing," as applied to Bolingbroke, besides its strict interpretation, includes the effect of airy and voluntary movement, as well as harsh control of his steed.

68. *Taste of it first.* See Note 51, Act v., "King John."

69. *Cicester.* An old form of 'Cirencester,' which is still pronounced 'Cice'ter,' a contraction very nearly like the old form of the word.

North. First, to thy sacred state wish I all happiness.

The next news is,—I have to London sent
The heads of Salisbury, Spencer, Blunt, and Kent :
The manner of their taking may appear
At large discoursèd⁷⁰ in this paper here.

[*Presenting a paper.*]

Boling. We thank thee, gentle Percy, for thy pains ;
And to thy worth will add right worthy gains.⁷¹

Enter FITZWATER.

Fitz. My lord, I have from Oxford sent to London
The heads of Brocas and Sir Bennet Seely,
Two of the dangerous consorted traitors
That sought at Oxford thy dire overthrow.

Boling. Thy pains, Fitzwater, shall not be forgot ;
Right noble is thy merit, well I wot.

Enter PERCY, with the Bishop of CARLISLE.

Percy. The grand conspirator, Abbot of Westminster,
With clog of conscience and sour melancholy,
Hath yielded up his body to the grave ;
But here is Carlisle living, to abide
Thy kingly doom and sentence of his pride.

Boling. Carlisle, this is your doom :—
Choose out some secret place, some reverend room,
More than thou hast, and with it joy thy life ;⁷²

So, as thou liv'st in peace, die free from strife ;
For though mine enemy thou hast ever been,
High sparks of honour in thee have I seen.

Enter Sir PIERCE of EXTON, with Attendants bearing a coffin.

Exton. Great king, within this coffin I present
Thy buried fear :⁷³ herein all breathless lies
The mightiest of thy greatest enemies,
Richard of Bourdeaux, by me hither brought.

Boling. Exton, I thank thee not ; for thou hast wrought

A deed of slander, with thy fatal hand,
Upon my head and all this famous land.

Exton. From your own mouth, my lord, did I this deed.

Boling. They love not poison that do poison need,

Nor do I thee : though I did wish him dead,
I hate the murderer, love him murderèd.
The guilt of conscience take thou for thy labour,
But neither my good word nor princely favour :
With Cain go wander through the shade of night,
And never show thy head by day nor light.—
Lords, I protest, my soul is full of woe,
That blood should sprinkle me to make me grow :
Come, mourn with me for that I do lament,
And put on sullen black incontinent :⁷⁴
I'll make a voyage to the Holy Land,
To wash this blood off from my guilty hand :—
March sadly after ; grace my mournings here,
In weeping after this untimely bier. [*Exeunt.*]

^{70.} *Discoursèd.* 'Treated of,' 'set forth from point to point.'

^{71.} *And to thy worth will add right worthy gains.* The sense of 'desert' or 'merit' is included with that of 'excellence' in the words "worth" and "worthy" as used here. See Note 9 of this Act.

^{72.} *And with it joy thy life.* "Joy" is here used for 'enjoy.' See Note 63, Act ii. This Bishop of Carlisle (who, be it remembered, made the nobly brave speech referred to in Note 15,

Act iv.) was freed from his imprisonment in the Tower ; but he never obtained preferment, was appointed to a rectory in Gloucestershire, and died in 1409.

^{73.} *Within this coffin I present thy buried fear.* This embodiment of Bolingbroke's "fear," as "buried" in the as yet unburied corpse of the king, is one of those bold images that great poets delight in.

^{74.} *Incontinent.* For 'incontinently,' in the sense of 'immediately,' without delay. See Note 21, Act v., "As You Like It."





DRAMATIS PERSONÆ.

KING HENRY the Fourth.

HENRY, Prince of Wales, } Sons to the King.
PRINCE JOHN of Lancaster, }

RALPH NEVILLE, Earl of Westmoreland.

SIR WALTER BLUNT.

THOMAS PERCY, Earl of Worcester.

HENRY PERCY, Earl of Northumberland.

HENRY PERCY, surnamed HOTSPUR, his Son.

EDMUND MORTIMER, Earl of March.

SCROOP, Archbishop of York.

ARCHIBALD, Earl of Douglas.

OWEN GLENDOWER.

SIR RICHARD VERNON.

SIR JOHN FALSTAFF.

SIR MICHAEL, a Friend of the Archbishop of York.

POINS.

GADSHILL.

PETO.

BARDOLPH.

LADY PERCY, Wife to Hotspur, and Sister to Mortimer.

LADY MORTIMER, Daughter to Glendower, and Wife to Mortimer.

MISTRESS QUICKLY, Hostess of the Boar's Head Tavern in Eastcheap.

Lords, Officers, Sheriff, Vintner, Chamberlain, Drawers, two Carriers, Travellers, and Attendants.

SCENE—*England.*

THE FIRST PART OF
KING HENRY IV.¹

ACT I.

SCENE I.—LONDON. *A room in the Palace.*

*Enter KING HENRY, WESTMORELAND, Sir
WALTER BLUNT, and others.*

K. Hen. So shaken as we are, so wan with care,

Find we a time for frighted peace to pant,
And breathe short-winded accents of new broils
To be commenc'd in stronds² afar remote.
No more the thirsty entrance³ of this soil
Shall daub her lips with her own children's blood ;

1. As one proof of the great popularity attained by this play, no fewer than six quarto editions of it had appeared before its publication in the first Folio copy; and five of these six were published during its author's lifetime. The first and best quarto edition of this fine drama bore the following title:—"The History of Henrie the Fovrth; with the Battell at Shrewsburie, betwene the King and Lord Henry Percy, surnamed Henrie Hotspur of the North. With the humorous conceits of Sir John Falstafle. At London, printed by P. S. for Andrew Wise, dwelling in Paule's Churchyard, at the sign of the Angell, 1598." The other quarto editions bear the successive dates of 1599, 1604, 1608, 1613, and 1622. The play was entered on the Register of the Stationers' Company, 25th February, 1597-8; but there is no evidence respecting the date when it was written. It is included in the enumeration of Shakespeare's plays by Francis Meres, 1598; and in that year there was a reprint of an old drama called "The Famous Victories of Henry the Fifth," which treating, as it did, of the reigns of Henry IV. and V., had long before enjoyed popular favour, and which, from Shakespeare's having dramatised the same subject, excited sufficient interest to cause its being thus republished. From some slight tokens of coincidence in events and names of characters, it appears probable that this 'piece of "The Famous Victories," &c., was known to Shakespeare; but his own production is in all essentials original and supremely skilful. It combines the striking incidents and stately realities of history with vividness of dramatic colouring and richness of imagination; it unites chronicle truth with poetic beauty; it blends stern actualities of war and civil discontent with comedy wit and humour such as never were excelled; it enables us to see not only the men that figured in broad outline on the canvas of traditional record, but it paints them to us as they lived, loved, laughed, wept, and felt. We behold King Henry, not only as the ambitious usurper and the astute politician, but we see his fatherly anxieties, his gnawing cares, his sleepless hours; we know not merely of Glendower's tenacity of purpose and warlike constancy, but we are permitted to see into his Welsh pepperiness, his Welsh superstition, his weaknesses of egoism, his tenderesses of paternity; we learn not only Hotspur's personal courage, his indomitable spirit, his bravery in action, his hotness of will, but we look into his waywardness

of mood with playfulness of manner towards his wife, we hear him fiery and rapid of speech, quick of temper, witness him rash of deed, elastic of heart, unconquerable in hope and energy amid a hailstorm of difficulties and discouragement, We see the very man in his mode of speaking, walking, riding; his abrupt breaks, his short, swift strides, his every hasty tone, look, and movement. With the few marked lines and faithful traces by which the historian's page denotes effects and results, we also find in the dramatist's page causes and operating agencies; and while Holinshed gives us Henry V. as a prince given to vicious courses in his youth, and proving a reformed and most popular monarch in his manhood, Shakespeare shows us Prince Hal lolling away hours in Eastcheap, swinging his leg from a tavern table, extolling the merits of "small beer" with Poin, bantering Bardolph, bandying jokes with glorious Jack Falstaff, yet between whiles throwing out such self-revealing hints of better and more serious purpose as pre-indicate most naturally the ultimate auto-redemption. It has been traced almost to certainty of proof that the name originally given to Sir John Falstaff was Sir Johi Oldcastle. One of the persons in "The Famous Victories," &c., is thus named; and there are contemporaneous references to the character of the fat knight in Shakespeare's play as bearing the name of "Oldcastle." Moreover, there are a few scattered evidences in Shakespeare's own text, as now existing, which go to corroborate the fact; and which evidences will be pointed out by special notes in their several places. It is said that the reason of the author's changing this name was, that some descendants of Sir John Oldcastle, Lord Cobham, the Protestant martyr, remonstrated against the ridicule which might attach to the name were it associated with the dramatic character in question. Certain it is, that before the publication of the first printed copy, the 1598 quarto, Falstaff was the name given by Shakespeare to that immortal comic personage, known to us all as the greatest and most complete embodiment of wit and humour ever created by mortal pen.

2. *Stronds.* An old form of 'strands.'

3. *Entrance.* Various alterations have been proposed for this word here; but it metaphorically expresses the mouth-like apertures on the earth's surface, which drink in the dark streams shed upon a battle-ground.

No more shall trenching war channel her fields,
Nor bruise her flowerets with the armèd hoofs
Of hostile paces: those opposèd eyes,
Which, like the meteors of a troubled heaven,
All of one nature, of one substance bred,
Did lately meet in the intestine shock
And furious close of civil butchery,
Shall now, in mutual well-beseeming ranks,
March all one way, and be no more oppos'd
Against acquaintance, kindred, and allies:
The edge of war, like an ill-sheathèd knife,
No more shall cut his master. Therefore, friends,
As far as to the sepulchre⁴ of Christ
(Whose soldier now, under whose blessèd cross
We are impressèd and engag'd to fight,)
Forthwith a power of English shall we levy;
Whose arms were moulded in their mothers' womb
To chase these pagans, in those holy fields,
Over whose acres walk'd those blessèd feet
Which fourteen hundred years ago were nail'd
For our advantage on the bitter cross.
But this our purpose is a twelvemonth old,
And bootless⁵ 'tis to tell you we will go:
Therefore⁶ we meet not now.—Then, let me hear
Of you, my gentle cousin Westmoreland,
What yesternight our council did decree
In forwarding this dear expedience.⁷

West. My liege, this haste was hot in question,
And many limits⁸ of the charge set down
But yesternight: when, all athwart, there came
A post from Wales loaden with heavy news;
Whose worst was,—that the noble Mortimer,
Leading the men of Herefordshire to fight
Against the irregular and wild Glendower,
Was by the rude hands of that Welshman taken,
A thousand of his people butcherèd;

Upon whose dead corse⁹ there was such misuse,
Such beastly, shameless transformation,
By those Welshwomen done, as may not be
Without much shame re-told or spoken of.¹⁰

K. Hen. It seems, then, that the tidings of this
broil

Brake off our business for the Holy Land.

West. This, match'd with other, did, my gra-
cious lord;

For more uneven and unwelcome news
Came from the north, and thus it did import:
On Holy-rood day,¹¹ the gallant Hotspur there,
Young Harry Percy,¹² and brave Archibald,¹³
That ever-valiant and approvèd Scot,
At Holmedon met,
Where they did spend a sad and bloody hour;
As by discharge of their artillery,
And shape of likelihood, the news was told;
For he that brought them, in the very heat
And pride of their contention did take horse,
Uncertain of the issue any way.

K. Hen. Here is a dear and true-industrious
friend,

Sir Walter Blunt, new lighted from his horse,
Stain'd with the variation of each soil
Betwixt that Holmedon and this seat of ours;¹⁴
And he hath brought us smooth and welcome news.
The Earl of Douglas is discomfited:
Ten thousand bold Scots, two and twenty knights,
Balk'd in their own blood,¹⁵ did Sir Walter see
On Holmedon's plains: of prisoners, Hotspur
took

Mordake, Earl of Fife,¹⁶ and eldest son
To beaten Douglas; and the Earls of Athol,
Of Murray, Angus, and Monteith:
And is not this an honourable spoil?

4. *As far as to the sepulchre . . . shall we levy.* To *levy* a power to a place, though an unusual form of construction, is not an unexampled one; as is shown by a passage from Gosson's "School of Abuse," 1587:—"Scipio, before he *levied* his force to the walls of Carthage, gave his soldiers the print of the citie in a cake to be devourèd."

5. *Bootless.* Here used for 'needless,' 'superfluous.'

6. *Therefore.* Used here as 'for that purpose,' 'on that account;' 'in reference to that subject.'

7. *This dear expedience.* Shakespeare uses the word "dear" here, and elsewhere, with peculiar significance and effect of intensity. See Note 53, Act ii., "Winter's Tale." In the present passage he uses it for 'urgent,' 'important;' 'that which lies near at heart.' "Expedience" is here used for 'expedition.' See Note 9, Act ii., "King John."

8. *Limits.* Here used for 'regulations,' 'prescribed conditions;' 'appointed particulars.'

9. *Upon whose dead corse.* "Corse" is here employed for 'corse's;' a plural form which was used by poetical writers, where the verse required this elisional contraction. See Note 33, Act i., "Tempest."

10. *Or spoken of.* There is historical record for this deed of posthumous outrage, in Holinshed and other chroniclers.

11. *Holy-rood day.* The 14th of September. An "old festival," says Brand, "called also Holy-cross day; instituted

on account of the recovery of a large piece of the cross, by the Emperor Heraclius, after it had been taken away, on the plundering of Jerusalem by Cosroes, King of Persia, about the year of Christ 615."

12. *The gallant Hotspur there, young Harry Percy.* The word "there" in this passage, as the word "here" elsewhere (see Note 28, Act iv., "Richard II."), is used as an expletive; and is, in the present case, expressive of denotement. Holinshed, in his "History of Scotland," says: "This *Harry Percy* was surnamed, for his often pricking, *Henry Hotspur*, as one that seldom times rested, if there were anie service to be done abroad." "Pricking" was an old term for riding fast.

13. *Archibald.* The Earl of Douglas.

14. *This seat of ours.* Shakespeare uses "seat" here, and elsewhere, for 'throne,' 'court,' 'royal station.' See Note 22, Act iii., "Richard II."

15. *Balk'd in their own blood.* 'Heaped up, or piled in heaps, in their own blood.' A "balk" was a ridge of land or bank of earth, laid up between two furrows; and to 'balk' was to throw up the earth so as to form these ridges, banks, or heaps.

16. *Mordake, Earl of Fife.* This personage was, in fact, son to the Duke of Albany, Regent of Scotland; but the poet is not answerable for the error, which arose from a mispunctuation in Holinshed, whence Shakespeare derived these particulars of the prisoners taken at Holmedon.

A gallant prize? ha, cousin, is it not?

West. In faith,

It is¹⁷ a conquest for a prince to boast of.

K. Hen. Yea, there thou mak'st me sad, and mak'st me sin

In envy that my Lord Northumberland
Should be the father to so blest a son,—
A son who is the theme of honour's tongue;
Amongst a grove, the very straightest plant;
Who is sweet Fortune's minion and her pride:
Whilst I, by looking on the praise of him,
See riot and dishonour stain the brow
Of my young Harry. Oh, that it could be prov'd
That some night-tripping fairy had exchange'd
In cradle-clothes our children where they lay,
And call'd mine Percy, his Plantagenet!
Then would I have his Harry, and he mine:
But let him from my thoughts.—What think you,
coz,

Of this young Percy's pride? the prisoners,
Which he in this adventure hath surpris'd,
To his own use he keeps; and sends me word,
I shall have none but Mordake, Earl of Fife.¹⁸

West. This is his uncle's teaching, this is
Worcester,

Malevolent to you in all aspects;
Which makes him prune himself,¹⁹ and bristle up
The crest of youth against your dignity.

K. Hen. But I have sent for him to answer this;
And for this cause awhile we must neglect
Our holy purpose to Jerusalem.
Cousin, on Wednesday next our council we
Will hold at Windsor;—so inform the lords:

But come yourself with speed to us again;
For more is to be said, and to be done,
Than out of anger can be utterèd,

West. I will, my liege.

[*Exeunt.*]

SCENE II.—LONDON. *A Room in Prince
HENRY'S House.*²⁰

Enter Prince HENRY and FALSTAFF.

Fal. Now, Hal, what time of day is it, lad?

P. Hen. Thou art so fat-witted, with drinking
of old sack, and unbuttoning thee after supper, and
sleeping upon benches after noon, that thou hast
forgotten to demand that truly which thou wouldst
truly know.²¹ What a devil hast thou to do with
the time of the day? unless hours were cups of
sack, and minutes capons, and clocks the tongues
of tapsters, and dials the signs of drinking-houses,
and the blessed sun himself a fair wench in flame-
coloured taffeta,—I see no reason why thou shouldst
be so superfluous to demand²² the time of the day.

Fal. Indeed, you come near me now, Hal; for
we, that take purses, go by the moon and the
seven stars, and not by Phœbus,—he, “that wander-
ing knight so fair.”²³ And, I pr'ythee, sweet
wag, when thou art king,—as, God save thy grace
(majesty I should say, for grace thou wilt have
none),—

P. Hen. What! none?

Fal. No, by my troth,—not so much as will
serve to be prologue to an egg and butter.

¹⁷ *In faith, it is.* These words, in the old copies, are made to form the conclusion of the king's speech; whereas, they evidently form the commencement of Westmoreland's rejoinder.

¹⁸ *I shall have none but Mordake, &c.* By the law of arms, Percy was justified in this refusal; a captor having a right to retain every prisoner whose price of redemption did not exceed ten thousand crowns, to ransom or relieve at his pleasure. The Earl of Fife, however, being of the blood royal, could be claimed by the king, and could not be refused by Hotspur.

¹⁹ *Makes him prune himself.* A figurative expression, borrowed from falconry; a hawk being said to “prune” itself, when it picks and ruffles its feathers in order to dress them, and set them in good condition. See Note 92, Act iv., “Love's Labour's Lost.” This little speech is quite in Shakespeare's style of compressed expression with varied—almost crowded—allusion; for not only have the words “malevolent to you in all aspects” metaphorical reference to the influence of the stars upon human individuals, as the words that follow introduce an image derived from falconry, but there is arbitrary use made of the pronoun “him,” making it allude to the previously-named Percy, and not to the immediately-before-named Worcester.

²⁰ *A room in Prince Henry's house.* The stage direction in most modern editions (for there is none in the old copies) is, “Another room in the Palace.” But we learn from several passages in the plays where Prince Hal figures, that he does not frequent the court; and, from tradition, that he had a mansion, called Cold Harbour, granted to him, as Prince of Wales, for

his residence. Now this mansion being situated not far from Eastcheap, was not only near to his favourite haunts, but was a likely locality for him to have his favourite companion, Falstaff, staying with him in, and to have Poins come and find him in. As a confirmation of our idea that this scene was probably meant to take place in Prince Henry's own usual dwelling, we point out the words “tarry at home,” as used by Poins, Falstaff, and the prince, in this scene; for though they may mean merely remain in-doors instead of going forth to the proposed robbery, yet they may very fairly be taken to signify the prince's keeping in his own house, and Falstaff's keeping with him in the house that he makes his own, uses as his own, and considers as his own—his “home.”

²¹ *Thou hast forgotten to demand that truly which thou wouldst truly know.* “Truly” is often used by Shakespeare and writers of his time for ‘honestly;’ and therefore we interpret the prince's meaning to be, that Falstaff has forgotten how to ask honestly that which he really wishes to know; that he inquires the time, when he cares nothing for it, and makes no use of it, and asks how the day is passing, when he cares only how the night is spent.

²² *So superfluous to demand.* “To” is here used for ‘as to;’ an ellipsis not unfrequently found in Shakespeare. See Note 31, Act iii., “Richard II.”

²³ *“That wandering knight so fair.”* These words are supposed to be a scrap from some ballad on the subject of the Knight of the Sun (“El Donzel del Febo”), a Spanish romance, of which there was a translation popularly known in Shakespeare's time.

P. Hen. Well, how then? come, roundly, roundly.²⁴

Fal. Marry, then, sweet wag, when thou art king, let not us that are squires of the night's body be called thieves of the day's beauty:²⁵ let us be Diana's foresters, gentlemen of the shade, minions of the moon; and let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we steal.

P. Hen. Thou sayest well, and it holds well too; for the fortune of us, that are the moon's men, doth ebb and flow like the sea, being governed, as the sea is, by the moon. As, for proof, now: a purse of gold most resolutely snatched on Monday night, and most dissolutely spent on Tuesday morning; got with swearing—"Lay by,"²⁶ and spent with crying—"Bring in;"²⁷ now in as low an ebb as the foot of the ladder, and by-and-by in as high a flow as the ridge of the gallows.

Fal. By the Lord, thou sayest true, lad. And is not my hostess of the tavern a most sweet wench?

P. Hen. As the honey of Hybla, my old lad of the castle.²⁸ And is not a buff jerkin a most sweet robe of durance?²⁹

Fal. How now, how now, mad wag! what, in thy quips and thy quiddities? what a plague have I to do with a buff jerkin?³⁰

P. Hen. Why, what a plague have I to do with my hostess of the tavern?

Fal. Well, thou hast called her to a reckoning many a time and oft.

P. Hen. Did I ever call for thee to pay thy part?

Fal. No; I'll give thee thy due, thou hast paid all there.

P. Hen. Yea, and elsewhere, so far as my coin would stretch; and where it would not, I have used my credit.

Fal. Yea, and so used it, that, were it not here apparent that thou art heir-apparent,—but, I pr'ythee, sweet wag, shall there be gallows standing in England when thou art king? and resolution thus fobbed, as it is, with the rusty curb of old father antic, the law? Do not thou, when thou art king, hang a thief.

P. Hen. No; thou shalt.

Fal. Shall I? Oh, rare! By the Lord, I'll be a brave judge.

P. Hen. Thou judgest false already: I mean, thou shalt have the hanging of the thieves, and so become a rare hangman.

Fal. Well, Hal, well; and in some sort it jumps with my humour as well as waiting in the court, I can tell you.

P. Hen. For obtaining of suits?

Fal. Yea, for obtaining of suits, whereof the hangman hath no lean wardrobe. 'Sblood, I am as melancholy as a gib cat,³¹ or a lugged bear.

P. Hen. Or an old lion, or a lover's lute.³²

Fal. Yea, or the drone of a Lincolnshire bagpipe.³³

P. Hen. What sayest thou to a hare,³⁴ or the melancholy of Moor-ditch?

Fal. Thou hast the most unsavoury similes, and art, indeed, the most comparative,³⁵ rascaldest,—sweet young prince,—but, Hal, I pr'ythee, trouble

24. *Roundly.* 'Directly,' 'briefly;' without circumlocution. See Note 63, Act i., "Taming of the Shrew."

25. *Thieves of the day's beauty.* There is a pun on the word "beauty" here, as if it were spelt 'booty;' for it was sometimes, and is still provincially, pronounced thus. A latitude in similarity of words was allowable for punning purposes; as has been shown in Note 37, Act iv., "All's Well."

26. "Lay by." A nautical phrase for slacken sail; and Shakespeare elsewhere uses it for 'remained still.' It is probable, therefore, that it was a cant phrase used by highwaymen, equivalent to 'Stand and deliver!' Moreover, judging by the word "swearing" before it, Shakespeare may have included a play upon the expression "lay by," in the sense of put by, or save up money; as if they commenced by swearing to be provident, and ended by squandering.

27. "Bring in." The technical call to tapsters; signifying 'bring in more wine!'

28. *My old lad of the castle.* One of the evidences, mentioned in Note 1, that go to establish the belief of Shakespeare's having originally given the name of *Oldcastle* instead of *Falstaff* to Sir John. Unless he were called Oldcastle, there would be little apparent point in these words; but with that key to their interpretation, they form a palpably paraphrastic play upon the fat knight's surname. Independently of this question, the words probably include reference to a term which Ritson informs us was applied to roaring boys and roysterers; in proof of which he quotes from Gabriel Harvey:—"Old lads of the castell with their rapping babble."

29. *Is not a buff jerkin a most sweet robe of durance?* A

garment of buff leather was the dress of a sergeant, or sheriff's officer; and is here facetiously called "a robe of durance" from the durability of the stuff, and from "durance" being a cant term for imprisonment. See Notes 24 and 29, Act iv., "Comedy of Errors."

30. *What a plague have I to do with, &c.* Irrelevancy in question, illustration, or remark, was a form of jesting much in favour when Shakespeare wrote; and he himself has given us several humorous specimens of this style of joke. See, for instance, the several passages referred to in Notes 29, Act ii., and 19, Act iv., "Twelfth Night."

31. *A gib cat.* "Gib" is an abbreviation of 'Gilbert;' and "a gib cat" was formerly as much in use to express a male cat as 'a tom cat' is now. It was generally applied to an old cat; and 'as melancholy as a cat' was a proverbial simile.

32. *A lover's lute.* Referred to elsewhere as a type of melancholy. See Note 26, Act iii., "Much Ado."

33. *A Lincolnshire bagpipe.* It has not been ascertained why this county and this instrument should have been peculiarly associated; but it is affirmed that the expression, "Lincolnshire bagpipes," is proverbial. Possibly the instrument was formerly as great a favourite among the Lincoln folk as it has ever been in Scotland.

34. *A hare.* That the hare has been esteemed to be an especially melancholy animal, is attested by numerous citations from old writers; and Pierus, in his "Hieroglyphics," says that the Egyptians symbolised melancholy by a hare sitting on her form.

35. *Comparative.* Full of comparisons; indulging in humorous similes.

me no more with vanity. I would to Heaven thou and I knew where a commodity of good names were to be bought. An old lord of the council rated me the other day in the street about you, sir,—but I marked him not; and yet he talked very wisely,—but I regarded him not; and yet he talked wisely, and in the street too.

P. Hen. Thou didst well; for wisdom cries out in the streets, and no man regards it.

Fal. Oh, thou hast abominable iteration,³⁶ and art, indeed, able to corrupt a saint. Thou hast done much harm upon me, Hal,—Heaven forgive thee for it! Before I knew thee, Hal, I knew nothing; and now am I, if a man should speak truly, little better than one of the wicked. I must give over this life, and I will give it over; by the Lord, an I do not, I am a villain: I'll be condemned for never a king's son in Christendom.

P. Hen. Where shall we take a purse to-morrow, Jack?

Fal. Where thou wilt, lad, I'll make one; an I do not, call me villain, and baffle me.³⁷

P. Hen. I see a good amendment of life in thee, —from praying to purse-taking.

Enter POINS, at a distance.

Fal. Why, Hal, 'tis my vocation, Hal; 'tis no sin for a man to labour in his vocation.—Poins!³⁸—Now shall we know if Gadshill have set a match.³⁹—Oh, if men were to be saved by merit, what hole were hot enough for him? This is the most omnipotent villain that ever cried "Stand!" to a true man.

P. Hen. Good morrow, Ned.

Poins. Good morrow, sweet Hal.—What says Monsieur Remorse? what says Sir John Sack-and-Sugar?⁴⁰ Jack, how agrees the devil and thee about thy soul, that thou soldest him on Good Friday last, for a cup of Madeira and a cold capon's leg?

P. Hen. Sir John stands to his word,—the devil shall have his bargain; for he was never yet a breaker of proverbs,—he will give the devil his due.

Poins. But, my lads, my lads, to-morrow morning, by four o'clock, early at Gadshill! there are pilgrims going to Canterbury with rich offerings, and traders riding to London with fat purses: I have visors for you all, you have horses for yourselves: Gadshill lies to-night in Rochester: I have bespoke supper to-morrow night in Eastcheap:⁴¹ we may do it as secure as sleep. If you will go, I will stuff your purses full of crowns; if you will not, tarry at home and be hanged.

Fal. Hear ye, Yedward;⁴² if I tarry at home and go not, I'll hang you for going.

Poins. You will, chops?

Fal. Hal, wilt thou make one?

P. Hen. Who, I rob? I a thief? not I, by my faith.

Fal. There's neither honesty, manhood, nor good fellowship in thee, nor thou camest not of the blood royal, if thou dardest not stand for ten shillings.⁴³

P. Hen. Well, then, once in my days I'll be a madcap.

Fal. Why, that's well said.

P. Hen. Well, come what will, I'll tarry at home.

Fal. I'll be a traitor, then, when thou art king.

P. Hen. I care not.

Poins. Sir John, I pr'ythee, leave the prince and me alone: I will lay him down such reasons for this adventure, that he shall go.

Fal. Well, Heaven give thee the spirit of persuasion, and him the ears of profiting, that what thou speakest may move, and what he hears may be believed, that the true prince may (for recreation sake) prove a false thief; for the poor abuses of the time want countenance. Farewell: you shall find me in Eastcheap.

P. Hen. Farewell, thou latter spring! farewell, All-hallown summer!⁴⁴ [*Exit FALSTAFF.*]

36. *Iteration.* Falstaff affects to rebuke Prince Hal for pervertedly repeating his words "regarded," "wisely," "streets," &c.; as well as for punning and playing upon words generally, which they have both been doing throughout the scene in emulation of each other, though he chooses to cast the blame wholly upon his younger companion, whom he reproaches for corrupting him.

37. *Call me villain, and baffle me.* Falstaff uses the word "villain" partly in its sense of "wicked," partly in its sense of base-born, low-born, serf-like, as opposed to gently-born, well-born. "Baffle" implies 'treat with ignominy,' 'revile,' 'abuse'; and also 'unknight,' 'degrade from chivalrous rank.' See Note 28, Act I., "Richard II."

38. *Poins!* In the Folio, this name is printed here as a prefix, dividing the speech into two; whereas it evidently belongs entirely to Falstaff, and "Poins!" is an ejaculation of the knight's on seeing him approach.

39. *Set a match.* Thus the Quartos; while the Folio prints 'Set a watch.' "To set a match" was used for making an appointment; but it meant, in thieves' cant phraseology, to plan a robbery.

40. *Sir John Sack-and-Sugar.* That sack was sometimes drunk sweetened with sugar has been shown in Note 42, Act iii., "Merry Wives;" where the derivation of its name is likewise indicated.

41. *Supper to-morrow night in Eastcheap.* So called from its famous cheap or market, and formerly celebrated as a locality for good cheer; the shops of cooks, or eating-houses, existing plentifully among those of the butchers, poulterers, and other provision-vendors.

42. *Yedward.* A facetiously familiar corruption of 'Edward;' which still exists, as a provincial pronunciation, in some parts of England. In the "Merry Wives," Act I., sc. 1, we meet with "Yead Miller;" "Yead" or 'Yed' being a varied form of 'Ned.'

43. *Stand for ten shillings.* Falstaff puns on the word "royal," in its sense of a coin so called, value ten shillings. See Note 61, Act v., "Richard II."

44. *All-hallown summer.* Prince Hal blends the 1st of November with the summer season, as a name for Falstaff, in whom wintry age combines with glowing enjoyments and genialities. See Note 12, Act v., "Richard II."



Prince Henry. Well, then, once in my days I'll be a madcap.
Falstaff. Why, that's well said.

Act I. Scene II.

Poins. Now, my good sweet honey lord, ride with us to-morrow: I have a jest to execute, that I cannot manage alone. Falstaff, Bardolph, Peto,⁴⁵ and Gadshill shall rob those men that we have already waylaid; yourself and I will not be there; and when they have the booty, if you and I do not rob them, cut this head from my shoulders.

P. Hen. But how shall we part with them in setting forth?

Poins. Why, we will set forth before or after them, and appoint them a place of meeting, wherein

it is at our pleasure to fail; and then will they adventure upon the exploit themselves; which they shall have no sooner achieved, but we'll set upon them.

P. Hen. Ay, but 'tis like that they will know us by our horses, by our habits, and by every other appointment, to be ourselves.

Poins. Tut! our horses they shall not see,—I'll tie them in the wood; our visors we will change, after we leave them; and, sirrah,⁴⁶ I have cases of buckram for the nonce,⁴⁷ to immask our noted outward garments.

45. *Bardolph, Peto.* Instead of these two names in this passage, the old copies print 'Harvey, Rossill,' which were probably the names of the actors who originally played these two characters. This is not a singular instance of the name of a performer creeping by mistake into the text: for instance, in the Folio, the prefixes to the speeches of Dogberry, Verges, &c., are printed Keeper, Cowley, &c., in Act iv., sc. 2, "Much Ado." See also Note 25, Induction to "Taming of the Shrew."

46. *Sirrah.* The use of this word in the present passage affords a notable example of its being occasionally employed as a title of easy familiarity, and with no want of respect towards the person addressed. See Note 55, Act iv., "As you Like It."

47. *For the nonce.* 'For the occasion,' for that particular emergency.' It is derived from, or rather, is a variation of, the Anglo-Saxon *for then ones*, 'for then ones, or once.'

P. Hen. But I doubt they will be too hard for us.

Poins. Well, for two of them, I know them to be as true-bred cowards as ever turned back; and for the third, if he fight longer than he sees reason, I'll forswear arms. The virtue of this jest will be, the incomprehensible lies that this same fat rogue will tell us when we meet at supper: how thirty, at least, he fought with; what wards, what blows, what extremities he endured; and in the reproof⁴³ of this lies the jest.

P. Hen. Well, I'll go with thee: provide us all things necessary, and meet me to-morrow night⁴⁹ in Eastcheap; there I'll sup. Farewell.

Poins. Farewell, my lord. [Exit.]

P. Hen. I know you all, and will awhile uphold

The unyok'd humour of your idleness:
Yet herein will I imitate the sun,
Who doth permit the base contagious cloud
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may be more wonder'd at,
By breaking through the foul and ugly mists
Of vapours that did seem to strangle him.
If all the year were playing holidays,
To sport would be as tedious as to work;
But when they seldom come, they wish'd-for
come,

And nothing pleaseth but rare accidents.
So, when this loose behaviour I throw off,
And pay the debt I never promis'd,
By how much better than my word I am,
By so much shall I falsify men's hopes;⁵⁰
And, like bright metal on a sullen ground,
My reformation, glittering o'er my fault,
Shall show more goodly and attract more eyes
Than that which hath no foil to set it off.
I'll so offend, to make offence a skill;
Redeeming time, when men think least I will.

[Exit.]

43. *Reproof.* Here used for 'refutation.'

49. *To-morrow night.* This (for which some editors have substituted 'to-night') refers to what Poins has before said of having "bespoken supper to-morrow night in Eastcheap," and to the period of the "incomprehensible lies that this same fat rogue will tell us when we meet at supper." The prince is thinking of the meeting that is to take place after the "exploit," and not of that which is to precede it; of the time when he is to enjoy the jest, not of the time when he is to prepare for it.

50. *Hopes.* Here used in the sense of 'anticipations.' To 'hope' and to 'expect' are employed, in provincial and in Irish dialect, the one for the other; while 'hopes' and 'expectations' are still more generally used synonymously.

51. *You have found me.* 'You have discovered my character.' 'Found' is used here in the same sense as one of those in which it is punningly used in the passage explained in Note 116, Act ii., "All's Well."

52. *Condition.* Here used for innate disposition, natural tendency or quality. See Note 53, Act i., "Merchant of Venice."

SCENE III.—LONDON. *A Room in the Palace.*

Enter King HENRY, WORCESTER, NORTHUMBERLAND, HOSPUR, Sir WALTER BLUNT, and others.

K. Hen. My blood hath been too cold and temperate,

Unapt to stir at these indignities,
And you have found me;⁵¹ for accordingly
You tread upon my patience: but be sure
I will from henceforth rather be myself,
Mighty and to be fear'd, than my condition;⁵²
Which hath been smooth as oil, soft as young down,
And therefore lost that title of respect
Which the proud soul ne'er pays but to the proud.

Wor. Our house, my sovereign liege, little deserves
The scourge of greatness to be us'd on it;
And that same greatness, too, which our own hands
Have help to make so portly.

North. My lord,—

K. Hen. Worcester, get thee gone; for I do see
Danger and disobedience in thine eye:
Oh, sir, your presence is too bold and peremptory,
And majesty might never yet endure
The moody frontier of a servant brow.⁵³
You have good leave to leave us: when we need
Your use and counsel, we shall send for you.

[Exit WORCESTER.]

[To NORTHUMBERLAND.] You were about to speak.

North. Yea, my good lord.

Those prisoners in your highness' name demanded,
Which Harry Percy here at Holmedon took,
Were, as he says, not with such strength denied
As is deliver'd to your majesty:
Either envy, therefore, or misprision⁵⁴
Is guilty of this fault, and not my son.

Hot. My liege, I did deny no prisoners.
But I remember, when the fight was done,
When I was dry with rage and extreme toil,
Breathless and faint, leaning upon my sword,
Came there a certain lord, neat, trimly dress'd,⁵⁵
Fresh as a bridegroom; and his chin, new reap'd,⁵⁶

53. *The moody frontier of a servant brow.* "Frontier," besides meaning the boundary of a country, formerly meant also a fortification built on such boundary; therefore it is probable that the word is here used figuratively for a threatening aspect, or defiant appearance, similar to that which a work of defence wears. See Note 47, Act ii.

54. *Envy, therefore, or misprision.* "Envy" is here used for 'malice;' and "misprision" for 'mistake,' 'misconception.' See Notes 1, Act iv., "Merchant of Venice," and 71, Act I., "Twelfth Night."

55. *Neat, trimly dress'd.* The old copies give 'and' before "trimly;" the word having probably caught the printer's eye from the next line. Pope made the correction.

56. *His chin, new reap'd.* It was pointed out in Notes 87, Act ii., and 35, Act v., "As you Like It," that in Shakespeare's time there was a distinctive fashion in the cut of men's beards; the courtier, or fashionable gentleman, having his special "cut." In the present passage, the context of the words "new reap'd," show that they do not mean 'closely shaven,' but shorn and

Show'd like a stubble-land at harvest-home
 He was perfumèd like a milliner;⁵⁷
 And 'twixt his finger and his thumb he held
 A pouncet-box,⁵⁸ which ever and anon
 He gave his nose, and took 't away again :—
 Who therewith angry,⁵⁹ when it next came there,
 Took it in snuff :—and still he smil'd and talk'd ;
 And as the soldiers bore dead bodies by,
 He call'd them untaught knaves, unmannerly,
 To bring a slovenly unhandsome corse
 Betwixt the wind and his nobility.
 With many holiday and lady terms⁶⁰
 He question'd me ;⁶¹ among the rest, demanded
 My prisoners in your majesty's behalf.
 I, then, all smarting, with my wounds being cold,
 To be so pester'd with a popinjay,⁶²
 Out of my grief⁶³ and my impatience,
 Answer'd neglectingly, I know not what,—
 He should, or he should not ;—for he made me mad
 To see him shine so brisk, and smell so sweet,
 And talk so like a waiting-gentlewoman
 Of guns and drums and wounds,—Heaven save the
 mark!⁶⁴—
 And telling me, the sovereign'st thing on earth
 Was parmaceti⁶⁵ for an inward bruise ;
 And that it was great pity, so it was,
 This villanous salt-petre should be digg'd
 Out of the bowels of the harmless earth,
 Which many a good tall fellow had destroy'd

So cowardly ; and, but for these vile guns,⁶⁶
 He would himself have been a soldier.
 This bald unjointed chat of his, my lord,
 I answer'd indirectly, as I said ;
 And I beseech you, let not his report
 Come current for an accusation
 Betwixt my love and your high majesty.

Blunt. The circumstance consider'd, good my
 lord,

Whate'er Lord Harry Percy then had said
 To such a person, and in such a place,
 At such a time, with all the rest re-told,
 May reasonably die, and never rise
 To do him wrong, or any way impeach
 What then he said, so he unsay it now.

K. Hen. Why, yet he doth deny his prisoners,
 But with proviso and exception,—
 That we at our own charge shall ransom straight
 His brother-in-law, the foolish Mortimer ;⁶⁷
 Who, on my soul, hath willfully betray'd
 The lives of those that he did lead to fight
 Against the great magician, bold Glendower,
 Whose daughter, as we hear, the Earl of March
 Hath lately married. Shall our coffers, then,
 Be emptied to redeem a traitor home ?
 Shall we buy treason ? and indent with fears,⁶⁸
 When they have lost and forfeited themselves ?
 No, on the barren mountains let him starve ;
 For I shall never hold that man my friend

trimm'd to an even length, "like a stubble-land at harvest-home ;" that is, at a period when the stalks are especially trim, even, and stiff-looking.

57. *Like a milliner.* In Shakespeare's time men followed the business of milliners. See Note 62, Act iv., "Taming of the Shrew."

58. *A pouncet-box.* So called from being pounced or pierced with holes; Italian, *pozzoneare*, to puncture. It was a small box, with a perforated lid; and held scents.

59. *Who therewith angry.* The "who" here used for 'which,' and applied to "nose," gives a comic effect of impersonation to that sensitive feature. "Took it in snuff" is a play upon the fashion of taking powdered tobacco (in Shakespeare's time a recently-introduced article and mode), and upon the idiom of taking offence explained in Note 33, Act v., "Midsummer Night's Dream."

60. *Holiday and lady terms.* 'Terms fit for a festival and a lady's mouth.' See Note 10, Act iii., "Merry Wives."

61. *Question'd me.* 'Held converse with me,' 'discoursed with me.' See Note 100, Act iii., "As You Like It."

62. *Popinjay.* Parrot; Spanish, *papagayo*.

63. *Grief.* This word was sometimes used by ancient writers in the sense of 'pain,' or 'aching.' Capell and others transposed this line and the previous one: but by such an arrangement, the consecution between "out of my grief and my impatience" and "answered" is impaired; besides that the effect given by the original arrangement of the text is precisely in character with Percy's irritable utterance, at once accumulative and abrupt. He heaps up the sources of aggravation—the smart of his wounds, the pestering of the popinjay—rapidly and together, to lash himself into a sense of ill-usage, and so to best excuse his vexed answer. Hotspur, like many persons full of strong feeling and yet conscious of inaptness in expression, blurts forth a torrent of words, piling sentence upon sentence, hoping to convey by accumulation what he cannot by clear enunciation.

64. *Heaven save the mark!* A deprecatory exclamation. See Note 20, Act ii., "Merchant of Venice."

65. *Parmaceti.* An old familiar corruption of 'spermaceti.'

66. *But for these vile guns.* "These" is here used in the manner pointed out in Note 77, Act i., "Twelfth Night."

67. *Mortimer.* The historians have erred in confusing Sir Edmund Mortimer and Edmund Earl of March, the former of whom was really uncle to the latter; and the dramatist followed the historians. Sir Edmund Mortimer it was who married Glendower's daughter; and it was Sir Edmund Mortimer's sister who was Hotspur's wife. Therefore he is here rightly called Percy's "brother-in-law," and is afterwards spoken of as "my brother Mortimer" by Lady Percy; though in Act iii., sc. 1, Mortimer alludes to her as "my aunt Percy," and he is designated as "Earl of March" throughout the play. This confusion of the nephew and uncle by Shakespeare is therefore traceable to his chronicle authorities.

68. *Indent with fears.* "Indent" was used for 'bargain,' 'contract,' 'make a compact;' and we take "fears" to be used for 'causers of fear,' 'those likely to inspire fear.' Shakespeare, in 2 "Henry IV.," Act iv., sc. 4, uses the word "fears" in precisely the same sense that it bears here ("All these bold fears, thou seest, with peril I have answered"); and he employs other words elsewhere, with this kind of impersonation of things or abstractions. See Note 79, Act ii., "Richard II.," where "wrongs" stands for 'wrongers,' or 'those who wrong.' We take the meaning of the whole passage to be—'Shall we bargain for and make a compact with those who, like Mortimer and such as he, might be supposed to cause us fear, when they have, by losing and forfeiting themselves, relieved us of any cause for fear?' It should be remembered that Bolingbroke had special reason to fear Mortimer, Earl of March; since he had been declared heir apparent to the crown by Richard II. previously to the latter's expedition to Ireland. See the whole of the passage commented on in Note 75 of this Act.

Whose tongue shall ask me for one penny cost,
To ransom home revolted Mortimer!

Hot. Revolted Mortimer!

He never did fall off, my sovereign liege,
But by the chance of war:—to prove that true
Needs no more but one tongue for all those
wounds,

Those mouthèd wounds,⁶⁹ which valiantly he took,
When on the gentle Severn's sedy bank,
In single opposition, hand to hand,
He did confound⁷⁰ the best part of an hour
In changing hardiment⁷¹ with great Glendower:
Three times they breath'd, and three times did they
drink,

Upon agreement, of swift Severn's flood;⁷²
Who then, affrighted with their bloody looks,
Ran fearfully among the trembling reeds,
And hid his crisp head⁷³ in the hollow bank,
Blood-stainèd with these valiant combatants.
Never did base and rotten policy
Colour her working with such deadly wounds;
Nor never could the noble Mortimer
Receive so many, and all willingly:
Then let him not be slander'd with revolt.

K. Hen. Thou dost belie him, Percy, thou dost
belie him;

He never did encounter with Glendower:
I tell thee,

He durst as well have met the devil alone
As Owen Glendower for an enemy.
Art thou not asham'd? But, sirrah, henceforth
Let me not hear you speak of Mortimer:
Send me your prisoners with the speediest means,
Or you shall hear in such a kind from me
As will displease you.—My Lord Northumberland,
We license your departure with your son.—
Send us your prisoners, or you'll hear of it.

[*Exeunt* KING HENRY, BLUNT, and *Train.*]

Hot. And if the devil come and roar for them,
I will not send them:—I will after straight,
And tell him so; for I will ease my heart,
Albeit I make a hazard of my head.

North. What! drunk with choler? stay, and
pause awhile:
Here comes your-uncle.

Re-enter WORCESTER.

Hot. Speak of Mortimer!

'Zounds, I will speak of him; and let my soul
Want mercy, if I do not join with him:
Yea, on his part I'll empty all these veins,
And shed my dear blood drop by drop i' the dust,
But I will lift the down-trod Mortimer
As high i' the air as this unthankful king,
As this ingrate and canker'd Bolingbroke.

North. [*To* WORCESTER.] Brother, the king
hath made your nephew mad.

Wor. Who struck this heat up after I was gone?

Hot. He will, forsooth, have all my prisoners;
And when I urg'd the ransom once again
Of my wife's brother,⁷⁴ then his cheek look'd pale,
And on my face he turn'd an eye of death,⁷⁵
Trembling even at the name of Mortimer.

Wor. I cannot blame him: was he not
proclaim'd
By Richard, that dead is, the next of blood?

North. He was; I heard the proclamation:
And then it was when the unhappy king
(Whose wrongs in us God pardon!) did set forth
Upon his Irish expedition;
From whence he intercepted did return
To be depos'd, and shortly murder'd.

Wor. And for whose death, we in the world's
wide mouth
Live scandalis'd, and foully spoken of.

Hot. But, soft, I pray you; did King Richard
then
Proclaim my brother Edmund Mortimer
Heir to the crown?

North. He did; myself did hear it.

Hot. Nay, then I cannot blame his cousin king,
That wish'd him on the barren mountains starve.
But shall it be, that you, that set the crown
Upon the head of this forgetful man,
And for his sake wear the detested blot
Of murd'rous subornation,—shall it be,
That you a world of curses undergo,
Being the agents, or base second means,
The cords, the ladder, or the hangman rather?—
Oh, pardon me, that I descend so low,
To show the line and the predicament
Wherein you range under this subtle king;—
Shall it, for shame, be spoken in these days,
Or fill up chronicles in time to come,
That men of your nobility and power
Did gage them both in an unjust behalf,—

69. *But one tongue for all those wounds, those mouthèd wounds.* This strong image of a gaping wound being like a mouth that demands a generous tongue to plead on its behalf, is elsewhere repeated by our poet.

70. *Confound.* Shakespeare elsewhere uses this word for 'lose,' 'destroy;' and here it bears the sense of 'spend,' 'dissipate,' 'cause to pass away.'

71. *Changing hardiment.* "Changing" is here used for 'interchanging,' or 'exchanging;' and "hardiment" is an old word for 'bravery,' 'stoutness,' 'valour,' 'hard fighting.'

72. *Severn's flood.* Here "Severn," as is shown by the con-

text, presents the image of the river-god, the tutelary deity of the stream.

73. *His crisp head.* "Crisp" is here used for 'curled' by Shakespeare; and also in connection with water ruffled into wavelets, as elsewhere. See Note 17, Act iv., "Tempest."

74. *My wife's brother.* See Note 67.

75. *An eye of death.* Johnson interprets this, 'an eye menacing death;' but it surely means 'an eye of mortal dread' or 'deadly fear.' If the whole context be examined, it clearly shows that 'fear' and not 'anger' was the predominant emotion of the king.



Hotspur. My liege, I did deny no prisoners.

Act I. Scene III.

W. G. Smith

As both of you, God pardon it! have done,—
To put down Richard, that sweet lovely rose,
And plant this thorn, this canker,⁷⁶ Bolingbroke?
And shall it, in more shame, be farther spoken,
That you are fool'd, discarded, and shook off
By him, for whom these shames ye underwent?
No; yet time serves, wherein you may redeem
Your banish'd honours, and restore yourselves
Into the good thoughts of the world again;
Revenge the jeering and disdain'd⁷⁷ contempt
Of this proud king, who studies day and night
To answer all the debt he owes to you,
Even with the bloody payment of your deaths:
Therefore, I say,—

Wor. Peace, cousin, say no more:
And now I will unclasp a secret book,
And to your quick-conceiving discontents
I'll read you matter deep and dangerous;
As full of peril and adventurous spirit
As to o'er-walk a current, roaring loud,
On the unsteadfast footing of a spear.

Hot. If he fall in, good night!—or sink or swim:⁷⁸—

Send danger from the east unto the west,
So honour cross it from the north to south,
And let them grapple:—Oh, the blood more stirs
To rouse a lion, than to start a hare!

North. Imagination of some great exploit
Drives him beyond the bounds of patience.

Hot. By Heaven, methinks it were an easy
leap,

To pluck bright honour from the pale-fac'd moon;
Or dive into the bottom of the deep,
Where fathom-line could never touch the ground,
And pluck up drown'd honour by the locks;
So he that doth redeem her thence might wear
Without corrival all her dignities:
But out upon this half-fac'd fellowship!⁷⁹

Wor. He apprehends a world of figures here,
But not the form of what he should attend.⁸⁰—

Good cousin, give me audience for awhile.

Hot. I cry you mercy.⁸¹

Wor. Those same noble Scots
That are your prisoners,—

Hot. I'll keep them all;
By Heaven, he shall not have a Scot of them;
No, if a Scot would save his soul, he shall not:
I'll keep them, by this hand.

Wor. You start away,
And lend no ear unto my purposes.—
Those prisoners you shall keep.

Hot. Nay, I will; that's flat.—

He said he would not ransom Mortimer;
Forbad my tongue to speak of Mortimer;
But I will find him when he lies asleep,
And in his ear I'll holla "Mortimer!"
Nay, I'll have a starling shall be taught to speak
Nothing but "Mortimer," and give it him,
To keep his anger still in motion.

Wor. Hear you, cousin; a word.

Hot. All studies here I solemnly defy,⁸²
Save how to gall and pinch this Bolingbroke:
And that same sword-and-buckler Prince of
Wales,⁸³—

But that I think his father loves him not,
And would be glad he met with some mischance,
I would have him poison'd with a pot of ale.

Wor. Farewell, kinsman: I will talk to you
When you are better temper'd to attend.

North. Why, what a wasp-tongue⁸⁴ and im-
patient fool,

Art thou to break into this woman's mood,
Tying thine ear to no tongue but thine own!

Hot. Why, look you, I am whipp'd and scourg'd
with rods,

Nettled, and stung with pismires, when I hear
Of this vile politician, Bolingbroke.

In Richard's time,—what do ye call the place?—
A plague upon 't—it is in Gloucestershire;—

'Twas where the madcap duke his uncle kept,⁸⁵—
His uncle York;—where I first bow'd my knee

76. *Canker.* The common dog-rose or briar-rose; which is here, and elsewhere, placed by Shakespeare in disparaging comparison with the garden-rose. See Note 53, Act i., "Much Ado about Nothing."

77. *Disdain'd.* Here used for 'disdainful.'

78. *If he fall in, good night!—or sink or swim.* The Italians, to this day, use their "*buona notte!*" as "good night!" is used here; to express a desperate resignation, when a cause or a game is lost. "Sink or swim" is an old English proverbial expression, implying to run the chance of success or failure.

79. *This half-fac'd fellowship!* A fellowship in which its members give but half their countenance or support; what now-a-days might be idiomatically called a half-and-half fellowship.

80. *Attend.* Here used for 'attend to' or 'listen to.' Shakespeare often elliptically gives to be understood the word 'to.' Shortly before Percy says, "That wish'd him on the barren mountains starve;" where 'to' is understood before "starve."

81. *I cry you mercy.* A colloquial idiom, equivalent to 'I beg your pardon,' 'I crave your forgiveness' or 'forbearance.' See Note 117, Act iii., "As You Like It."

82. *Defy.* Here, and elsewhere, used in the sense of 'refuse,' 'renounce.' See Note 64, Act iii., "King John."

83. *That same sword-and-buckler Prince of Wales.* When the rapier and dagger were introduced, they became the distinctive weapons of gentlemen, while the sword and buckler were used by serving-men, and brawling, riotous fellows; therefore Percy coins this epithet for Prince Hal, to intimate that he was but one of those low and vulgar fellows with whom he associated.

84. *Wasp-tongue.* This is the reading in most of the quarto copies, excepting the first, which gives 'wasp-stung,' while the Folio gives 'waspe-tongu'd.' There is something to be said in favour of each word; but "wasp-tongue" seems to give a poetical expression for a tongue like a wasp, in its stinging virulence; and as if the Folio altered it into a word that merely makes the sense more strongly evident.

85. *Kept.* Here, and elsewhere, used for 'dwelt,' 'resided,' 'remained housed.' See Note 66, Act iii., "Merchant of Venice."

Unto this king of smiles, this Bolingbroke,—

When you and he came back from Ravenspurg.

North. At Berkley Castle.

Hot. You say true:—

Why, what a candy deal of courtesy

This fawning greyhound then did proffer me!⁸⁶

Look,—“when his infant fortune came to age,”

And,—“gentle Harry Percy,”—and, “kind cousin,”—

Oh, the devil take such cozeners!—Heaven forgive me!—

Good uncle, tell your tale; for I have done.

Wor. Nay, if you have not, to 't again;

We'll stay your leisure.

Hot. I have done, i' faith.

Wor. Then once more to your Scottish prisoners.

Deliver them up without their ransom straight,

And make the Douglas' son⁸⁷ your only mean

For powers in Scotland; which, for divers reasons

Which I shall send you written, be assur'd,

Will easily be granted.—[To NORTH.] You, my lord,

Your son in Scotland being thus employ'd,

Shall secretly into the bosom creep⁸⁸

Of that same noble prelate, well belov'd,

The archbishop.

Hot. Of York, is 't not?

Wor. True; who bears hard

His brother's death at Bristol, the Lord Scroop.

I speak not this in estimation,⁸⁹

As what I think might be, but what I know

Is ruminated, plotted, and set down,

And only stays but to behold the face

Of that occasion that shall bring it on.

Hot. I smell it; upon my life, it will do well.

North. Before the game's a-foot, thou still lett'st slip.⁹⁰

Hot. Why, it cannot choose but be⁹¹ a noble plot:—

And then the power of Scotland and of York,—

To join with Mortimer, ha?

Wor. And so they shall.

Hot. In faith, it is exceedingly well aim'd.

Wor. And 'tis no little reason bids us speed, To save our heads by raising of a head;⁹²

For, bear ourselves as even as we can,

The king will always think him in our debt,

And think we think ourselves unsatisfied,

Till he hath found a time to pay us home:

And see already how he doth begin

To make us strangers to his looks of love.

Hot. He does, he does: we'll be reveng'd on him.

Wor. Cousin,⁹³ farewell:—no farther go in this Than I by letters shall direct your course.

When time is ripe (which will be suddenly),

I'll steal to Glendower and Lord Mortimer;

Where you and Douglas, and our powers at once

(As I will fashion it), shall happily meet,

To bear our fortunes in our own strong arms,

Which now we hold at much uncertainty.

North. Farewell, good brother: we shall thrive, I trust.

Hot. Uncle, adieu:—Oh, let the hours be short, Till fields and blows and groans applaud our sport! [Exeunt.]

ACT II.

SCENE I.—ROCHESTER. *An Inn-yard.*

Enter a Carrier, with a lantern in his hand.

First Car. Heigh-ho! an't be not four by the

day,¹ I'll be hanged: Charles' wain² is over the new chimney, and yet our horse³ not packed.—What, ostler!

86. *Then did proffer me!* See “Richard II.,” Act ii., sc. 3, where Shakespeare has himself depicted the interview here referred to.

87. *The Douglas' son.* Meaning Mordake, Earl of Fife, whom the dramatist (as explained in Note 16) has represented to be Douglas's son, instead of the Duke of Albany's.

88. *Into the bosom creep.* “Bosom” is here used for ‘private opinion,’ ‘private confidence,’ and ‘favourable opinion;’ so comprehensive are Shakespeare's expressions, as he uses them.

89. *Estimation.* Here used for reckoning upon conjecturally, or counting upon from sanguine surmise.

90. *Let't slip.* A hunting technicality: the hounds being held in leash till the game is in view, and then “let slip,” or let loose for pursuit. The bonds that held the dogs were likewise called ‘the slips.’

91. *It cannot choose but be.* A form of expression often used

by Shakespeare and writers of his time; tantamount to ‘it cannot avoid being,’ ‘it cannot be otherwise than.’

92. *A head.* Here used for a collective force, a body of men; and generally used by Shakespeare for a *rebellious* force.

93. *Cousin.* Used as a title of address to relations generally; Hotspur was Worcester's nephew. See Note 43, Act i., “Richard II.”

1. *Four by the day.* Shakespeare times this scene, at its outset, in conformity with the period mentioned by Poins (Act i., sc. 2) as the hour for meeting at Gad's Hill, in preparation for the proposed robbery.

2. *Charles' wain.* A common appellation for the constellation of the Great Bear. It is a corruption of ‘churl's wain;’ ‘churl’ meaning a countryman, and ‘wain’ waggon.

3. *Our horse.* “Horse” was an old plural form, used instead of ‘horses.’ See Note 43, Act iii., “Taming of the Shrew.”

Ost. [*Within.*] Anon, anon.

First Car. I pr'ythee, Tom, beat Cut's saddle,⁴ put a few flocks in the point;⁵ the poor jade is wrung in the withers⁶ out of all cress.⁷

Enter another Carrier.

Sec. Car. Peas and beans are as dank here as a dog,⁸ and that is the next way to give poor jades the bots:⁹ this house is turned upside down since Robin ostler died.

First Car. Poor fellow! never joyed since the price of oats rose; it was the death of him.

Sec. Car. I think this be the most villainous house in all London road for fleas; I am stung like a tench.¹⁰

First Car. Like a tench! by the mass, there is ne'er a king in Christendom could be better bit than I have been since the first cock. What, ostler! come away and be hanged; come away.

Sec. Car. I have a gammon of bacon and two razes of ginger,¹¹ to be delivered as far as Charing Cross.

First Car. 'Odsbody, the turkeys in my pannier are quite starved.—What, ostler!—A plague on thee! hast thou never an eye in thy head? canst not hear? An 'twere not as good a deed as drink, to break the pate of thee, I am a very villain.—Come, and be hanged:—hast no faith in thee?

*Enter GADSHILL.*¹²

Gads. Good morrow, carriers. What's o'clock?

First Car. I think it be two o'clock.¹³

Gads. I pr'ythee, lend me thy lantern, to see my gelding in the stable.

First Car. Nay, soft, I pray ye; I know a trick worth two of that, i' faith.

Gads. I pr'ythee, lend me thine.

Sec. Car. Ay, when? canst tell?¹⁴—Lend me thy lantern, quoth a?—marry, I'll see thee hanged first.

Gads. Sirrah carrier, what time do you mean to come to London?

Sec. Car. Time enough to go to bed with a candle, I warrant thee.—Come, neighbour Mugs, we'll call up the gentlemen: they will along with company, for they have great charge.

[*Exeunt Carriers.*

Gads. What, ho! chamberlain!¹⁵

Cham. [*Within.*] At hand, quoth pick-purse.¹⁶

Gads. That's even as fair as—at hand, quoth the chamberlain; for thou variest no more from picking of purses than giving direction doth from labouring; thou layest the plot how.

Enter Chamberlain.

Cham. Good morrow, Master Gadshill. It holds current that I told you yesternight:—there's a franklin¹⁷ in the wild of Kent¹⁸ hath brought three hundred marks with him in gold: I heard him tell it to one of his company last night at supper; a kind of auditor; one that hath abundance of charge, too. They are up already, and call for eggs and butter:¹⁹ they will away presently.

4. *Cut's saddle.* "Cut" was a name for a horse; probably a contraction of 'curtail.' See Note 61, Act ii., "Twelfth Night."

5. *Put a few flocks in the point.* "Flocks" are flakes or locks of wool; the "point" means the point of the saddle.

6. *Wrung in the withers.* "The withers" is the joining of the shoulder-bones at the bottom of the neck and mane, towards the upper part of the shoulder of a horse. "Wrung" means 'strained,' 'wryed'; and also 'galled,' 'hurt.'

7. *Out of all cress.* 'Out of all measure,' 'beyond reckoning,' 'excessively.' To "cress," or assess, was to number, muster, value, measure, or appraise.

8. *As dank here as a dog.* "Dank" is 'damp,' 'moist'; and 'as wet as a dog' is a phrase in use. That a "dog" was made a subject for meaningless comparisons is proved by Shakespeare's use of the word elsewhere; as in the "Tempest," Act iii., sc. 2, we find, "But you'll lie, like dogs;" and other writers' works contain similar evidences.

9. *The bots.* A disease to which horses are subject; "bots" being white, red-headed worms that are bred in the animal's inside. See Note 21, Act iii., "Taming of the Shrew."

10. *Stung like a tench.* It has been conjectured that possibly "tench" is a misprint for 'trout;' and that the carrier is thinking of the red spots on the trout, which he thinks have some resemblance to flea-bites. But it appears to us more probable that Shakespeare intended the carrier to make an inapt simile; a kind of humour in which the poet sometimes indulges. It is something akin to the sort of drollery pointed out in Note 30, Act i. There is no more aptness in "stung like a tench," than "dank as a dog."

11. *Two razes of ginger.* A "raze of ginger" is a 'root of ginger.' See Note 45, Act iv., "Winter's Tale." Possibly, the

term, from being strictly applied to a piece or two, came to be familiarly applied to a packet or two of ginger.

12. *Gad's Hill.* The name of a rising ground on the Kentish road, near Rochester, noted for its highway robberies; and here appropriately given to a highwayman.

13. *I think it be two o'clock.* This carrier, who has just before stated the time to be "four by the day," here purposely misleads Gadshill, whom he answers grinningly and mockingly throughout the scene.

14. *Ay, when? canst tell?* "When," sometimes used in Shakespeare's time as an exclamation of impatience (see Note 25, Act i., "Richard II."), is here used to signify a jocose indefiniteness of time, tantamount to 'when will that be?' See Note 6, Act iii., "Comedy of Errors."

15. *What, ho! chamberlain!* The servant at an inn who had charge of the chambers. Their collusion with highwaymen for the purposes of robbery, by giving information and details respecting the travellers lodging at their hostelry, was notorious.

16. *At hand, quoth pick-purse.* A proverbial phrase in Shakespeare's time, denoting the constant alertness and readiness of thieves.

17. *A franklin.* In Shakespeare's time this meant a 'freeholder' or 'yeoman;' one who ranked above a vassal or villain, yet not as a gentleman. See Note 45, Act v., "Winter's Tale." In Chaucer's time, a franklin was a personage of greater dignity and importance.

18. *The wild of Kent.* 'The weald of Kent;' "wild" formerly being often printed instead of 'weald,' which means a wooded district: German, *wald*, a wood or forest.

19. *Eggs and butter.* A usual breakfast dish in Shakespeare's time.



Gadshill. I pr'ythee, lend me thy lantern.

Act II. Scene I.

Gads. Sirrah, if they meet not with Saint Nicholas' clerks,²⁰ I'll give thee this neck.

Cham. No, I'll none of it: I pr'ythee, keep that for the hangman; for I know thou worshipp'st Saint Nicholas as truly as a man of falsehood may.

Gads. What talkest thou to me of the hangman? if I hang, I'll make a fat pair of gallows; for if I hang, old Sir John hangs with me, and thou

knowest he's no starveling. Tut! there are other Trojans²¹ that thou dreamest not of, the which, for sport sake, are content to do the profession some grace; that would, if matters should be looked into, for their own credit sake, make all whole. I am joined with no foot land-rakers,²² no long-staff six-pennystrickers,²³ none of these mad mustachio purple-hued malt-worms;²⁴ but with nobility and tranquillity,²⁵ burgomasters and great oneyers,²⁶ such

20. *Saint Nicholas' clerks.* "St. Nicholas" being the patron saint of children and scholars, he was also facetiously said to be tutelary to such dextrous gentry as thieves, pickpockets, &c. See Note 20, Act iii., "Two Gentlemen of Verona." Moreover, "St. Nicholas" was a cognomen sometimes applied to a personage more generally known by another of his aliases—"Old Nick."

21. *Trojans.* A cant name for a thief. See Note 142, Act v., "Love's Labour's Lost."

22. *Foot land-rakers.* Footpads; those who robbed on foot.

23. *Strickers.* A cant name for a pickpocket.

24. *Mustachio purple-hued malt-worms.* Ale-topers; those

who dip their mustachios so deeply and perpetually in liquor as to stain them purple-red.

25. *Tranquillity.* Those who live at ease.

26. *Oneyers.* We take this to be a jocosely form of 'ones;' as 'one-ers' is at present. That a *y* was introduced into words thus jocularly altered, we have seen in the name "Yedward," as explained in Note 42, Act i. Gadshill, throughout this speech, is evidently referring covertly to the Prince of Wales, who is to make one among the gang of thieves on the present occasion; and who will consequently be one of the speaker's associates in deed and risk.



Prince Henry. Your money!
Poins. Villains!

Act II. Scene II.

as can hold in,²⁷ such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray: and yet I lie; for they pray continually to their saint, the commonwealth; or, rather, not pray to her, but prey on her,—for they ride up and down on her, and make her their boots.²⁸

Cham. What! the commonwealth their boots? Will she hold out water in foul way?

Gads. She will, she will; justice hath liquored her.²⁹ We steal as in a castle,³⁰ cock-sure; we have the receipt of fern-seed,—we walk invisible.³¹

Cham. Nay, by my faith, I think you are more beholden to the night, than to fern-seed, for your walking invisible.

Gads. Give me thy hand: thou shalt have a share in our purchase,³² as I am a true man.

Cham. Nay, rather let me have it, as you are a false thief.

Gads. Go to; *bomo* is a common name to all men. Bid the ostler bring my gelding out of the stable. Farewell, you muddy knave. [*Exeunt.*]

SCENE II.—*The Road by GADSHILL.*

Enter Prince HENRY, POINS, BARDOLPH, and PETO.

Poins. Come, shelter, shelter: I have removed Falstaff's horse, and he frets like a gummed velvet.³³

P. Hen. Stand close. [*They retire.*]

Enter FALSTAFF.

Fal. Poins! Poins, and be hanged! Poins!

P. Hen. [*Coming forward.*] Peace, ye fat-kidneyed rascal! what a brawling dost thou keep!

Fal. Where's Poins, Hal?

P. Hen. He is walked up to the top of the hill: I'll go seek him. [*Pretends to seek POINS, and retires.*]

Fal. I am accursed to rob in that thief's company: the rascal hath removed my horse, and tied him I know not where. If I travel but four foot by the squire,³⁴ farther a-foot, I shall break my wind. Well, I doubt not but to die a fair death for all this, if I 'scape hanging for killing that rogue. I have forsworn his company hourly any time this two-and-twenty years, and yet I am bewitched with the rogue's company. If the rascal have not given me medicines to make me love him, I'll be hanged; it could not be else; I have drunk medicines.—Poins!—Hal!—a plague upon you both!—Bardolph!—Peto!—I'll starve, ere I'll rob a foot farther. An 'twere not as good a deed as drink, to turn true man, and leave these rogues, I am the veriest varlet that ever chewed with a tooth. Eight yards of uneven ground is threescore and ten miles a-foot with me; and the stony-hearted villains know it well enough: a plague upon 't, when thieves cannot be true one to another! [*They whistle.*] Whew!—A plague upon you all! Give me my horse, you rogues; give me my horse, and be hanged.

P. Hen. [*Coming forward.*] Peace, ye fat paunch! lie down; lay thine ear close to the ground, and list if thou canst hear the tread of travellers.

Fal. Have you any levers to lift me up again, being down? 'Sblood, I'll not bear mine own flesh so far a-foot again for all the coin in thy father's exchequer. What a plague mean ye to colt³⁵ me thus?

P. Hen. Thou liest; thou art not colted, thou art uncolted.

Fal. I pr'ythee, good Prince Hal, help me to my horse, good king's son.

P. Hen. Out, you rogue! shall I be your ostler?

Fal. Go, hang thyself in thine own heir-apparent garters! If I be ta'en, I'll peach for this. An I have not ballads made on you all, and sung to filthy tunes, let a cup of sack be my

27. *Such as can hold in.* This has been variously interpreted; but we take the meaning to be, 'such as can restrain themselves upon occasion,' 'such as can refrain from swaggering or rioting when they see fit:' and the interpretation of the remainder of the consecution to be—'Such as will strike sooner than quarrel in words, quarrel sooner than drink, and drink sooner than pray.'

28. *Make her their boots.* "Boots" is here used with a play on the word, in the sense which "boot" sometimes bore—'advantage,' 'profit'—as if it were 'booty,' or 'plunder.'

29. *Justice hath liquored her.* That is, rendered her water-proof. The process of greasing boots for this purpose is elsewhere alluded to by Shakespeare: in the "Merry Wives of Windsor," Act iv., sc. 5, Falstaff says, "They would melt me out of my fat, drop by drop, and liquor fishermen's boots with me." See also Note 45, Act iii., "Taming of the Shrew."

30. *As in a castle.* An old proverbial phrase, expressive of security. "Cock-sure" is also an ancient word familiarly used to denote confidence of success, or certainty.

31. *We have the receipt of fern-seed,—we walk invisible.* "Fern-seed," from being itself so small, and so hiddenly placed on the back of the leaf, was said to be "invisible;" and thence arose a belief that its use conferred invisibility. The gathering of it at a certain period (at noon or at midnight on Midsummer Eve, 23rd of June), fasting, and in silence, was indispensable to its efficacy; and the conjuration formula needful to be repeated during the difficult process of collecting the minute seed, was the "receipt" to which Gadshill alludes.

32. *Purchase.* A word formerly used in thieves' jargon, for 'stolen goods.'

33. *Frets like a gummed velvet.* Gum was used for stiffening velvet; and the consequence was, that the stuff soon fretted and wore out.

34. *By the squire.* 'By the square-rule.' See Notes 116, Act v., "Love's Labour's Lost," and 126, Act iv., "Winter's Tale."

35. *To colt.* To cheat, to trick, to deceive. Falstaff uses the words in this sense, while Prince Hal plays upon them in his reply, as if they referred to the horse that Falstaff misses.

poison:—when a jest is so forward, and a-foot too!
—I hate it.

Enter GADSHILL.

Gads. Stand!

Fal. So I do, against my will.

Poins. Oh, 'tis our setter:³⁶ I know his voice.

[*Coming forward with BARDOLPH and PETO.*]

Bard. What news?

Gads. Case ye, case ye; on with your visors: there's money of the king's coming down the hill; 'tis going to the king's exchequer.

Fal. You lie, you rogue; 'tis going to the king's tavern.

Gads. There's enough to make us all.³⁷

Fal. To be hanged.

P. Hen. Sirs, you four shall front them in the narrow lane; Ned Poins and I will walk lower: if they 'scape from your encounter, then they light on us.

Peto. How many be there of them?

Gads. Some eight or ten.

Fal. Zounds, will they not rob us?

P. Hen. What! a coward, Sir John Paunch?

Fal. Indeed, I am not John of Gaunt, your grandfather; but yet no coward, Hal.

P. Hen. Well, we leave that to the proof.

Poins. Sirrah Jack, thy horse stands behind the hedge: when thou needest him, there thou shalt find him. Farewell, and stand fast.

Fal. Now cannot I strike him, if I should be hanged.

P. Hen. [*Aside to POINS.*] Ned, where are our disguises?

Poins. Here, hard by: stand close.

[*Exeunt Prince HENRY and POINS.*]

Fal. Now, my masters, happy man be his dole,³⁸ say I: every man to his business.

Enter Travellers.

First Trav. Come, neighbour: the boy shall lead our horses down the hill; we'll walk a-foot awhile, and ease our legs.

Fal., Gads., &c. Stand!

Travellers. Heaven bless us!

Fal. Strike; down with them; cut the villains' throats:—ah! gorging caterpillars! bacon-fed knaves! they hate us youth:—down with them; fleece them.

36. *Oh, 'tis our setter* This refers to Gadshill (see Note 39, Act i.); which shows that Johnson's appropriation of the two next speeches, as in our text, is correct, although the old copies give the prefixes somewhat differently.

37. *There's enough to make us all.* Gadshill says this in the idiomatic sense pointed out in Note 59, Act iii., "Winter's Tale;" but Falstaff chooses to take it as though it were a broken speech, and said in the sense of 'There's enough to cause us all—'.

38. *Happy man be his dole.* 'Happiness be his lot.' See Note 52, Act i., "Winter's Tale."

Travellers. Oh, we are undone, both we and ours for ever!

Fal. Hang ye, gorbellied³⁹ knaves, are ye undone? No, ye fat chuffs;⁴⁰ I would your store were here! On, bacons, on! What, ye knaves! young men must live. You are grand-jurors, are ye? We'll jure ye, i' faith.

[*Exeunt FALSTAFF, GADSHILL, &c., driving the Travellers out.*]

Re-enter Prince HENRY and POINS, in buckram suits.

P. Hen. The thieves have bound the true men. Now, could thou and I rob the thieves, and go merrily to London, it would be argument for a week, laughter for a month, and a good jest for ever.

Poins. Stand close; I hear them coming.

[*They retire.*]

Re-enter FALSTAFF, GADSHILL, BARDOLPH, and PETO.

Fal. Come, my masters, let us share, and then to horse before day. An the Prince and Poins be not two arrant cowards, there's no equity stirring: there's no more valour in that Poins than in a wild-duck. [*As they are sharing, the PRINCE and POINS set upon them.*]

P. Hen. Your money!

Poins. Villains!

[*GADSHILL, BARDOLPH, and PETO run away; and FALSTAFF, after a blow or two, runs away too, leaving the booty behind.*]

P. Hen. Got with much ease. Now merrily to horse:

The thieves are scatter'd, and possess'd with fear
So strongly, that they dare not meet each other;
Each takes his fellow for an officer.
Away, good Ned. Falstaff sweats to death,
And lards the lean earth as he walks along:
Were't not for laughing, I should pity him.

Poins. How the rogue roar'd! [*Exeunt.*]

SCENE III.—WARKWORTH. *A Room in the Castle.*

*Enter HOTSPUR, reading a letter.*⁴¹

Hot. — But, for mine own part, my lord, I could be well contented to be there, in respect of the love I bear your house.—

39. *Gorbellied.* Sir Thomas More uses this word in the following passage, which illustrates its meaning:—"As a great gorbelyed glutton, so corpulente and fatte that he canne scantelye goe;" while Shakespeare's putting it into Falstaff's mouth, as a taunting term, is supreme in humorous effect.

40. *Chuffs.* Churls; clowns; generally applied to rich but grudging and stingy old fellows.

41. *Reading a letter.* Mr. Edwards, in his MS. notes, states that this letter was from George Dunbar, Earl of March, in Scotland.

He could be contented,—why is he not, then? In respect of the love he bears our house;—he shows in this, he loves his own barn better than he loves our house. Let me see some more. The purpose you undertake is dangerous:—why, that's certain: 'tis dangerous to take a cold, to sleep, to drink; but I tell you, my lord fool, out of this nettle, danger, we pluck this flower, safety.⁴² The purpose you undertake is dangerous; the friends you have named, uncertain; the time itself unsorted;⁴³ and your whole plot too light for the counterpoise of so great an opposition.—Say you so? say you so? I say unto you again, you are a shallow, cowardly hind,⁴⁴ and you lie. What a lack-brain is this! Our plot is a good plot as ever was laid; our friends true and constant; a good plot, good friends, and full of expectation; an excellent plot, very good friends. What a frosty-spirited rogue is this! Why, my Lord of York commends the plot and the general course of the action. 'Zounds! an I were now by this rascal, I could brain him with his lady's fan. Is there not my father, my uncle, and myself? Lord Edmund Mortimer, my Lord of York, and Owen Glendower? Is there not, besides, the Douglas? Have I not all their letters, to meet me in arms by the ninth of the next month? and are they not some of them set forward already? What a pagan rascal is this! an infidel! Ha! you shall see now,⁴⁵ in very sincerity of fear and cold heart, will he to the king, and lay open all our proceedings. Oh, I could divide myself, and go to buffets, for moving such a dish of skimmed milk⁴⁶ with so honourable an action! Hang him! let him tell the king: we are prepared. I will set forward to-night.

Enter Lady PERCY.

How now, Kate! I must leave you within these two hours.

Lady. Oh, my good lord, why are you thus alone?

For what offence have I this fortnight been

A banish'd woman from my Harry's bed?
Tell me, sweet lord, what is't that takes from thee
Thy stomach, pleasure, and thy golden sleep?
Why dost thou bend thine eyes upon the earth,
And start so often when thou sitt'st alone?
Why hast thou lost the fresh blood in thy cheeks;
And given my treasures and my rights of thee
To thick-ey'd musing and curs'd melancholy?
In thy faint slumbers I by thee have watch'd,
And heard thee murmur tales of iron wars;
Speak terms of manage to thy bounding steed;
Cry, "Courage! to the field!"—and thou hast talk'd
Of sallies and retires, of trenches, tents,
Of palisadoes, frontiers,⁴⁷ parapets,
Of basilisks, of cannon, culverin,⁴⁸
Of prisoners' ransom, and of soldiers slain,
And all the 'currents⁴⁹ of a heady fight.
Thy spirit within thee hath been so at war,
And thus hath so bestirr'd thee in thy sleep,
That beads of sweat have stood upon thy brow
Like bubbles in a late-disturb'd stream;
And in thy face strange motions have appear'd,
Such as we see when men restrain their breath
On some great sudden hest.⁵⁰ Oh, what portents
are these?

Some heavy business hath my lord in hand,
And I must know it, else he loves me not.

Hot. What, ho!

Enter a Servant.

Is Gilliams with the packet gone?

Serv. He is, my lord, an hour ago.

Hot. Hath Butler brought those horses from the sheriff?

Serv. One horse, my lord, he brought even now.

Hot. What horse? a roan, a crop-ear, is it not?

Serv. It is, my lord.

Hot. That roan shall be my throne.

Well, I will back him straight: *Oh, esperance!*⁵¹—
Bid Butler lead him forth into the park.

[*Exit Servant.*]

42. *Out of this nettle, danger, we pluck this flower, safety.* "This" is used in the present passage according to Shakespeare's mode of employing it to instance an observation of general application. See Note 107, Act i., "All's Well."

43. *Unsorted.* Ill-selected; unsuited.

44. *Hind.* A farm-servant, a rustic labourer. See Note 46, Act iii., "Merry Wives."

45. *You shall see now.* This form of language, used in soliloquy, as if the soliloquiser were addressing an imaginary auditor, is of not infrequent occurrence in Shakespeare. See Note 55, Act v., "Richard II."

46. *A dish of skimmed milk.* Instance of "dish" used for a vessel that contains liquid. See Note 28, Act iv., "Winter's Tale."

47. *Frontiers.* Forts built along the boundary borders of territories. See Note 53, Act i.

48. *Basilisks, of cannon, culverin.* "Basilisks" are large pieces of ordnance; so named from their imagined resemblance to the fabulous animal called the basilisk, with figures of which, of serpents, and of dragons, it was customary to ornament great

guns. "Culverin" were also a species of ordnance; and were so called because they had snakes sculptured on them, from the French *couleuvrine* or *couleuvre*, a snake or adder.

49. *'Currents.* 'Occurrences,' 'occurrences.' The Folio prints 'current.'

50. *Some great sudden hest.* "Hest" is the word in the first Quarto; while the Folio misprints 'hast,' and several editors give 'haste.' But Shakespeare elsewhere has the word "hest" for behest, mandate, or command (see Note 46, Act i., "Tempest"); and this supplies precisely the required meaning in the present passage. On the issue of an unexpected mandate, the breath is held suspended; while the effect of haste is to hurry it forth. Moreover, in other passages, we find Shakespeare combines the epithets thus, "grand hests," and "great behests;" which confirms us in our belief that "great sudden hest" is what the poet wrote here.

51. *Esperance!* The motto of the Percy family. Many of the armorial mottoes borne by ancient English houses, being derived from Norman ancestors, are in French; the one in question being the French word for 'hope.' It was used by the Percys as their battle-cry.



Lady Percy. In faith, I'll break thy little finger, Harry,
An if thou wilt not tell me all things true.

Act II. Scene III.

Lady P. But hear you, my lord.

Hot. What say'st thou, my lady?⁵²

Lady P. What is it carries you away?

Hot. Why, my horse, my love,—my horse.

Lady P. Out, you mad-headed ape!

A weasel hath not such a deal of spleen⁵³

As you are toss'd with. In faith,
I'll know your business, Harry,—that I will.

I fear my brother Mortimer doth stir

About his title, and hath sent for you

To line his enterprise:⁵⁴ but if you go,—

Hot. So far a-foot, I shall be weary, love.

Lady P. Come, come, you paraquito,⁵⁵ answer me
Directly unto this question that I ask:

In faith, I'll break thy little finger, Harry,

An if thou wilt not tell me all things true.

Hot. Away,

Away, you trifler!—Love?—I love thee not,⁵⁶

I care not for thee, Kate: this is no world

To play with mamnets,⁵⁷ and to tilt with lips:

We must have bloody noses and crack'd crowns,

And pass them current too.—Odd's me, my
horse!—

What say'st thou, Kate? what wouldst thou have
with me?

Lady P. Do you not love me? do you not, in-
deed?

Well, do not, then; for since you love me not,

I will not love myself. Do you not love me?

Nay, tell me if you speak in jest or no.

Hot. Come, wilt thou see me ride?

And when I am o' horseback, I will swear

I love thee infinitely. But hark you, Kate;

I must not have you henceforth question me

Whither I go, nor reason whereabouts:

52. *What say'st thou, my lady?* A playful retort, similar to the one indicated in Note 60, Act v., "Richard II."

53. *Spleen.* Shakespeare uses this word with various significations; but that he here uses it for splenetic humour, quarrelsomeness, waywardness, is made manifest by another passage wherein he has the expression, "As quarrelous as the weasel." Probably the weasel was made a type of snappishness from the mortal severity of its bite.

54. *To line his enterprise.* Shakespeare here, and elsewhere, uses "line" for 'strengthen,' 'give sustainment or support to.' See the passage commented upon in Note 54, Act iv., "King John."

55. *Paraquito.* A small kind of parrot.

56. *Love?—I love thee not.* This is one of Hotspur's characteristic replies, which he is in the habit of making to words addressed to him long previously; a habit so well known to characterise him, that Prince Hal laughingly alludes to it when he mimics Percy's manner: "And answers, 'Some fourteen,' an hour after." See Note 81 of this Act. In the present passage, the words refer to what Lady Percy has said some time before: "I must know it, else he loves me not."

57. *Mamnets.* Puppets; dolls; dressed-up figures. In Stubbes' "Anatomy of Abuses," we find—"They are not women of flesh and blood, but rather puppets or mamnets, consisting of rags and clouts compact together."

58. *The Boar's Head Tavern.* That "the Boar's Head" was the name of a tenement in Eastcheap so early as the end of the

Whither I must, I must; and, to conclude,

This evening must I leave you, gentle Kate.

I know you wise; but yet no farther wise

Than Harry Percy's wife: constant you are;

But yet a woman: and for secrecy,

No lady closer; for I well believe

Thou wilt not utter what thou dost not know,—

And so far will I trust thee, gentle Kate.

Lady P. How! so far?

Hot. Not an inch farther. But hark you, Kate:

Whither I go, thither shall you go too;

To-day will I set forth, to-morrow you.—

Will this content you, Kate?

Lady P. It must, of force. [Exeunt.]

SCENE IV.—EASTCHEAP. *A Room in the Boar's
Head Tavern.*⁵⁸

Enter Prince HENRY.

P. Hen. Ned, pr'ythee, come out of that fat
room,⁵⁹ and lend me thy hand to laugh a little.

Enter POINS.

Poins. Where hast been, Hal?

P. Hen. With three or four loggerheads,
amongst three or four score hogsheads. I have
sounded the very base string of humility. Sirrah,
I am sworn brother⁶⁰ to a leash of drawers; and
can call them all by their Christian names,⁶¹ as,—
Tom, Dick, and Francis. They take it already
upon their salvation,⁶² that though I be but Prince
of Wales, yet I am the king of courtesy; and tell
me flatly I am no proud Jack,⁶³ like Falstaff, but a

fourteenth century, is testified by historical record; and it is ascertained that "the Boar's Head Tavern" was the name of a place of entertainment very near to the Blackfriars' Playhouse; so that Shakespeare has blended a verity of history, and a daily visible actuality of his own London life, into one piece of imperishable poetic enamel-painting, by making the Boar's Head Tavern in Eastcheap the meeting-place of Prince Hal, Sir John Falstaff, Ned Poins, Bardolph, Pistol, and Hostess Quickly.

59. *That fat room.* Shakespeare elsewhere uses the word "fat" to express 'fulsome,' 'distasteful,' 'offensive' (see Note 22, Act v., "Twelfth Night"); and here it not only describes the nauseousness of the room where fatuous blockheads of men and reeking hogsheads of beer fill the air with oppressive fumes, but it serves to bring before the imagination a room that lusty Sir John frequently fills with his unctuous presence.

60. *Sworn brother.* See Note 13, Act i., "Much Ado."

61. *Can call them all by their Christian names.* That this was still considered a desirable achievement among fashionable sparks, even for some time after Shakespeare wrote this passage, we learn from a sentence in Decker's "Gull's Horn Book," 1609:—"Your first compliment shall be to grow most inwardly acquainted with the drawers; to learn their names, as Jack, and Will, and Tom."

62. *They take it already upon their salvation.* An idiom similar to the one pointed out in Note 27, Act v., "Richard II."

63. *Jack.* Used as a term of contempt. See Note 62, Act i., "Merry Wives." Here it has also punning reference to Falstaff's Christian name.

Corinthian,⁶⁴ a lad of mettle, a good boy (so they call me), and when I am King of England, I shall command all the good lads in Eastcheap. They call drinking deep, dying scarlet; and when you breathe in your watering, they cry "Hem!" and bid you play it off.⁶⁵—To conclude, I am so good a proficient in one quarter of an hour, that I can drink with any tinker in his own language during my life. I tell thee, Ned, thou hast lost much honour, that thou wert not with me in this action. But, sweet Ned,—to sweeten which name of Ned, I give thee this pennyworth of sugar,⁶⁶ clapped even now into my hand by an under-skinker,⁶⁷ one that never spake other English in his life than,—“Eight shillings and sixpence,” and—“You are welcome,” with this shrill addition—“Anon, anon, sir! Score a pint of bastard⁶⁸ in the Half Moon,”⁶⁹ or so:—But, Ned, to drive away the time till Falstaff come, I pr’ythee, do thou stand in some by-room, while I question my puny drawer to what end he gave me the sugar; and do thou never leave calling—“Francis!” that his tale to me may be nothing but—“Anon.”⁷⁰ Step aside, and I’ll show thee a precedent.⁷¹

Poins. [Going.] Francis!

P. Hen. Thou art perfect.

Poins. [Going.] Francis! [Exit POINS.]

Enter FRANCIS.

Fran. Anon, anon, sir.—Look down into the Pomegranate,⁷² Ralph.

P. Hen. Come hither, Francis.

Fran. My lord?

P. Hen. How long hast thou to serve, Francis?

Fran. Forsooth, five years, and as much as to,—

64. *A Corinthian.* A cant name for a free liver, Corinth having been celebrated for its dissolute habits, manners, and people.

65. *When you breathe in your watering bid you play it off.* ‘When you stop to take breath while drinking, bid you toss it off at a draught.’ Several quotations have been cited to show that this was the phrase used among roysterers for topping in this style, and that the feat was considered an accomplishment; the most apt of which quotations is one from Rowland’s “Letting of Humours Blood in the Head Vaine,” 1600:—

“Heele look unto your water well enough,
And hath an eye that no man leaves a snuffe;
A plague of peece-meale drinking (William sayes),
Play it away, weele have no stoppes and staves;
Blownd drink is odious; what man can digest it?”

66. *This pennyworth of sugar.* As sugar was frequently put into wine, especially into sack (see Note 42, Act iii., “Merry Wives”), the drawers kept small portions of sugar folded up in paper, ready for supplying those customers who preferred their wine sweetened.

67. *An under-skinker* An under-drawer, tapster, or waiter. “Skink” is ‘drink,’ ‘liquor;’ from the Saxon *scenc.* *Schenken* is the Dutch word for ‘to pour out drink.’

68. *Bastard.* A sweet Spanish wine; of which there were two kinds, brown and white. See Note 41, Act iii., “Measure for Measure.”

Poins. [Within.] Francis!

Fran. Anon, anon, sir.

P. Hen. Five years! by’r lady, a long lease for the clinking of pewter. But, Francis, darest thou be so valiant as to play the coward with thy indenture, and show it a fair pair of heels and run from it?

Fran. O Lord, sir, I’ll be sworn upon all the books in England, I could find in my heart,—

Poins. [Within.] Francis!

Fran. Anon, anon, sir.

P. Hen. How old art thou, Francis?

Fran. Let me see,—about Michaelmas next I shall be,—

Poins. [Within.] Francis!

Fran. Anon, sir.—Pray you, stay a little, my lord.

P. Hen. Nay, but hark you, Francis: for the sugar thou gavest me,—’twas a pennyworth, was’t not?—

Fran. O Lord, sir, I would it had been two!

P. Hen. I will give thee for it a thousand pound: ask me when thou wilt, and thou shalt have it.

Poins. [Within.] Francis!

Fran. Anon, anon.

P. Hen. Anon, Francis? No, Francis; but tomorrow, Francis; or, Francis, on Thursday; or, indeed, Francis, when thou wilt. But, Francis,—

Fran. My lord?

P. Hen. Wilt thou rob this leathern-jerkin, crystal-button,⁷³ nott-pated,⁷⁴ agate-ring, puke-stocking, caddis-garter, smooth-tongue, Spanish-pouch,—

Fran. O Lord, sir, who do you mean?

69. *The Half Moon.* The fashion of giving names to particular rooms in taverns is here again commemorated by Shakespeare. See Note 18, Act ii., “Measure for Measure.”

70. “Anon.” Quickly; soon; almost immediately. “Anon, anon, sir!” was the usual reply of drawers to customers’ calls; equivalent to the more modern “Coming, coming, sir!”

71. *Precedent.* Shakespeare elsewhere uses this word for ‘first copy,’ ‘original draught.’ See Note 8, Act v., “King John.” And here it is used for ‘sample,’ ‘specimen;’ ‘model to copy from.’

72. *The Pomegranate.* See Note 69.

73. *Wilt thou rob this leathern-jerkin, crystal-button.* A leather jerkin with crystal buttons was a favourite garment of the time of Shakespeare among persons of such grade as Francis’s master, the vintner; towards whom Prince Hal is trying to test the drawer’s fidelity; asking him whether he will “rob” his master, by breaking his “indenture” and running away from his apprenticeship.

74. *Nott-pated.* Shorn-headed, crop-headed; Saxon, *hnót*, shorn. “Puke-stocking” is ‘dark-coloured stocking;’ “puke” being described by Barrett in his “Alvearie or Quadruple Dictionary,” 1580, as a colour between russet and black. “Caddis-garter” is a garter made of caddis; which was a kind of ferret or worsted galloon. See Note 98, Act iv., “Winter’s Tale.” The garters being, in Shakespeare’s time, worn in sight, they were often made of rich materials; so that the coarse common kind were held in scorn by the wearers of the costly kind.

P. Hen. Why, then, your brown bastard⁷⁵ is your only drink, for, look you, Francis, your white canvas doublet will sully: in Barbary, sir, it cannot come to so much.⁷⁶

Fran. What, sir?

Poins. [*Within.*] Francis!

P. Hen. Away, you rogue! dost thou not hear them call? [*Here they both call him; FRANCIS stands amazed, not knowing which way to go.*]

Enter Vintner.

Vint. What! standest thou still, and hearest such a calling? Look to the guests within. [*Exit FRANCIS.*] My lord, old Sir John, with half a dozen more, are at the door: shall I let them in?

P. Hen. Let them alone awhile, and then open the door. [*Exit Vintner.*] *Poins!*

Re-enter POINS.

Poins. Anon, anon, sir.

P. Hen. Sirrah, Falstaff and the rest of the thieves are at the door: shall we be merry?

Poins. As merry as crickets, my lad. But hark ye; what cunning match have you made with this jest of the drawer? come, what's the issue?

P. Hen. I am now of all humours that have showed themselves humours, since the old days of goodman Adam to the pupil age⁷⁷ of this present twelve o'clock at midnight. [*FRANCIS crosses the stage, with wine.*—What's o'clock, Francis?

Fran. Anon, anon, sir. [*Exit.*]

P. Hen. That ever this fellow should have fewer words than a parrot, and yet the son of a woman! His industry is—up-stairs and down-stairs; his eloquence,—the parcel⁷⁸ of a reckoning. I am not yet of Percy's mind,⁷⁹ the Hotspur of the north;

he that kills me some six⁸⁰ or seven dozen of Scots at a breakfast, washes his hands, and says to his wife, "Fie upon this quiet life! I want work." "Oh, my sweet Harry," says she, "how many hast thou killed to-day?" "Give my roan horse a drench," says he; and answers, "Some fourteen," an hour after,⁸¹—"a trifle, a trifle." I pr'ythee, call in Falstaff: I'll play Percy, and that brawn shall play Dame Mortimer,⁸² his wife. "Rivo!"⁸³ says the drunkard. Call in ribs, call in tallow.

Enter FALSTAFF, GADSHILL, BARDOLPH, and PETO; followed by FRANCIS with wine.

Poins. Welcome, Jack: where hast thou been?

Fal. A plague of all cowards, I say, and a vengeance too! marry, and amen!—Give me a cup of sack, boy.—Ere I lead this life long, I'll sew nether-stocks,⁸⁴ and mend them, and foot them too. A plague of all cowards!—Give me a cup of sack, rogue.—Is there no virtue extant? [*He drinks.*]

P. Hen. Didst thou never see Titan kiss a dish of butter? pitiful-hearted butter,⁸⁵ that melted at the sweet tale of the sun! If thou didst, then behold that compound.

Fal. You rogue, here's lime in this sack too;⁸⁶ there is nothing but roguery to be found in villainous man: yet a coward is worse than a cup of sack with lime in it,—a villainous coward.—Go thy ways, old Jack; die when thou wilt, if manhood, good manhood, be not forgot upon the face of the earth, then am I a shotten herring.⁸⁷ There live not three good men unchanged in England; and one of them is fat, and grows old: Heaven help the while!⁸⁸ a bad world, I say. I would I were a weaver; I could sing psalms or anything.⁸⁹ A plague of all cowards, I say still.

75. *Your brown bastard.* "Your" is here used according to the idiom pointed out in Note 27, Act i., "King John." For "brown bastard" see Note 68 of this Act.

76. *Cannot come to so much.* The whole of this speech is in the rambling style of irrelevant rejoinder, which formed one species of humorous jesting, in vogue when Shakespeare wrote. See Note 30, Act i. That it succeeds in completely mystifying the poor tapster lad, we find from Francis's gapesied reply, "What, sir?"

77. *Pupil age.* Shakespeare here, and elsewhere, uses this expression for 'youthful time;' in the present instance, it forms the antithesis between the just-born or recently-born period of time, and "the old days."

78. *Parcel.* Here used in the sense of collective items, enumerated amount.

79. *I am not yet of Percy's mind.* This is a resumption of the prince's course of thought when he declares, "I am now of all humours," &c; which course of thought had been interrupted by the sight of Francis passing, and suggesting the inquiry, "What's o'clock?" with the subsequent remark upon the drawer's paucity of words.

80. *He that kills me some six.* "Me" is here used in the idiomatic manner pointed out in Note 40, Act iv., "Winter's Tale."

81. *And answers, "Some fourteen," an hour after.* See Note 56 of this Act.

82. *Dame Mortimer.* Lady Percy; whom Prince Hal thus calls by her maiden name, she being of the Mortimer family.

83. "*Rivo!*" An exclamation in use during drinking-bouts, and probably a corruption from the Spanish. Their word *rio*, "river," suggests that the exclamation in question may have been tantamount to 'Give us rivers of drink!'

84. *Nether-stocks.* Short stockings; in contradistinction to those which were long, and came up over the knee.

85. *Pitiful-hearted butter.* The old copies repeat the word 'Titan' instead of "butter" here. Theobald made the correction. The relation between "pitiful-hearted" and "melted" seems to us to be so evident, as to prove that this should be the reading. Falstaff, perspiring with anger, heat, and motion, melting under the influence of his draught of sunny sack, well embodies "that compound" and "dish of butter."

86. *Here's lime in this sack.* Lime was put into wine to give it an effect of vivacity and strength; which caused various maladies to those who drank of wine thus adulterated. See Note 38, Act i., "Merry Wives."

87. *A shotten herring.* A herring that has cast its roe, and is therefore lank and lean.

88. *Heaven help the while!* An idiomatic ejaculation, similar to the one explained in Note 28, Act iv., "King John."

89. *I would I were a weaver; I could sing, &c.* The almost proverbial fondness of weavers for music is here again alluded to. See Note 35, Act ii., "Twelfth Night."



Falstaff. Thou knowest my old ward;—here I lay, and thus I bore my point. Four rogues in buckram let drive at me.

Act II. Scene IV.

P. Hen. How now, woolsack! what mutter you?

Fal. A king's son! If I do not beat thee out of thy kingdom with a dagger of lath,⁹⁰ and drive all thy subjects afore thee like a flock of wild geese, I'll never wear hair on my face more. You Prince of Wales!

P. Hen. Why, you rascal round man, what's the matter?

Fal. Are you not a coward? answer me to that:—and Pains there?

Poins. 'Zounds, ye fat paunch, an ye call me a coward, I'll stab thee.

Fal. I call thee a coward! I'll see thee hanged ere I call thee coward: but I would give a thousand pound, I could run as fast as thou canst. You are

straight enough in the shoulders,—you care not who sees your back: call you that backing of your friends? A plague upon such backing! give me them that will face me.—Give me a cup of sack:—I am a rogue, if I drunk to-day.

P. Hen. Oh, villain! thy lips are scarce wiped since thou drunkest last.

Fal. All's one for that. [*He drinks.*] A plague of all cowards, still say I.

P. Hen. What's the matter?

Fal. What's the matter! there be four of us here have ta'en a thousand pound this day morning.

P. Hen. Where is it, Jack? where is it?

Fal. Where is it! taken from us it is: a hundred upon poor four of us.

P. Hen. What! a hundred, man?

Fal. I am a rogue, if I were not at half-sword with a dozen of them two hours together. I have

^{90.} A dagger of lath. See Note 41. Act iv., "Twelfth Night."

'scaped by miracle. I am eight times thrust through the doublet, four through the hose; my buckler cut through and through; my sword hacked like a hand-saw,—*ecce signum!* I never dealt better since I was a man: all would not do. A plague of all cowards!—Let them speak: if they speak more or less than truth, they are villains and the sons of darkness.

P. Hen. Speak, sirs; how was it?

Gads. We four set upon some dozen,—

Fal. Sixteen at least, my lord.

Gads. And bound them.

Peto. No, no, they were not bound.

Fal. You rogue, they were bound, every man of them; or I am a Jew else, an Ebrew Jew.

Gads. As we were sharing, some six or seven fresh men set upon us,—

Fal. And unbound the rest, and then come in the other.⁹¹

P. Hen. What! fought ye with them all?

Fal. All! I know not what ye call all; but if I fought not with fifty of them, I am a bunch of radish: if there were not two or three and fifty upon poor old Jack, then am I no two-legged creature.

P. Hen. Pray Heaven you have not murdered some of them.

Fal. Nay, that's past praying for: I have peppered two of them; two I am sure I have paid,—two rogues in buckram suits. I tell thee what, Hal,—if I tell thee a lie, spit in my face, call me horse.⁹² Thou knowest my old ward;⁹³—here I lay, and thus I bore my point. Four rogues in buckram let drive at me,—

P. Hen. What! four? thou saidst but two even now.

Fal. Four, Hal; I told thee four.

Poins. Ay, ay, he said four.

Fal. These four came all a-front, and mainly thrust at me. I made me no more ado but took all their seven points in my target, thus.

P. Hen. Seven? why, there were but four even now.

Fal. In buckram.⁹⁴

Poins. Ay, four, in buckram suits.

Fal. Seven, by these hilts, or I am a villain else.

P. Hen. Pr'ythee, let him alone; we shall have more anon.

Fal. Dost thou hear me, Hal?

P. Hen. Ay, and mark thee too, Jack.

Fal. Do so, for it is worth the listening to. These nine in buckram that I told thee of,—

P. Hen. So, two more already.

Fal. Their points being broken,—

Poins. Down fell their hose.⁹⁵

Fal. Began to give me ground: but I followed me close, came in foot and hand; and with a thought seven of the eleven I paid.⁹⁶

P. Hen. Oh, monstrous! eleven buckram men grown out of two!

Fal. But, as the devil would have it, three misbegotten knaves in Kendal green⁹⁷ came at my back and let drive at me;—for it was so dark, Hal, that thou couldst not see thy hand.

P. Hen. These lies are like the father that begets them,—gross as a mountain, open, palpable. Why, thou clay-brained, knotty-pated⁹⁸ fool, thou obscene, greasy tallow-keech,⁹⁹—

Fal. What! art thou mad? art thou mad? is not the truth the truth?

P. Hen. Why, how couldst thou know these men in Kendal green, when it was so dark thou couldst not see thy hand? come, tell us your reason: what sayest thou to this?

Poins. Come, your reason, Jack,—your reason.

Fal. What! upon compulsion? No; were I at the strappado,¹⁰⁰ or all the racks in the world, I

91. *And then come in the other.* It has been suggested that "come" should be "came" here; but we have before shown that Shakespeare often makes his speakers lapse into the present tense when recounting an incident that is past. See Note 172, Act iv., "Winter's Tale." A little before, Falstaff says, "I am eight times thrust through the doublet," while he is describing the blows he has received. "Other" is here used, as elsewhere, by Shakespeare when "others" would now be used. See Note 12, Act iv., "Midsummer Night's Dream."

92. *Call me horse.* "Abuse me," "revile me." See Note 61, Act ii., "Twelfth Night."

93. *My old ward.* "My favourite posture of defence." See Note 17, Act i., "Winter's Tale."

94. *In buckram.* Some editors place a point of interrogation after these words. But Falstaff gives them to understand that there were four in buckram, and seven in all. He purposely confuses his account, and leaves it undefined, while affecting precision; and pretends to make concession of particulars, while sticking to the main point.

95. *Their points being broken,—Down fell their hose.* There is a somewhat similar pun on the word "points" indicated in Note 63, Act i., "Twelfth Night."

96. *Seven of the eleven I paid.* "Paid" is here used in the

sense of 'paid out,' 'settled,' 'did for.' See Note 41, Act iv., "Merry Wives." The way in which the beginning "hundred" gradually dwindle down to "two," and then as gradually swell up to "eleven," with even a supplementary "three" added, "in Kendal green," is in the richest style of humorous exaggeration; and we feel it to be a pure invention of Falstaff's, for the sake of revelling in his own sense of fun, and ministering to that of the prince, not for the sake of grave self-vindication, or with the slightest thought of being believed.

97. *Kendal green.* The name given to a cloth of that colour, made and dyed at Kendal, in Westmoreland, which was famous for these fabrics. It is specially apt for the attire of these imaginary robbers, since it was that worn by the followers of Robert, Earl of Huntingdon, when outlaws under the name of Robin Hood and his men.

98. *Knotty-pated.* One form of "nott-pated" (see Note 74 of this Act); or, it may be, 'intricate-headed,' 'confused-noddled.'

99. *Tallow-keech.* The Folio prints 'tallow catch'; but Shakespeare elsewhere uses the word "keech," which is the name for a round lump of fat rolled up by the butcher, in order to be carried to the chandler.

100. *The strappado.* A barbarous punishment inflicted on soldiers and criminals, by strapping or binding their arms be-

would not tell you on compulsion. Give you a reason on compulsion! if reasons were as plenty as blackberries, I would give no man a reason upon compulsion, I.¹⁰¹

P. Hen. I'll be no longer guilty of this sin; this sanguine coward, this bed-presser, this horse'-back-breaker, this huge hill of flesh,—

Fal. Away, you starveling, you elf-skin,¹⁰² you dried neat's-tongue, you stock-fish,¹⁰³—oh, for breath to utter what is like thee!—you tailor's yard,¹⁰⁴ you sheath, you bow-case, you vile standing tuck,¹⁰⁵—

P. Hen. Well, breathe awhile, and then to it again: and when thou hast tired thyself in base comparisons, hear me speak but this.

Poins. Mark, Jack.

P. Hen. We two saw you four set on four; you bound them,¹⁰⁶ and were masters of their wealth.—Mark now, how a plain tale shall put you down.—Then did we two set on you four; and, with a word, out-faced you from your prize, and have it; yea, and can show it you here in the house:—and, Falstaff, you carried your hulk away as nimbly, with as quick dexterity, and roared for mercy, and still ran and roared, as ever I heard bull-calf. What a slave art thou, to hack thy sword as thou hast done, and then say it was in fight! What trick, what device, what starting-hole, canst thou now find out, to hide thee from this open and apparent shame?

Poins. Come, let's hear, Jack; what trick hast thou now?

Fal. By the lord, I knew ye as well as he that made ye. Why, hear ye, my masters: was it for me to kill the heir-apparent? should I turn upon the true prince? why, thou knowest I am as valiant as Hercules: but beware instinct; the lion will not

touch the true prince.¹⁰⁷ Instinct is a great matter; I was a coward on instinct. I shall think the better of myself and thee during my life; I for a valiant lion, and thou for a true prince. But, lads, I am glad you have the money.—[*To Hostess within.*] Hostess, clap to the doors: watch to-night, pray to-morrow.—Gallants, lads, boys, hearts of gold, all the titles of good fellowship come to you! What, shall we be merry? shall we have a play extempore?

P. Hen. Content;—and the argument shall be thy running away.

Fal. Ah! no more of that, Hal, an thou lovest me!

Enter Hostess.

Host. Oh, my lord! my lord the prince,—

P. Hen. How now, my lady the hostess!¹⁰⁸ what sayest thou to me?

Host. Marry, my lord, there is a nobleman of the court at door¹⁰⁹ would speak with you: he says he comes from your father.

P. Hen. Give him as much as will make him a royal man,¹¹⁰ and send him back again to my mother.

Fal. What manner of man is he?

Host. An old man.

Fal. What doth gravity out of his bed at midnight?—Shall I give him his answer?

P. Hen. Pr'ythee, do, Jack.

Fal. 'Faith, and I'll send him packing. [*Exit.*]

P. Hen. Now, sirs:—by'r lady, you fought fair;—so did you, Peto;—so did you, Bardolph: you are lions too, you ran away upon instinct, you will not touch the true prince; no,—fie!

Bard. 'Faith, I ran when I saw others run.

P. Hen. 'Faith, tell me now in earnest, how came Falstaff's sword so hacked?

Peto. Why, he hacked it with his dagger; and said he would swear truth out of England, but he

hind them, raising them to a height, and then suddenly letting them fall half-way with a jerk, breaking their arms and dislocating their joints; "which punishment," pithily adds its describer, Randal Holme, "is better to be hanged, than for a man to undergo."

101. *I would give no man a reason upon compulsion, I.* Shakespeare sometimes gives the repetition of "I" in a sentence of this kind: it imparts an air of colloquial familiarity to the speech. See Note 148, Act ii., "All's Well."

102. *Elf-skin.* It has been proposed to substitute 'eel-skin' for "elf-skin" here; and as Shakespeare uses "eel-skin" twice elsewhere as a type of extreme and ludicrous meagreness, it is a very probable substitution. Nevertheless, as he associates the cast slough of a snake with a fairy's attire ("There the snake throws her enamel'd skin, weed wide enough to wrap a fairy in, "Midsummer Night's Dream," Act ii., sc. 2), and this affords a sufficiently emphatic symbol of slenderness, we retain the original word. The poet had historic authority for the thinness of Prince Hal; of whom Stowe says, "He exceeded the mean stature of men, his neck long, body slender and lean, and his bones small."

103. *Stock-fish.* Dried cod; an admirable embodiment of lankness, dryness, and shrivelled attenuation.

104. *Tailor's yard.* See Note 74, Act iv., "Taming of the Shrew."

105. *Tuck.* A rapier, a small sword. See Note 73, Act iii., "Twelfth Night."

106. *You bound them.* The old copies have 'and' instead of "you" here; Pope's correction.

107. *The lion will not touch the true prince.* One of the beautifully fanciful creeds of poesy and romance; as we find by a passage from "Palmerin d'Oliva," translated by Anthony Monday, 1588, describing the hero in a den of these animals:—"The Lyons coming about him, smelling on his clothes, would not touch him; but (as it were knowing the blood royal) lay downe at his feete and licked him, and afterwards went to their places againe."

108. *How now, my lady the hostess.* Of this kind of playful retort Shakespeare seems to have been fond; for he has repeated it several times. See Note 52 of this Act.

109. *A nobleman of the court at doore.* Leaving out the article before a noun was, and is, a mode of slipshod speaking in use among common people. See Note 192, Act iv., "Winter's Tale."

110. *Give him as much as will make him a royal man.* The hostess having mentioned a nobleman, Prince Hal thus replies, by way of making a play on the words "noble" and "royal," similar to that pointed out in Note 6r, Act v., "Richard II."

would make you believe it was done in fight; and persuaded us to do the like.

Bard. Yea, and to tickle our noses with spear-grass to make them bleed; and then to beslobber our garments with it, and swear it was the blood of true men. I did that I did not this seven year before,—I blushed to hear his monstrous devices.

P. Hen. Oh, villain, thou stolest a cup of sack eighteen years ago, and wert taken with the manner,¹¹¹ and ever since thou hast blushed extempore. Thou hadst fire and sword on thy side, and yet thou rannest away: what instinct hadst thou for it?

Bard. My lord, do you see these meteors? do you behold these exhalations?

P. Hen. I do.

Bard. What think you they portend?

P. Hen. Hot livers and cold purses.

Bard. Cholera, my lord, if rightly taken.

P. Hen. No, if rightly taken, halter.¹¹²—Here comes lean Jack, here comes bare-bone.

Re-enter FALSTAFF.

How now, my sweet creature of bombast!¹¹³ How long is 't ago, Jack, since thou sawest thine own knee?

Fal. My own knee! when I was about thy years, Hal, I was not an eagle's talon in the waist; I could have crept into any alderman's thumb-ring:¹¹⁴ a plague of sighing and grief! it blows a man up like a bladder.—There's villainous news abroad: here was Sir John Bracy from your father; you must to the court in the morning. That same mad fellow of the north, Percy; and he of Wales, that gave Amaimon¹¹⁵ the bastinado,¹¹⁶ and swore the devil his true liegeman upon the cross of a Welsh hook,¹¹⁷—what, a plague, call you him?

Poins. O, Glendower.¹¹⁸

Fal. Owen, Owen,—the same; and his son-in-law, Mortimer; and old Northumberland; and

that sprightly Scot of Scots, Douglas, that runs o' horseback up a hill perpendicular,—

P. Hen. He that rides at high speed, and with his pistol¹¹⁹ kills a sparrow flying.

Fal. You have hit it.

P. Hen. So did he never the sparrow.

Fal. Well, that rascal hath good mettle in him; he will not run.

P. Hen. Why, what a rascal art thou, then, to praise him so for running!

Fal. O' horseback, ye cuckoo;¹²⁰ but a-foot he will not budge a foot.

P. Hen. Yes, Jack, upon instinct.

Fal. I grant ye, upon instinct.—Well, he is there too, and one Mordake, and a thousand blue-caps¹²¹ more; Worcester is stolen away to-night; thy father's beard is turned white with the news; you may buy land now as cheap as stinking mackerel.

P. Hen. Why, then, it is like, if there come a hot June, and this civil buffeting hold, we shall buy milkmaids as they buy hob-nails, by the hundreds.

Fal. By the mass, lad, thou sayest true; it is like we shall have good trading that way.—But tell me, Hal, art thou not horribly afraid? thou being heir-apparent, could the world pick thee out three such enemies again as that fiend Douglas, that spirit Percy, and that devil Glendower? art thou not horribly afraid? doth not thy blood thrill at it?

P. Hen. Not a whit, i' faith; I lack some of thy instinct.

Fal. Well, thou wilt be horribly chid to-morrow when thou comest to thy father: if thou love me, practise an answer.

P. Hen. Do thou stand for my father, and examine me upon the particulars of my life.

Fal. Shall I? content:—this chair shall be my state,¹²² this dagger my sceptre, and this cushion my crown.¹²³

111. *Taken with the manner.* 'Taken in the fact.' See Note 195, Act iv., "Winter's Tale."

112. *If rightly taken, halter.* The prince quibbles on the word "cholera" as though it were "collar."

113. *Bombast.* Cotton stuffing or wadding. See Note 157, Act v., "Love's Labour's Lost."

114. *Thumb-ring.* It was an ancient fashion to wear a ring upon the thumb; and grave city personages were in the habit of wearing a "thumb-ring" in Shakespeare's time.

115. *Amaimon.* The name of a demon; described as one of the four kings who ruled over all the demons of the universe.

116. *The bastinado.* A beating. See Note 69, Act ii., "King John."

117. *A Welsh hook.* A weapon like a bill, with a hook at the end, and a long handle like that of the partisan or halbert. The custom of swearing upon the "cross" of a weapon prevailed in former times.

118. *O, Glendower.* This rejoinder of Poins is equivalent to 'O, you mean Glendower;' but Falstaff chooses to take it for the initial of the Christian name, replying, "Owen, Owen, the same."

119. *Pistol.* Johnson censoriously points out that pistols were not known in the age of Henry IV.; but at the same time observes that they were much used by the Scots in the poet's own time: which, of course, was just the reason why Shakespeare would represent them as being used by Douglas. It was a piece of national characterisation that would be recognised by the audience for whom the play was written; and accuracy in characterisation always weighed with the dramatist above strict points of chronology.

120. *Cuckoo.* A synonyme for a simpleton. See Note 53, Act v., "Twelfth Night."

121. *Blue-caps.* A nickname for Scotsmen; the blue bonnet being the old national head-dress for Scottish soldiers.

122. *State.* 'Throne,' or 'royal chair.' The canopy and rich hangings belonging to a seat of dignity were its "state;" and the term came to be applied to the seat itself.

123. *This cushion my crown.* At some of the country harvest-homes and other rustic feasts, it was the custom to wear a cushion or pillow for a crown; and a passage, quoted by Mr. Chappell in his "Popular Music of the Olden Time," from the



Prince Henry. Swearst thou, ungracious boy? henceforth
ne'er look on me.

Act II. Scene IV.

LINTON

P. Hen. Thy state is taken for a joint-stool, thy golden sceptre for a leaden dagger, and thy precious rich crown for a pitiful bald crown!

Fal. Well, an the fire of grace be not quite out of thee, now shalt thou be moved.—Give me a cup of sack to make mine eyes look red, that it may be thought I have wept; for I must speak in passion, and I will do it in King Cambyses' vein.¹²⁴

P. Hen. Well, here is my leg.¹²⁵

Fal. And here is my speech.—Stand aside, nobility.

Host. This is excellent sport, i' faith!

Fal. Weep not, sweet queen; for trickling tears are vain.

Host. Oh, the father! how he holds his countenance!

Fal. For Heaven's sake, lords, convey my tristful queen;¹²⁶

For tears do stop the flood-gates of her eyes.

Host. Oh, rare, he doth it as like one of these harlotry players as ever I see!

Fal. Peace, good pint-pot; peace, good tickle-brain.¹²⁷—Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied; for though the camomile,¹²⁸ the more it is trodden on, the faster it grows, yet youth, the more it is wasted, the sooner it wears. That thou art my son, I have partly thy mother's word, partly my own opinion; but chiefly a villainous trick of thine eye, and a foolish hanging of thy nether lip, that doth warrant me. If, then, thou be son to me, here lies the point;—why, being son to me, art thou so pointed at? Shall the blessed sun of heaven prove a micher,¹²⁹ and eat blackberries? a question not to be asked. Shall the son of England prove a thief, and take purses? a question to be asked. There is a thing, Harry, which thou hast often heard of, and it is known to many in our land by the name of pitch: this pitch, as ancient writers do report, doth

defile; so doth the company thou keepest: for, Harry, now I do not speak to thee in drink, but in tears; not in pleasure, but in passion; not in words only, but in woes also:—and yet there is a virtuous man whom I have often noted in thy company, but I know not his name.

P. Hen. What manner of man, an it like your majesty?

Fal. A goodly portly man, i' faith, and a corpulent; of a cheerful look, a pleasing eye, and a most noble carriage; and, as I think, his age some fifty, or, by'r lady, inclining to three-score; and now I remember me, his name is Falstaff: if that man should be lewdly given, he deceiveth me; for, Harry, I see virtue in his looks. If, then, the tree may be known by the fruit, as the fruit by the tree, then, peremptorily I speak it, there is virtue in that Falstaff: him keep with, the rest banish. And tell me now, thou naughty varlet, tell me, where hast thou been this month?

P. Hen. Dost thou speak like a king? Do thou stand for me, and I'll play my father.

Fal. Depose me? if thou dost it half so gravely, so majestically, both in word and matter, hang me up by the heels¹³⁰ for a rabbit-sucker¹³¹ or a poulter's¹³² hare.

P. Hen. Well, here I am set.

Fal. And here I stand:—judge, my masters.

P. Hen. Now, Harry, whence come you?

Fal. My noble lord, from Eastcheap.

P. Hen. The complaints I hear of these are grievous.

Fal. 'Sblood, my lord, they are false:—nay, I'll tickle ye for a young prince, i' faith.

P. Hen. Swearst thou, ungracious boy? henceforth ne'er look on me. Thou art violently carried away from grace: there is a devil haunts thee, in the likeness of a fat old man,—a tun of man is thy companion. Why dost thou converse with that trunk of humours, that bolting-hutch¹³³ of beastli-

play of "King Edward IV.," Part ii., 1619, shows that it was a kind of roystering fashion to thus dress up:—

"Then comes a slave, one of those drunken sots,
In with a tavern reck'ning for a supplication,
Disguised with a cushion on his head."

124. *In King Cambyses' vein.* The style of dolorous writing here ridiculed is in a play called "A Lamentable Trajedy, mixed full of Pleasant Mirthe, conteyning the Life of Cambises, King of Persia," 1570.

125. *Here is my leg.* Here is my salutation or obeisance to my father. See Note 44, Act iii., "Richard II."

126. *My tristful queen.* The old copies print 'trustful' for "tristful;" Rowe's correction. Shakespeare elsewhere uses the word "tristful;" which is derived from the Latin, *tristis*, sad, melancholy.

127. *Tickle-brain.* A slang term for some kind of strong drink; and which Falstaff facetiously applies to the hostess.

128. *Though the camomile, &c.* The present passage is a humorous adoption from one in Lili's "Euphues;" which affords a specimen of this kind of mock illustration by dissimilar simile:—"Though the *camomile* the more it is trodden and

pressed downe, the more it spreadeth; yet the *violet* the oftener it is handled and touched, the sooner it withereth and decayeth." Johnson parallels the sort of sentence by one which he cites from remembrance, and which is so droll as to deserve repetition. The author of this sentence, meaning to enforce with great vehemence the mad temerity of young soldiers, remarks that "though Bedlam be in the road to Hogsden, it is out of the way of promotion."

129. *A micher.* 'A truant,' 'a skulker,' 'a lurker;' the word also meant 'a sneaking thief,' 'a paltry rogue.' In Akerman's glossary of "Provincial Words and Phrases," we find:—"Moocher.—A truant; a blackberry moucher. A boy who plays truant to pick blackberries."

130. *Hang me up by the heels.* Besides appropriateness to the suspension of the rabbit o' ha e, this has reference to the formal degradation of a knight explained in Note 28, Act i., "Richard II."

131. *A rabbit-sucker.* A sucking rabbit.

132. *Poulter's.* An old form of 'poulterer's;' used both in spelling and in pronunciation.

133. *Bolting-hutch.* The wooden receptacle into which meal was bolted or sifted.

ness, that swollen parcel of dropsies, that huge bombard¹³⁴ of sack, that stuffed cloak-bag of offal, that roasted Manningtree¹³⁵ ox with the pudding in his belly, that reverend Vice, that grey Iniquity, that father ruffian, that Vanity in years? Wherein is he good, but to taste sack and drink it? wherein neat and cleanly, but to carve a capon and eat it? wherein cunning, but in craft? wherein crafty, but in villainy? wherein villainous, but in all things? wherein worthy, but in nothing?

Fal. I would your grace would take me with you:¹³⁶ whom means your grace?

P. Hen. That villainous abominable misleader of youth, Falstaff, that old white-bearded Satan.

Fal. My lord, the man I know.

P. Hen. I know thou dost.

Fal. But to say I know more harm in him than in myself, were to say more than I know. That he is old (the more the pity), his white hairs do witness it; but that he is (saving your reverence) a vicemaster, that I utterly deny. If sack and sugar be a fault, Heaven help the wicked! if to be old and merry be a sin, then many an old host that I know is doomed; if to be fat be to be hated, then Pharaoh's lean kine are to be loved. No, my good lord; banish Peto, banish Bardolph, banish Poins: but, for sweet Jack Falstaff, kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff, and therefore more valiant, being, as he is, old Jack Falstaff, banish not him thy Harry's company, banish not him thy Harry's company:—banish plump Jack, and banish all the world.

P. Hen. I do, I will. [A knocking heard.

[*Exeunt* Hostess, FRANCIS, and BARDOLPH.]

134. *Bombard.* A large leathern drinking vessel. See Note 35, Act ii., "Tempest."

135. *Manningtree.* A place in Essex, where there was a fair held, where old stage plays called "moralities" were acted, and where, oxen being fine, an ox was roasted whole with a stuffing or pudding inside. The association of the moralities with the mention of this place, suggests to the prince's mind the "Vice," "Iniquity," and "Vanity;" which were all staple characters in these old dramatic shows.

136. *Take me with you.* An idiomatic phrase; signifying 'let me understand you,' 'suffer my comprehension to accompany your meaning.'

137. *The devil rides upon a fiddle-stick.* This phrase is proverbial; and had its origin in the Puritans' denouncement of music and dancing. The earlier Quartos give this speech to the prince; while the later ones and the Folio assign it to Falstaff. It appears to us more properly to belong to the prince; because he is the person addressed, he replies, and in his reply makes light of the hostess's alarm.

138. *How art essentially mad.* The old copies all print 'made' for 'mad' (the reading of the third Folio); but our only ground for believing that the original word 'made' may be right, is that it may be used in the sense of 'coined,' 'factitious.' We had an idea that it might have been a misprint for 'afraid' or 'fraid;' which is near in sound to the original word, and accords with Prince Henry's reply to this speech ("And thou a natural

Re-enter BARDOLPH, running.

Bard. Oh, my lord, my lord! the sheriff, with a most monstrous watch, is at the door.

Fal. Out, you rogue!—Play out the play: I have much to say in the behalf of that Falstaff.

Re-enter Hostess, hastily.

Host. Oh, my lord, my lord!—

P. Hen. Heigh, heigh! the devil rides upon a fiddle-stick:¹³⁷ what's the matter?

Host. The sheriff and all the watch are at the door: they are come to search the house. Shall I let them in?

Fal. Dost thou hear, Hal? never call a true piece of gold a counterfeit: thou art essentially mad,¹³⁸ without seeming so.

P. Hen. And thou a natural coward, without instinct.

Fal. I deny your *major*:¹³⁹ if you will deny the sheriff, so; if not, let him enter: if I become not a cart as well as another man, a plague on my bringing up! I hope I shall as soon be strangled with a halter as another.

P. Hen. Go, hide thee behind the arras:—the rest walk up above. Now, my masters, for a true face and good conscience.

Fal. Both which I have had; but their date is out, and therefore I'll hide me.¹⁴⁰

[*Exeunt all except the Prince and POINS.*]

P. Hen. Call in the sheriff.

Enter Sheriff and Carrier.

Now, master sheriff, what is your will with me?

Sher. First, pardon me, my lord. A hue and cry Hath follow'd certain men unto this house.

coward, without instinct"), when taken in conjunction with a previous passage of the same scene—"Art thou not horribly afraid? &c.—*P. Hen.* Not a whit, I'faith I lack some of thy instinct." All things considered, however, we adhere to the word that most editors have adopted as the correct one—"mad;" and take it to mean here 'rash,' 'desperate.' We must, in this case, suppose Falstaff to see the prince making some sign of assent in reply to the hostess's inquiry, "Shall I let them in?" and that he taxes him with being madly and imprudently daring.

139. *I deny your major.* Falstaff is quibbling on the word "major" in its sense of 'a major premiss' (a term of logic signifying the first proposition of a syllogism), and in its similitude to the word 'mayor,' a civic functionary above the rank of a sheriff. We have elsewhere shown that exact conformity was not requisite in words that were punned or played upon. See Note 25, Act i.

140. *Therefore I'll hide me.* The transparent candour of impudent selfishness in this speech is matchless. With all our strong admiration of Maurice Morgann's masterly essay on Sir John Falstaff, we fear that his endeavour to prove the fat knight clear from the blemish of cowardice is refuted by this and several other passages in the plays where Falstaff figures. It is not, however, so much that he is a coward, as that he is an intense lover of ease; and all that threatens to militate against this he shuns with the most frank and eager avoidance.

P. Hen. What men?

Sher. One of them is well known, my gracious lord,—

A gross fat man.

Car. As fat as butter.

P. Hen. The man, I do assure you, is not here; For I myself at this time have employed him.

And, sheriff, I will engage my word to thee,

That I will, by to-morrow dinner-time,

Send him to answer thee, or any man,

For any thing he shall be charg'd withal:

And so, let me entreat you leave the house.

Sher. I will, my lord. There are two gentlemen

Have in this robbery lost three hundred marks.

P. Hen. It may be so: if he have robb'd these men,

He shall be answerable; and so, farewell.

Sher. Good night, my noble lord.

P. Hen. I think it is good morrow, is it not?

Sher. Indeed, my lord, I think it be two o'clock.

[*Exeunt Sheriff and Carrier.*]

P. Hen. This oily rascal is known as well as Paul's. Go, call him forth.

*Poins.*¹⁴¹ Falstaff!—fast asleep behind the arras, and snorting like a horse.

P. Hen. Hark, how hard he fetches breath Search his pockets. [*POINS searches.*] What has thou found?

Poins. Nothing but papers, my lord.

P. Hen. Let's see what they be: read them.

Poins. [*Reads.*]

Item, A capon 2s. 2d.

Item, Sauce 0s. 4d.

Item, Sack, two gallons 5s. 8d.

Item, Anchovies and sack after supper 2s. 6d.

Item, Bread 0b.¹⁴²

P. Hen. Oh, monstrous! but one half-pennyworth of bread to this intolerable deal of sack!—What there is else, keep close; we'll read it at more advantage: there let him sleep till day. I'll to the court in the morning. We must all to the wars, and thy place shall be honourable. I'll procure this fat rogue a charge of foot; and I know his death will be a march of twelve-score.¹⁴³ The money shall be paid back again with advantage. Be with me betimes in the morning; and so, good morrow, Poins.

Poins. Good morrow, good my lord. [*Exeunt.*]

ACT III

SCENE I.—BANGOR. *A Room in the Archdeacon's House.*

Enter HOTSPUR, WORCESTER, MORTIMER, and GLENDOWER.

Mort. These promises are fair, the parties sure, And our induction¹ full of prosperous hope.

Hot. Lord Mortimer,—and cousin Glendower, —will you sit down?—and uncle Worcester:—a plague upon it! I have forgot the map.²

Glend. No, here it is.

Sit, cousin Percy; sit, good cousin Hotspur;

For by that name as oft as Lancaster³

Doth speak of you, his cheek looks pale, and with A rising sigh he wisheth you in heaven.

Hot. And you in hell, as oft as he hears Owen Glendower spoke of.

Glend. I cannot blame him: at my nativity The front of heaven was full of fiery shapes, Of burning cressets;⁴ and at my birth The frame and huge foundation of the earth Shak'd like a coward.

Hot. Why, so it would have done at the same season, if your mother's cat had but kitten'd, though yourself had never been born.

Glend. I say the earth did shake when I was born.

141. *Poins.* 'Peto' is printed here for "Poins" in the old copies, wherever the name occurs during the remainder of this scene. But it is probable that Poins is the person meant, as he is evidently the prince's more especially selected associate among these boon companions (being a scion of aristocratic root); and the words, "We must all to the wars, and thy place shall be honourable," show that it was this selected associate. Very possibly the name was written in the original manuscript with merely the initial letter P; thus occasioning the printer's mistake.

142. *Ob.* The abbreviated form of *obolus*, the Greek word for a small coin; and was in Shakespeare's time the mode of stating a halfpenny.

143. *I know his death will be a march of twelve-score.* 'I know that a march of twelve-score will be the death of him.' Instance of Shakespeare's occasional transposed construction.

"Twelve-score," in archery language, means 'twelve-score yards.'

1. *Induction.* 'Opening,' 'commencement,' a leading into.

2. *I have forgot the map.* A characteristic touch; just such a one, apparently slight, but most true to nature, that Shakespeare so loves to throw in.

3. *Lancaster.* Owen Glendower's calling King Henry by this simple patronymic has a most characteristic effect here.

4. *Cressets.* Lights used as beacons, and placed within open lamps upon small cross-shaped pieces; whence their name, from the French *croisette*, "little cross." Cotgrave describes them thus:—"A cresset light, made of ropes wreathed, pitched, and put into small open caps of iron." Holinshed's account of the portents that occurred at the period of Glendower's birth, gives authority for Shakespeare's description here.



Hotspur. Methinks my moiety, north from Burton here,
In quantity equals not one of yours.

Act III. Scene I.

Hot. And I say the earth was not of my mind,
If you suppose as fearing you it shook.

Glend. The heavens were all on fire, the earth
did tremble.

Hot. Oh, then the earth shook to see the heavens
on fire,

And not in fear of your nativity.
Diseasèd Nature oftentimes breaks forth
In strange eruptions; oft the teeming earth
Is with a kind of colic pinch'd and vex'd
By the imprisoning of unruly wind
Within her womb; which, for enlargement striving,
Shakes the old beldam earth,⁵ and topples down
Steeple and moss-grown towers. At your birth

Our grandam earth, having this distemperature,
In passion shook.

Glend. Cousin, of many men
I do not bear these crossings. Give me leave
To tell you once again,—that at my birth
The front of heaven was full of fiery shapes;
The goats ran from the mountains, and the herds
Were strangely clamorous to the frightened fields.⁶
These signs have mark'd me extraordinary;
And all the courses of my life do show
I am not in the roll of common men.
Where is he living,—clipp'd⁷ in with the sea
That chides the banks of England, Scotland,
Wales,—

5. *The old beldam earth.* "Beldam," though originally meaning very differently, came to mean an old woman, an aged crone. See Note 35, Act iv. "King John."

6. *Clamorous to the frightened fields.* "To" was sometimes

used by Shakespeare and writers of his time, where 'in' would now be used. See Note 21, Act v., "King John."

7. *Clipp'd.* Enclosed, embraced. See Note 32, Act v., "Winter's Tale."

Which calls me pupil,⁸ or hath read to me ?⁹
And bring him out, that is but woman's son,
Can trace me in the tedious ways of art,
And hold me pace in deep experiments.

Hot. I think there is no man speaks better
Welsh.—I'll to dinner.

Mort. Peace, cousin Percy: you will make him
mad.

Glend. I can call spirits from the vasty deep.

Hot. Why, so can I, or so can any man;
But will they come when you do call for them?

Glend. Why, I can teach thee, cousin, to command
The devil.

Hot. And I can teach thee, coz, to shame the
devil,—

By telling truth: tell truth, and shame the devil.¹—
If thou have power to raise him, bring him hither,
And, I'll be sworn, I have power to shame him hence.
Oh, while you live, tell truth, and shame the devil!

Mort. Come, come,
No more of this unprofitable chat.

Glend. Three times hath Henry Bolingbroke¹¹
made my head
Against my power; thrice from the banks of Wye
And sandy-bottom'd Severn have I sent him
Bootless¹² home and weather-beaten back.

Hot. Home without boots, and in foul weather
too!

How scapes he agues,¹³ in the devil's name?

Glend. Come, here's the map: shall we divide
our right

According to our threefold order ta'en?

Mort. The archdeacon hath divided it

Into three limits very equally:—

England, from Trent and Severn hitherto,¹⁴

By south and east is to my part assign'd:

All westward, Wales, beyond the Severn shore,

And all the fertile land within that bound,

To Owen Glendower:—and, dear coz,¹⁵ to you

The remnant northward, lying off from Trent,
And our indentures tripartite are drawn;

Which being seal'd interchangeably
(A business that this night may execute),

To-morrow, cousin Percy, you, and I,
And my good lord of Worcester, will set forth

To meet your father and the Scottish power,
As is appointed us, at Shrewsbury.

My father Glendower is not ready yet,

Nor shall we need his help these fourteen days:—

[To *Glend.*] Within that space you may have
drawn together

Your tenants, friends, and neighbouring gentlemen.

Glend. A shorter time shall send me to you, lords;
And in my conduct shall your ladies come;

From whom you now must steal, and take no leave;
For there will be a world of water shed

Upon the parting of your wives and you.

Hot. Methinks my moiety,¹⁶ north from Burton
here,

In quantity equals not one of yours:

See how this river comes me cranking in,

And cuts me¹⁷ from the best of all my land

A huge half-moon, a monstrous cantle¹⁸ out.

I'll have the current in this place damm'd up;

And here the smug and silver Trent¹⁹ shall run

In a new channel, fair and evenly:

It shall not wind with such a deep indent,

To rob me of so rich a bottom here.

Glend. Not wind? it shall, it must; you see it
doth.

Mort. Yea, but mark how he bears his course,
and runs me up²⁰

With like advantage on the other side;

Sev'ring the oppos'd continent as much

As on the other side it takes from you.

Wor. Yea, but a little charge will trench him here,

And on this north side win this cape of land;

And then he runs straight and even.

8. *Which calls me pupil.* "Which" used for who.

9. *Hath read to me.* Hath given me counsel or information. "Read" is an old noun for 'counsel,' 'advice,' 'imparted wisdom;' and Shakespeare here forms a verb from it, in the same sense.

10. *Tell truth, and shame the devil.* A very ancient proverb.

11. *Henry Bolingbroke.* This slighting style of Glendower's in calling the king by his family name, has a capital effect of tacitly calling him usurper, and no true monarch. See Note 3 of this Act. The lofty tone, too, of treating him as a troublesome insurgent who thrice "made head against my power," almost converts the sovereign into a rebel and the subject into a potentate. The strain of self-exaltation in which Glendower expresses himself is so thoroughly unmisgiving in its faith, that it is rendered less like ridiculous conceit than a superb fanaticism of auto-worship.

12. *Bootless.* Fruitlessly, profitlessly.

13. *How scapes he agues.* This has been changed to 'how scap'd he agues;' but Shakespeare frequently has these sudden introductions of present tense in the midst of dialogue chiefly consisting of past tense construction. See Note 91, Act ii. To alter his diction in these passages is, we think, to destroy one

feature of its vivacity and peculiar spirit. By changing "scapes" to 'scap'd' here, for instance, Hotspur's taunt is almost converted from a hasty flier into a staid literality.

14. *From Trent and Severn hitherto.* "Hitherto" is here used for 'to this point;' while we are to suppose the speaker placing his finger on the map, to indicate the spot he means. The poet has followed Holinshed very closely in these several divisions into the appointed "three limits."

15. *Dear coz.* "Coz," or 'cousin,' was used as indifferently among relations as 'kinsman.' Mortimer was Percy's brother-in-law.

16. *Moiety.* Though strictly meaning half (French, *moitié*), this word was sometimes used for a portion.

17. *Comes me cranking in, and cuts me,* &c. "Me" is used in this sentence according to the idiomatic form of construction heretofore pointed out. See Note 80, Act ii. To "crank" is to 'crook,' to 'wind,' to 'turn in and out.'

18. *Cantle.* A slice, portion, fragment, or corner of anything. Italian, *cantone*, and French *chanteau* or *chantel*, corner.

19. *The smug and silver Trent.* "Smug" is 'neat,' trim, spruce, smart. See Note 5, Act iii., "Merchant of Venice."

20. *Runs me up.* See Note 17.

Hot. I'll have it so: a little charge will do it.

Glend. I will not have it alter'd.

Hot. Will not you?

Glend. No, nor you shall not.

Hot. Who shall say me nay?

Glend. Why, that will I.

Hot. Let me not understand you, then; Speak it in Welsh.

Glend. I can speak English, lord, as well as you; For I was train'd up in the English court;²¹ Where, being hut young, I framèd to the harp Many an English ditty, lovely well, And gave the tongue a helpful ornament,²²— A virtue that was never seen in you.

Hot. Marry, and I'm glad of it with all my heart: I had rather be a kitten, and cry mew, Than one of these same metre ballad-mongers; I had rather hear a brazen canstick²³ turn'd, Or a dry wheel grate on the axle-tree; And that would set my teeth nothing on edge, Nothing so much as mincing poetry:— 'Tis like the forc'd gait of a shuffling nag.

Glend. Come, you shall have Trent turn'd.

Hot. I do not care: I'll give thrice so much land To any well-deserving friend; But in the way of bargain, mark ye me, I'll cavil on the ninth part of a hair. Are the indentures drawn? shall we be gone?

Glend. The moon shines fair; you may away by night:

I'll haste the writer,²⁴ and withal Break with your wives of your departure hence. I am afraid my daughter will run mad, So much she doteth on her Mortimer. [Exit.

Mort. Fie, cousin Percy! how you cross my father!

Hot. I cannot choose: sometime he argers me With telling me of the moldwarp²⁵ and the ant, Of the dreamer Merlin and his prophecies,²⁶ And of a dragon and a finless fish, A clip-wing'd griffin and a moulten raven, A couching lion and a ramping cat, And such a deal of skimhle-skamhle stuff As puts me from my faith. I tell you what,— He held me last night at least nine hours

In reckoning up the several devils' names That were his lackeys: I cried, "H'm," and "Well go to,"

But mark'd him not a word. Oh, he's as tedious As a tir'd horse, a railing wife; Worse than a smoky house:—I had rather live With cheese and garlic in a windmill, far, Than feed on cates²⁷ and have him talk to me In any summer-house in Christendom.

Mort. In faith, he is a worthy gentleman; Exceedingly well-read, and profited In strange concealments;²⁸ valiant as a lion, And wondrous affable, and as bountiful As mines of India. Shall I tell you, cousin? He holds your temper in a high respect, And curbs himself even of his natural scope When you do cross his humour; 'faith, he does: I warrant you, that man is not alive Might so have tempted him as you have done, Without the taste of danger and reproof: But do not use it oft, let me entreat you.

Wor. In faith, my lord, you are too wilful blame;²⁹

And since your coming hither have done enough To put him quite beside his patience. You must needs learn, lord, to amend this fault: Though sometimes it shows greatness, courage, blood,

(And that's the dearest grace it renders you), Yet oftentimes it doth present harsh rage, Defect of manners, want of government, Pride, haughtiness, opinion,³⁰ and disdain: The least of which, haunting a nohleman, Loseth men's hearts, and leaves behind a stain Upon the beauty of all parts besides, Beguiling them of commendation.³¹

Hot. Well, I am school'd: good manners be your speed!

Here come our wives, and let us take our leave.

Re-enter GLENDOWER, with Lady MORTIMER and Lady PERCY.

Mort. This is the deadly spite that angers me,— My wife can speak no English, I no Welsh.

21. *Train'd up in the English court.* When a youth, Glendower was sent to London for his education, entered as a student in the Temple, and became an esquire of the body to Richard II., on whom he was still in attendance when the latter was captured at Flint Castle.

22. *Gave the tongue a helpful ornament.* 'Gave the language the aiding adornment of versification,' by writing poetry.

23. *Canstick.* An old contracted form of 'candlestick.'

24. *The writer.* The writer of the "indentures" or articles.

25. *Moldwarp.* The mole: so called because it warps or renders uneven the surface of the mould by its hillocks.

26. *Prophecies.* Alluding to that which is recorded by Holinshed as "a vaine prophecie, as though King Henrie was the *molde warpe*, cursed of God's owne mouth, and they three [Mortimer, Glendower, and Percy] were the *dragon*, the *lion*,

and the *wolfe*, which should divide this realme between them."

27. *Cates.* Delicacies, dainties; select food. See Note 18, Act ii., "Taming of the Shrew."

28. *Profited in strange concealments.* 'Proficient in marvellous and occult mysteries.'

29. *Too wilful blame.* Shakes' eare has these expressive and comprehensive compound words; and other writers have used "blame" for 'blamable' or 'blameworthy.' "Wilful-blame" means 'blamably wilful.'

30. *Opinion.* Here used for arrogance in self-opinion; the defect of being opinionated.

31. *Beguiling them of commendation.* How sagely yet simply Shakespeare reads his moral lessons to high as well as to low! And what a wise precept may men of distinguished birth and station derive from this little speech!

Glend. My daughter weeps: she will not part with you;
She'll be a soldier too, she'll to the wars.

Mort. Good father, tell her that she and my aunt Percy³²
Shall follow in your conduct speedily.

[*GLENDOWER speaks to Lady MORT. in Welsh, and she answers him in the same.*

Glend. She's desperate here;³³ a peevish self-will'd harlotry,³⁴
One that no persuasion can do good upon.

[*Lady MORT. speaks to MORT. in Welsh.*

Mort. I understand thy looks: that pretty Welsh³⁵
Which thou pour'st down from these swelling heavens³⁶

I am too perfect in; and, but for shame,
In such a parley should I answer thee.

[*Lady MORTIMER speaks to him again.*

I understand thy kisses, and thou mine,
And that's a feeling disputation:
But I will never be a truant, love,
Till I have learn'd thy language; for thy tongue
Makes Welsh as sweet as ditties highly penn'd,
Sung by a fair queen in a summer's bower,
With ravishing division,³⁷ to her lute.

Glend. Nay, if you melt, then will she run mad.

[*Lady MORT. speaks to MORT. again.*

Mort. Oh, I am ignorance itself in this!

Glend. She bids you on the wanton rushes³⁸ lay
you down,
And rest your gentle head upon her lap,

And she will sing the song that pleaseth you,
And on your eyelids crown the god of sleep,
Charming your blood with pleasing heaviness;
Making such difference betwixt wake and sleep,
As is the difference betwixt day and night,
The hour before the heavenly-harness'd team
Begins his golden progress in the east.

Mort. With all my heart I'll sit and hear her sing:
By that time will our book,³⁹ I think, be drawn.

Glend. Do so;
And those musicians that shall play to you,
Hang in the air a thousand leagues from hence;
And straight they shall be here: sit, and attend.

Hot. Come, Kate, thou art perfect in lying down:
come, quick, quick, that I may lay my head in thy lap.

Lady P. Go, ye giddy goose.

[*GLENDOWER speaks some words in Welsh, and music is heard.*⁴⁰

Hot. Now I perceive the devil understands Welsh;
And 'tis no marvel he's so humorous.⁴¹
By'r lady, he's a good musician.

Lady P. Then should you be nothing but musical;
for you are altogether governed by humours. Lie still, ye thief,⁴² and hear the lady sing in Welsh.

Hot. I had rather hear Lady, my brach,⁴³ howl in Irish.

Lady P. Wouldst thou have thy head broken?

Hot. No.

Lady P. Then be still.

Hot. Neither; 'tis a woman's fault,⁴⁴

Lady P. What's that?

32. *My aunt Percy.* See Note 67, Act i.

33. *She's desperate here.* In the present passage, "here" is used as an expletive. See Note 28, Act iv., "Richard II."

34. *Harlotry.* Some have derived this word from the Welsh, *herlodes*, a girl; others from the Saxon *hiran*, to hire. Shakespeare seems to use it as he does "hilding" (see Note 4, Act ii., "Taming of the Shrew"); applying it to a headstrong, wayward girl.

35. *That pretty Welsh.* The lover-husband's epithet for those speaking tears she sheds, and with which he would, "but for shame," answer her.

36. *These swelling heavens.* It has been proposed to substitute 'welling' for "swelling" here; but to our apprehension the poet's expression, "these swelling heavens," perfectly pictures the blue eyes swollen with weeping into which the lady's husband is gazing.

37. *Division.* Formerly the technical musical expression for what is now called 'variation,' or a florid amplification of a melody upon a given theme, or upon a ground bass. As the poet has here applied the term, it rather means that ornamentation and introduction of additional graces with which singers are accustomed to vary the repetition of an air; and which form the test of refined taste and skilled execution in a vocalist, because they are generally left by the composer to be supplied by the performer.

38. *Rushes.* The ancient covering for floors, before carpets were used. See Note 9, Act iv., "Taming of the Shrew."

39. *Our book.* The contract containing the articles or indentures drawn up between the confederates. In Shakespeare's time the word "book" was applied to any formal document.

40. *And music is heard.* Shakespeare has introduced supernatural music into his plays more than once, and always with

exquisite effect. See Note 15, Act iv., "Midsummer Night's Dream." Here we may imagine that the Welsh chieftain has some such instrument as an Æolian harp placed under the control of one of his people, commissioned, at a signal, to set it playing. The poet has introduced such a one among the Welsh mountains in his play of "Cymbeline." The air of mystery with which Glendower chooses to invest its sound, by attributing it to the agency of spiritual musicians, is in accordance with his assuming to himself the ability to summon spirits of the air, and to "call spirits from the vasty deep;" while the self-deception thus practised, at the same time that he seeks to deceive others, is consistent with the conduct of those who give forth delusion as truth, until they themselves have a strange delusive belief in the truth, of their own fabrications. Yet, while the poet leaves us scope to give this realistic accounting for the Cambrian prince's music, he so orders it that the effect upon our imaginations is thoroughly ideal; and we accept this supernatural music with as implicit a faith as Glendower himself could desire.

41. *Humorous.* Here used for capricious, wayward, eccentric, whimsical.

42. *Lie still, ye thief.* How well this playful rebuke of his fond wife serves to indicate Hotspur's restlessness; half conjugal caress, half petulance! Again we are reminded how the dramatist's subtle indications of conduct and by-play demand close study from the performers in his dramas; to note that which is said of and to them, as well as that which is said by them. See Note 92, Act i., "All's Well."

43. *Lady, my brach.* "Lady" was a usual name for a favourite hound; and "brach" was the term for a female dog. See Note 11, Induction, "Taming of the Shrew."

44. *'Tis a woman's fault.* Hotspur's bantering way of telling his wife that her sex will neither hear reason nor be silent.

Hot. Peace!⁴⁵ she sings.

[*A Welsh song sung by Lady MORTIMER.*]

Hot. Come, Kate, I'll have your song too.

Lady P. Not mine, in good sooth.

Hot. Not yours, in good sooth! 'Heart, you swear like a comfit-maker's wife! "Not you, in good sooth;" and "as true as I live;" and "as Heaven shall mend me;" and "as sure as day:" And giv'st such sarceat surety for thy oaths, As if thou never walk'dst farther than Finsbury.⁴⁶ Swear me, Kate,⁴⁷ like a lady as thou art, A good mouth-filling oath; and leave "in sooth," And such protest of pepper-gingerbread,⁴⁸ To velvet-guards⁴⁹ and Sunday-citizens. Come, sing.

Lady P. I will not sing.

Hot. 'Tis the next way to turn tailor, or be red-breast teacher,⁵⁰ An the indentures be drawn, I'll away within these two hours; and so, come in when ye will. [Exit.

Glend. Come, come, Lord Mortimer, you are as slow

As hot Lord Percy is on fire to go.

By this our book⁵¹ is drawn; we will but seal,

And then to horse immediately.

Mort. With all my heart. [Exeunt.

SCENE II.—LONDON. *A Room in the Palace.*

Enter King HENRY, Prince HENRY, and Lords.

K. Hen. Lords, give us leave; the Prince of Wales and I Must have some private conference: but be near at hand,

For we shall presently have need of you,—

[Exeunt Lords.

I know not whether God will have it so,
For some displeasing service I have done,
That, in his secret doom, out of my blood
He'll breed revengement and a scourge for me;
But thou dost, in thy passages of life,
Make me believe that thou art only mark'd
For the hot vengeance and the rod of Heaven
To punish my mistreadings. Tell me else,
Could such inordinate and low desires,
Such poor, such bare, such lewd,⁵² such mean
attempts,

Such barren pleasures, rude society,
As thou art match'd withal and grafted to,
Accompany the greatness of thy blood,
And hold their level with thy princely heart?

P. Hen. So please your majesty, I would I could
Quit⁵³ all offences with as clear excuse,
As well as, I am doubtless, I can purge
Myself of many I am charg'd withal:

Yet such extenuation let me beg,
As, in reproof⁵⁴ of many tales devis'd,—
Which oft the ear of greatness needs must hear,—
By smiling pick-thanks⁵⁵ and base newsmongers,
I may, for some things true, wherein my youth
Hath faulty wander'd and irregular,
Find pardon on my true submission.

K. Hen. God pardon thee!—yet let me wonder,
Harry,

At thy affections, which do hold a wing
Quite from the flight of all thy ancestors.
Thy place in council thou hast rudely lost,⁵⁶
Which by thy younger brother is supplied;
And art almost an alien to the hearts
Of all the court and princes of my blood
The hope and expectation of thy time
Is ruin'd; and the soul of every man
Prophetically does forethink thy fall.
Had I so lavish of my presence been,

45. *Peace! she sings.* Here the restless Hotspur shows himself the gentleman in feeling as well as in good-breeding: with all his slight care for music, and his impatience of character, he at once bids and observes silence when the lady begins to sing.

46. *Finsbury.* In Shakespeare's time consisting of open walks and fields, it formed a favourite resort of the London citizens.

47. *Swear me, Kate.* "Me" is here used as in the sentence commented upon in Note 17 of this Act. Very characteristic of Harry Percy is his wishing his wife to abjure mincing oaths, and to come out with good round sonorous ones. Her Majesty Queen Elizabeth's wanted imprecations were of this kind; and some of them, recorded as being familiar in her mouth, were of a character sufficiently potential to become the lips of the daughter of Henry VIII., and warrant the dramatist in making Hotspur say, "*Like a lady as thou art,*" to his wife.

48. *Pepper-gingerbread.* Spice-gingerbread. By "such protest of pepper-gingerbread" Hotspur means such sugary-peppery protestations as might suit "a comfit-maker's wife."

49. *Velvet guards.* A nickname given to city gentry, because velvet trimmings were much worn by them. See Note 21, Act iii., "Measure for Measure." A passage from Fynes Moryson exemplifies this fashion:—"At public meetings the aldermen of London wore scarlet gowns, and their wives a close gowne of skarlet with *gardes* of black velvet."

50. *The next way to turn tailor, or he, &c.* "Next" is used in the sense of 'nearest,' 'readiest.' See Note 60, Act iii., "Winter's Tale." Tailors, like weavers, were noted for their addiction to vocal music. See Note 89, Act ii. Very like Hotspur's variability is his first urging his wife to sing, and then—finding her steadily refuse—agreeing with her, by giving music and singing a parting flier.

51. *Our book.* See Note 39 of this Act.

52. *Lewd.* Here used in the sense of 'idle,' 'foolish,' 'witless,' 'unwise.'

53. *Quit.* Here used in the sense of 'acquit myself of,' 'disculpate myself from.'

54. *In reproof.* "Reproof" is here used for 'disproof,' 'refutation.' See Note 48, Act i.

55. *Pick-thanks.* A mercenary seeker of occasion to be thanked or rewarded; a picker of opportunity to curry favour. That the word bore this sense we find from Nos. 23 and 24 of "Tales and Quick Answers."

56. *Thy place in council thou hast rudely lost.* The Prince of Wales was removed from his post of president of the council, in consequence of his having struck the Lord Chief Justice Gascoigne on the bench; and his younger brother, the Duke of Clarence, was appointed in his stead; the date of which event the poet, for dramatic purposes, has anticipated by some years.

So common-hackney'd in the eyes of men,
 So stale and cheap to vulgar company,—
 Opinion, that did help me to the crown,
 Had still kept loyal to possession,
 And left me in reputeless banishment,
 A fellow of no mark nor likelihood.
 By being seldom seen, I could not stir,
 But, like a comet, I was wonder'd at;
 That men would tell their children, "This is he;"
 Others would say, "Where? which is Bolingbroke?"
 And then I stole all courtesy from Heaven,⁵⁷
 And dress'd myself in such humility,
 That I did pluck allegiance from men's hearts,
 Loud shouts and salutations from their mouths,
 Even in the presence of the crown'd king.
 Thus did I keep my person fresh and new;
 My presence, like a robe pontifical,
 Ne'er seen but wonder'd at: and so my state,
 Seldom, but sumptuous, show'd like a feast,
 And won by rareness such solemnity.
 The skipping⁵⁸ king, he ambled up and down
 With shallow jesters and rash bavin wits,⁵⁹
 Soon kindled and soon burn'd; carded his state;⁶⁰
 Mingled his royalty with carping⁶¹ fools;
 Had his great name profan'd with their scorns;
 And gave his countenance, against his name,⁶²
 To laugh at gibing boys, and stand the push
 Of every beardless vain comparative;⁶³
 Grew a companion to the common streets,
 Enfeoff'd himself to popularity;⁶⁴
 That, being daily swallow'd by men's eyes,
 They surfeited with honey, and began
 To loathe the taste of sweetness, whereof a little
 More than a little is by much too much.
 So, when he had occasion to be seen,
 He was but as the cuckoo is in June,

57. *I stole all courtesy from Heaven.* "I rendered my courtesy more gracious by imbuing it with perpetual references to Heaven." This is fully illustrated by the style in which Shakespeare makes Bolingbroke speak at the outset of his career, as we see him in the poet's page. See Note 9, Act i., "Richard II."

58. *Skipping.* Shakespeare elsewhere uses this word to express 'frivolous,' 'trivial,' 'light' (see Note 48, Act ii., "Merchant of Venice"); and here it includes the sense of indecorously nimble, unbecomingly frequent in motion.

59. *Rash bavin wits.* "Rash" is often used by Shakespeare for hasty, speedy (see Note 82, Act i., "Winter's Tale"); and here he uses it for speedily burnt out or exhausted. "Bavins" were small faggots used for lighting fires. In Florio's "Second Frutes," we find:—"There is no fire. Make a little blaze with a *baven*." And in Lyly's "Mother Bombie," 1594:—"Bavins will have their flashes, and youth their fancies, the one as soon quenched as the other burnt."

60. *Carded his state.* 'Debased his state, by mixing too freely with inferiors.' To "card" is used by Lord Bacon, Andrews, Greene, and Beaumont and Fletcher, in the sense of 'mix' or 'adulterate;' and the word "mingle" in the context appears to us to afford conclusive testimony that Shakespeare here used "carded" in the sense of 'debased by mixing.'

61. *Carping.* 'Jesting,' 'bantering,' 'rallying,' 'word-catching.' Chaucer uses the word in this sense:—

'In fellowship well could she laugh and *carp*.'

Heard, not regarded,—seen, but with such eyes
 As, sick and blunted with community,⁶⁵
 Afford no extraordinary gaze,
 Such as is bent on sun-like majesty
 When it shines seldom in admiring eyes;
 But rather drows'd, and hung their eyelids down,
 Slept in his face, and render'd such aspect
 As cloudy men use to their adversaries,
 Being with his presence glutted, gorg'd, and full.
 And in that very line, Harry, stand'st thou;
 For thou hast lost thy princely privilege
 With vile participation: not an eye
 But is a-weary of thy common sight,
 Save mine, which hath desir'd to see thee more;
 Which now doth that I would not have it do,—
 Make blind itself with foolish tenderness.

P. Hen. I shall hereafter, my thrice-gracious lord,
 Be more myself.

K. Hen. For all the world,
 As thou art to this hour,⁶⁶ was Richard then,
 When I from France set foot at Ravenspur;
 And even as I was then, is Percy now.
 Now, by my sceptre, and my soul to boot,
 He hath more worthy interest to the state⁶⁷
 Than thou, the shadow of succession;
 For, of no right, nor colour like to right,
 He doth fill fields with harness⁶⁸ in the realm;
 Turns head against the lion's arm'd jaws;
 And, being no more in debt to years than thou,⁶⁹
 Leads ancient lords and reverend bishops on
 To bloody battles and to bruising arms.
 What never-dying honour hath he got
 Against renown'd Douglas! whose high deeds,
 Whose hot incursions, and great name in arms,
 Holds from all soldiers chief majority
 And military title capital
 Through all the kingdoms that acknowledge Christ:

62. *Gave his countenance, against his name.* 'Gave his sanction, contrary to the dignity of his royal name.'

63. *Comparative.* One given to make idle sallies of comparison; a dealer in jesting similes. See Note 35, Act i.

64. *Enfeoff'd himself to popularity.* 'Gave himself up entirely to popularity.' To "enfeoff" is a law term, signifying to give up to absolute possession.

65. *Community.* Here used in the sense of 'commonness,' 'usualness,' 'frequency.'

66. *As thou art to this hour.* Shakespeare uses "to" peculiarly. Here it is either used as we should now use 'at' in this sentence; or the meaning is, 'As thou hast been unto, up to, or until this hour.'

67. *He hath more worthy interest to the state.* Here again Shakespeare employs the word "to" in accordance with a peculiar idiom. See Note 21, Act v., "King John."

68. *Harness.* An old word for 'armour;' it has been derived from the Welsh and Erse word *hainn*, "iron." The French word is *harnois*; and many of our knightly terms were derived from those of the Norman chivalry.

69. *Being no more in debt to years than thou.* The dramatist has judiciously made Harry of England and Harry Percy both of an age, as giving better effect to their being brought in competition with each other in this play; although, in reality, Hotspur was Prince Hal's senior by twenty years.

Thrice hath this Hotspur, Mars in swathing-clothes,
This infant warrior, in his enterprises
Discomfited great Douglas; ta'en him once,
Enlargèd him, and made a friend of him,
To fill the mouth of deep defiance up,
And shake the peace and safety of our throne.
And what say you to this? Percy, Northumberland,
The Archbishop's Grace of York, Douglas, Mortimer,

Capitulate⁷⁰ against us, and are up.
But wherefore do I tell these news to thee?
Why, Harry, do I tell thee of my foes,
Which art my near'st and dearest enemy?⁷¹
Thou that art like enough,—through vassal fear,
Base inclination, and the start of spleen,—
To fight against me under Percy's pay,
To dog his heels, and court'sy at his frowns,
To show how much thou art degenerate.

P. Hen. Do not think so; you shall not find it so:
And God forgive them that so much have sway'd
Your majesty's good thoughts away from me!
I will redeem all this on Percy's head,
And, in the closing of some glorious day,
Be bold to tell you that I am your son;
When I will wear a garment all of blood,
And stain my favours⁷² in a bloody mask,
Which, wash'd away, shall scour my shame with it;
And that shall be the day, whene'er it lights,
That this same child of honour and renown,
This gallant Hotspur, this all-praisèd knight,
And your unthought-of Harry, chance to meet.
For every honour sitting on his helm,
Would they were multitudes, and on my head
My shames redoubled! for the time will come,
That I shall make this northern youth exchange
His glorious deeds for my indignities.
Percy is but my factor, good my lord,
To engross up glorious deeds on my behalf;

And I will call him to so strict account,
That he shall render every glory up,
Yea, even the slightest worship of his time,
Or I will tear the reckoning from his heart.
This, in the name of God, I promise here:
The which if he be pleas'd I shall perform,
I do beseech your majesty, may salve
The long-grown wounds of my intemperance:
If not, the end of life cancels all bands;⁷³
And I will die a hundred thousand deaths
Ere break the smallest parcel⁷⁴ of this vow.

K. Hen. A hundred thousand rebels die in this!—
Thou shalt have charge and sovereign trust herein.

Enter Sir WALTER BLUNT.

How now, good Blunt! thy looks are full of speed.

Blunt. So hath the business that I come to
speak of.

Lord Mortimer of Scotland⁷⁵ hath sent word,
That Douglas and the English rebels met,
The eleventh of this month, at Shrewsbury:
A mighty and a fearful head they are⁷⁶
(If promises be kept on every hand),
As ever offer'd foul play in a state.

K. Hen. The Earl of Westmoreland set forth
to-day;

With him my son, Lord John of Lancaster;
For this advertisement⁷⁷ is five days old:—
On Wednesday next, Harry, you shall set forward;
On Thursday we ourselves will march:
Our meeting is Bridgenorth: and, Harry, you
Shall march through Glostershire; by which
account,

Our business valuèd, some twelve days hence⁷⁸
Our general forces at Bridgenorth shall meet.
Our hands are full of business: let's away;
Advantage feeds him fat,⁷⁹ while men delay.

[*Exeunt.*]

70. *Capitulate.* Here used in the sense it bears as derived from the Latin word, *capitula*, a head or chapter; so as to mean 'treated by agreement drawn up into heads or chapters.'

71. *Which art my near'st and dearest enemy.* "Which" is here used for 'who;' and "dearest," having here the double sense of intensity (pointed out in Note 61, Act i., "As You Like It") and of fondness, is employed with happiest effect.

72. *Favours.* Here used for 'features,' 'lines of the countenance,' 'looks,' 'collective aspect.'

73. *Bands.* Bonds. See Note 3, Act i., "Richard II."

74. *Parcel.* Portion, part.

75. *Lord Mortimer of Scotland.* It has been pointed out by the commentators that there was no such person as "Lord Mortimer of Scotland," although there was a Lord March of Scotland, who, quitting his country in disgust, attached himself to the English, and fought on King Henry's side in this rebellion. The similarity of the titles between the English Earl of March and the Scottish Earl of March probably induced the poet to give the analogous effect of similarity between "Lord Mortimer of Scotland," and "Lord Edmund Mortimer," Glendower's son-in-law.

76. *A mighty and a fearful head they are.* See Note 92, Act i.

77. *Advertisement.* Notice, warning, information, intelligence. See Note 56, Act iv., "All's Well."

78. *Some twelve days hence.* In this speech Shakespeare has marked time with his usual ingenuity in this particular; for although his historical dramas extend over a long period, and embrace the incidents of an eventful reign, yet he so arranges dramatic time, and so advantageously employs his peculiar system in its disposal, that we at one and the same time behold immediately passing scenes that occur on particular days and nights, and view rebellions plotted, matured, and put into action, without any violation of credibility, or felt excessive demand upon our powers of belief. The imaginative portion of our minds is so fed and convinced, that the reasoning portion is held suspended in a willing witchery of satisfied faith. The prince is summoned to his father's presence on the day after his carousing night-morning immediately following upon the Gad's Hill exploit; but, by the generalising tone of the king's rebukes for his son's evil courses, they are thrown into shadowy effect of past and gone distance, while the words "five days old," towards the close of this scene of reproof, serve to confirm the impression of lapsed time, which is completed by the concluding words, "twelve days hence."

79. *Advantage feeds him fat.* "Him" is here used for himself. See Note 32, Induction, "Taming of the Shrew."



Prince Henry. I will die a hundred thousand deaths
Ere break the smallest parcel of this vow.

King Henry. A hundred thousand rebels die in this!—
Thou shalt have charge and sovereign trust herein.

Act III. Scene II.



Prince Henry. Sirrah, do I owe you a thousand pound?

Falstaff. A thousand pound, Hal! a million: thy love is worth a million; thou owest me thy love.

Act III. Scene III.

SCENE III.—EASTCHEAP. *A Room in the Boar's Head Tavern.*

Enter FALSTAFF and BARDOLPH.

Fal. Bardolph, am I not fallen away vilely since this last action? do I not bate? do I not dwindle? Why, my skin hangs about me like an old lady's loose gown; I am withered like an old apple-john.⁸⁰ Well, I'll repent, and that suddenly, while I am in some liking;⁸¹ I shall be out of heart shortly, and then I shall have no strength to repent. An I have not forgotten what the inside of a church is made of, I am a peppercorn, a brewer's horse:⁸²

80. *Apple-john.* The name of an apple that keeps well, but becomes extremely shrivelled.

81. *In some liking.* "Liking" is here used for condition, plight of body, corporeal welfare. See Note 80, Act v.; "Love's Labour's Lost."

the inside of a church! Company, villainous company, hath been the spoil of me.

Bard. Sir John, you are so fretful, you cannot live long.

Fal. Why, there is it: come, sing me a jovial song; make me merry. I was as virtuously given as a gentleman need to be; virtuous enough; swore little; diced not above seven times a week; went to an ale-house not above once in a quarter—of an hour; paid money that I borrowed—three or four times; lived well, and in good compass: and now I live out of all order, out of all compass.

Bard. Why, you are so fat, Sir John, that you must needs be out of all compass,—out of all reasonable compass, Sir John.

82. *A brewer's horse.* The dissimilitude between this animal and Falstaff is, that the one drags liquor about outside of him, the other drags it about inside of him.

Fal. Do thou amend thy face, and I'll amend my life; thou art our admiral, thou bearest the lantern in the poop,—but 'tis in the nose of thee; thou art the Knight of the Burning Lamp.

Bard. Why, Sir John, my face does you no harm.

Fal. No, I'll be sworn; I make as good use of it as many a man doth of a Death's-head or a *memento mori*:⁸³ I never see thy face but I think upon Dives that lived in purple; for there he is in his robes, burning, burning. If thou wert any way given to virtue, I would swear by thy face; my oath should be, "By this fire:" but thou art altogether given over; and wert indeed, but for the light in thy face, the son of utter darkness. When thou rannest up Gad's Hill in the night to catch my horse, if I did not think thou hadst been an *ignis fatuus*:⁸⁴ or a ball of wildfire, there's no purchase in money. Oh, thou art a perpetual triumph, an everlasting bonfire-light! Thou hast saved me a thousand marks in links and torches, walking with thee in the night betwixt tavern and tavern:⁸⁵ but the sack that thou hast drunk me would have bought me lights as good cheap⁸⁶ at the dearest chandler's in Europe. I have maintained that salamander of yours with fire any time this two-and-thirty years; Heaven reward me for it!

Bard. 'Sblood, I would my face were in your belly!

Fal. Heaven ha' mercy! so should I be sure to be heart-burned.

Enter Hostess.

How now, Dame Partlet the hen!⁸⁷ have you inquired yet who picked my pocket?

Host. Why, Sir John, what do you think, Sir John? do you think I keep thieves in my house? I have searched, I have inquired, so has my husband, man by man, boy by boy, servant by servant: the tithe of a hair was never lost in my house before.

83. *A memento mori.* Latin; a memorial of death. It was customary to wear trinkets ornamented with painted or engraved skulls as reminders of the close of life.

84. *Ignis fatuus.* Latin; delusive fire. The name given to the luminous vapour called "Will with the wisp."

85. *In the night betwixt tavern and tavern.* Before London was lighted, "lanterns to let" were cried about the streets at night.

86. *As good cheap.* "Good cheap" and 'better cheap' were used formerly as 'cheap' and 'cheaper' are now. "Cheap" was the name for a market; therefore we used "good cheap" as the Italians use *buen mercato*; and Florio, in his dictionary, renders the phrase thus:—"Buon mercato, good-cheape, a good bargain." In his "Second Frutes" we also find a dialogue where hiring a horse is spoken of:—"T. What must I paie a daie? P. What can I tell? about a shilling. T. It is good cheape."

87. *Dame Partlet the hen.* See Note 44, Act ii., "Winter's Tale."

88. *Dowlas.* A coarse kind of linen.

89. *Bolters.* Sieves; used for sifting or bolting meal.

90. *Holland of eight shillings an ell.* The price of fine linen was so high, that we find from Stubbes' "Anatomic of

Fal. Ye lie, hostess: Bardolph was shaved, and lost many a hair; and I'll be sworn my pocket was picked. Go to, you are a woman, go.

Host. Who, I? no; I defy thee: I was never called so in mine own house before.

Fal. Go to; I know you well enough.

Host. No, Sir John; you do not know me, Sir John. I know you, Sir John: you owe me money, Sir John; and now you pick a quarrel to beguile me of it: I bought you a dozen of shirts to your back.

Fal. Dowlas, filthy dowlas:⁸⁸ I have given them away to bakers' wives, and they have made bolters⁸⁹ of them.

Host. Now, as I am a true woman, holland of eight shillings an ell.⁹⁰ You owe money here besides, Sir John, for your diet and by-drinkings, and money lent you, four-and-twenty pound.

Fal. He had his part of it; let him pay.

Host. He? alas! he is poor; he hath nothing.

Fal. How! poor? look upon his face; what call you rich? let them coin his nose, let them coin his cheeks: I'll not pay a denier.⁹¹ What! will you make a younker⁹² of me? shall I not take mine ease in mine inn,⁹³ but I shall have my pocket picked? I have lost a seal-ring of my grandfather's worth forty mark.⁹⁴

Host. Oh, mercy! I have heard the prince tell him, I know not how oft, that that ring was copper!

Fal. How! the prince is a Jack, a sneak-cup:⁹⁵ 'sblood, an he were here, I would cudgel him like a dog, if he would say so.

Enter Prince HENRY and POINS, marching.

FALSTAFF meets the Prince, playing on his truncheon like a fife.

How now, lad! is the wind in that door, i' faith? must we all march?

Bard. Yea, two and two, Newgate-fashion.⁹⁶

Abuses" a shirt was an article costing as much as 40s., £5, and even £10 each.

91. *A denier.* A coin of smallest value. See Note 6, Induction, "Taming of the Shrew."

92. *A younker.* Here used in the sense of a raw, inexperienced fellow; a green young man, gullible and dupable. See Note 74, Act ii., "Merchant of Venice."

93. *Take mine ease in mine inn.* A proverbial phrase, signifying to make oneself at home; to be perfectly free and comfortable, as if in one's own house. "Inn" originally meant dwelling-place (see Note 3, Act v., "Richard II."); but when it came to mean a house of public entertainment, the proverb still remained in use.

94. *Forty mark.* "Mark" is a colloquial slipshodism for 'marks,' as careless speakers still say 'shilling' for 'shillings,' 'pound' for 'pounds,' &c. A "mark" was a coin worth 13s. 4d. See Note 20, Act v., "Taming of the Shrew."

95. *A Jack, a sneak-cup.* A Jack was a term of contempt and reproach. See Note 63, Act ii. "A sneak-cup" meant a sneaker from his cup, a shirker from drink.

96. *Two and two, Newgate-fashion.* Walking in couples, as prisoners were conveyed to Newgate.

Host. My lord, I pray you, hear me.

P. Hen. What sayest thou, Mistress Quickly? How does thy husband? I love him well; he is an honest man.

Host. Good my lord, hear me.

Fal. Pr'ythee, let her alone, and list to me.

P. Hen. What sayest thou, Jack?

Fal. The other night I fell asleep here behind the arras, and had my pocket picked: this house is turned infamous; they pick pockets.

P. Hen. What didst thou lose, Jack?

Fal. Wilt thou believe me, Hal? three or four bonds of forty pounds a-piece, and a seal-ring of my grandfather's.

P. Hen. A trifle, some eightpenny matter.

Host. So I told him, my lord; and I said I heard your grace say so: and, my lord, he speaks most vilely of you, like a foul-mouthed man as he is; and said he would cudgel you.

P. Hen. What! he did not?

Host. There's neither faith, truth, nor womanhood in me else.

Fal. There's no more faith in thee than in a stewed prune;⁹⁷ nor no more truth in thee than in a drawn fox;⁹⁸ and for womanhood, Maid Marian⁹⁹ may be the deputy's wife of the ward to thee.¹⁰⁰ Go, you thing, go.

Host. Say, what thing? what thing?

Fal. What thing! why, a thing to thank Heaven on.

Host. I am no thing to thank Heaven on, I would thou shouldst know it; I am an honest man's wife: and, setting thy knighthood aside, thou art a knave to call me so.

Fal. Setting thy womanhood aside, thou art a beast to say otherwise.

Host. Say, what beast, thou knave, thou?

Fal. What beast! why, an otter.

P. Hen. An otter, Sir John! why an otter?

Fal. Why, she's neither fish nor flesh; a man knows not where to have her.

Host. Thou art an unjust man in saying so, thou knave, thou!

P. Hen. Thou sayest true, hostess; and he slanders thee most grossly.

Host. So he doth you, my lord; and said this other day you ought him a thousand pound.

P. Hen. Sirrah, do I owe you a thousand pound?

Fal. A thousand pound, Hal! a million: thy love is worth a million; thou owest me thy love.

Host. Nay, my lord, he called you Jack, and said he would cudgel you.

Fal. Did I, Bardolph?

Bard. Indeed, Sir John, you said so.

Fal. Yea,—if he said my ring was copper.

P. Hen. I say, 'tis copper; darest thou be as good as thy word now?

Fal. Why, Hal, thou knowest, as thou art but man, I dare: but as thou art prince, I fear thee, as I fear the roaring of the lion's whelp.

P. Hen. And why not as the lion?

Fal. The king himself is to be feared as the lion; dost thou think I'll fear thee as I fear thy father? nay, an I do, I pray Heaven my girdle break.¹⁰¹

P. Hen. Oh, if it should, how would thy paunch fall about thy knees! But, sirrah, there's no room for faith, truth, nor honesty, in this bosom of thine,—it is all filled up with paunch and midriff. Charge an honest woman with picking thy pocket! why, thou impudent, embossed¹⁰² rascal, if there were anything in thy pocket but tavern reckonings, memorandums of ale-houses, and one poor penny-worth of sugar-candy to make thee long-winded,—if thy pocket were enriched with any other injuries but these,¹⁰³ I am a villain: and yet you will stand to it; you will not pocket up wrong.¹⁰⁴ Art thou not ashamed?

Fal. Dost thou hear, Hal? thou knowest in the state of innocency Adam fell; and what should poor Jack Falstaff do in the days of villainy? Thou seest I have more flesh than another man; and therefore more frailty. You confess, then, you picked my pocket?¹⁰⁵

97. *No more faith in thee than in a stewed prune.* The rapidity and utter lack of anything like vigour, virtue, or goodness in a stewed prune, renders this illustrative parallel self-evident.

98. *A drawn fox.* A fox drawn from his cover and hunted, displays such cunning dexterity in doubling, shifting, and evading pursuit, that he may well be cited as a type of non-truth.

99. *Maid Marian.* Robin Hood's chosen female companion; who, with himself, figured as characters in the morris-dances. As the part of the forest damsel was generally filled by a man dressed like a woman, her name became symbolical of a masculine woman.

100. *May be the deputy's wife of the ward to thee.* This sentence affords an instance of Shakespeare's very elliptical and freely expressed style. There is an ellipsis of comparison in the word "to," similar to the one pointed out in Note 133, Act ii., "All's Well;" and the free construction of the sentence, rendered into more strict phraseology, gives to be understood—'Might be wife to the deputy of the ward if compared in fitness with thee.'

101. *An I do, I pray Heaven my girdle break.* An imprec-

ation found in other writers besides Shakespeare, and supposed to have reference to the old adage, "Ungirt, unblest." This in turn may have originated from the practice of wearing the purse attached to the girdle; so that its breaking, unperceived by the wearer, was the occasion of loss.

102. *Embossed.* Swollen, protuberant.

103. *If thy pocket were enriched with any other injuries but these.* Falstaff has complained that he has been injured by having his pocket picked of "bonds" and "a seal-ring," therefore the prince wittily terms the contents of his pocket "injuries," while proving them to consist of injurious trash.

104. *You will not pocket up wrong.* Johnson supposed that some part of the dialogue had been lost here; but there is sufficient ground of jesting allusion for the prince's words in his having heard that Falstaff threatened to "cudgel" him "if he said" the "ring was copper," and in the just-previous mention of a "pocket" containing "injuries."

105. *You confess, then, you picked my pocket?* The quick-wittedness of Sir John in gathering from the prince's speech that he had been the pick-pocket, the rapidity with which he

P. Hen. It appears so by the story.

Fal. Hostess, I forgive thee: go, make ready breakfast; love thy husband, look to thy servants, cherish thy guests: thou shalt find me tractable to any honest reason: thou seest, I am pacified.—Still?—Nay, pr'ythee, be gone. [*Exit* Hostess.] Now, Hal, to the news at court: for the robbery, lad,—how is that answered?

P. Hen. Oh, my sweet beef, I must still be good angel to thee:—the money is paid back again.

Fal. Oh, I do not like that paying back; 'tis a double labour.

P. Hen. I am good friends with my father, and my do anything.

Fal. Rob me the exchequer the first thing thou dost, and do it with unwashed hands too.¹⁰⁶

Bard. Do, my lord.

P. Hen. I have procured thee, Jack, a charge of foot.

Fal. I would it had been of horse. Where shall I find one that can steal well? Oh, for a fine thief, of the age of two-and-twenty or thereabouts! I

am heinously unprovided. Well, Heaven be thanked for these rebels,—they offend none but the virtuous: I laud them, I praise them.

P. Hen. Bardolph,—

Bard. My lord?

P. Hen. Go bear this letter to Lord John of Lancaster,
To my brother John; this to my Lord of Westmoreland. [*Exit* BARDOLPH.]

Go, Poins, to horse, to horse;¹⁰⁷ for thou and I
Have thirty miles to ride yet ere dinner-time.

[*Exit* POINS.]

Jack, meet me to-morrow in the Temple-hall
At two o'clock in the afternoon:

There shalt thou know thy charge; and there
receive

Money and order for their furniture.

The land is burning; Percy stands on high;

And either they, or we,¹⁰⁸ must lower lie. [*Exit.*]

Fal. Rare words! brave world!—Hostess, my
breakfast; come:—

Oh, I could wish this tavern were my drum! [*Exit.*]

ACT IV.

SCENE I.—*The Rebel Camp near SHREWSBURY.*

Enter HOTESPUR, WORCESTER, and DOUGLAS.

Hot. Well said, my noble Scot: if speaking truth
In this fine age were not thought flattery,
Such attribution should the Douglas¹ have,
As not a soldier of this season's stamp

makes this the means of turning defence into accusation, the readiness he shows to forgive the theft when he finds who is the thief, the sudden change of tone towards the hostess—*forgiving her*, when she has been charging him with offences that could only be forgiven by her untiring partiality and leniency—are all in the finest spirit of Falstaffian humour.

^{106.} *Do it with unwashed hands.* We take this to mean, 'do it without delay,' 'do it without staying to observe any ceremony;' because, elsewhere, Shakespeare uses a similar figure of phrase to express a deed done without intervening space of time:

"No longer than we well could wash our hands."

"King John," Act iii., sc. 1.

And,

"Never was a war did cease,

Ere bloody hands were wash'd, with such a peace."

"Cymbeline," Act v., sc. 5.

^{107.} *Go, Poins, to horse, to horse.* The Folio prints "to horse" once only in this line; and all the old copies give 'Peto' by mistake for "Poins." That it is a mistake we think is well proved by the line requiring the monosyllable instead of the dissyllable, and because, besides that we find Peto afterwards acting as lieutenant to Falstaff, Poins is the chosen associate of the prince, and would be the probable attendant in his ride on this occasion. See Note 141, Act ii.

^{108.} *Either they, or we.* "They" is here used according to

Should go so general current through the world.

By Heaven, I cannot flatter; I defy²

The tongues of soothers;³ but a braver place

In my heart's love hath no man than yourself:

Nay, task me to my word; approve me,⁴ lord.

Doug. Thou art the king of honour:

No man so potent breathes upon the ground⁵

Shakespeare's manner of employing pronouns in reference to an implied particular. In ordinary construction "they" would refer to the same antecedent that the previous "their" does; but "they" here refers to the insurgents, those who are the cause that the "land is burning."

^{1.} *The Douglas.* This form of expression occurs frequently in Holinshed, and is applied by way of pre-eminence to the head of the Douglas family. In Italy it is a frequent style of distinctive title to call any one of high rank, noted beauty, or pre-eminent talent by their name, with simply the definite article before it, as, La Doria, La Balbi, La Pasta, Il Dante, Il Tasso, &c.

^{2.} *Defy.* Used here for 'denounce.'

^{3.} *Soothers.* 'Flatterers.'

^{4.} *Approve me.* 'Prove me.'

^{5.} *No man so potent breathes, &c.* "So" here is not used to institute comparison with Percy as "the king of honour;" but "so" is used in the sense of 'howsoever,' and the whole sentence means, 'there is no man howsoever potent, living upon the earth, but I will dare or confront him.' This is said in continuation of a conversation that is going on when the scene opens; where Hotespur replies, "Well said, my noble Scot," in answer to some promise from Douglas of seconding him in his opposition to the king. It must be remembered that, in the first scene of the play, Hotespur and Douglas are described as

But I will beard⁶ him.

Hot. Do so, and 'tis well.—

Enter a Messenger with letters.

What letters hast thou there?— [*To DOUGLAS.*] I can but thank you.

Mess. These letters come from your father.

Hot. Letters from him! why comes he not himself?

Mess. He cannot come, my lord; he is grievous sick.

Hot. 'Zounds! how has he the leisure to be sick in such a justling time? Who leads his power?

Under whose government come they along?

Mess. His letters hear his mind, not I, my lord.⁷

Wor. I pr'ythee, tell me, doth he keep his bed?

Mess. He did, my lord, four days ere I set forth; and, at the time of my departure thence,

He was much fear'd by his physicians.⁸

Wor. I would the state of time had first been whole,⁹ ere he by sickness had been visited:

His health was never better worth than now.

Hot. Sick now! droop now! this sickness doth infect

The very life-blood of our enterprise;

'Tis catching hither, even to our camp.—

He writes me here, that inward sickness,¹⁰—

And that his friends by deputation could not so soon be drawn; nor did he think it meet

To lay so dangerous and dear a trust

On any soul remov'd,¹¹ but on his own.

Yet doth he give us bold advertisement,¹²

That with our small conjunction we should on

To see how fortune is dispos'd to us;

For, as he writes, there is no quailing now,

Because the king is certainly possess'd¹³

Of all our purposes. What say you to it?

Wor. Your father's sickness is a maim to us.

Hot. A perilous gash, a very limb lopp'd off:—

And yet, in faith, 'tis not; his present want¹⁴

Seems more than we shall find it:—were it good

To set the exact wealth of all our states

All at one cast? to set so rich a main

On the nice hazard of one doubtful hour?

It were not good; for therein should we read¹⁵

The very bottom and the soul of hope,

The very list, the very utmost bound

Of all our fortunes.

Doug. Faith, and so we should;

Where now remains¹⁶ a sweet reversion:

We may boldly spend upon the hope

Of what is to come in:

A comfort of retirement¹⁷ lives in this.

Hot. A rendezvous, a home to fly unto,

If that the devil and mischance look big

Upon the maidenhood of our affairs.

Wor. But yet I would your father had been here.

The quality and hair¹⁸ of our attempt

Brooks no division: it will be thought

By some, that know not why he is away,

That wisdom, loyalty, and mere dislike

Of our proceedings, kept the earl from hence:

And think, how such an apprehension¹⁹

May turn the tide of fearful faction,

And breed a kind of question in our cause;

For, well you know, we of the offering side²⁰

Must keep aloof from strict arbitrement,

And stop all sight-holes, every loop from whence

The eye of reason may pry in upon us:

This absence of your father's draws a curtain,²¹

That shows the ignorant a kind of fear

Before not dreamt of.

enemies on the field of Holmedon; that, in the third scene Hotspur's uncle Worcester shows how Douglas and the Scottish powers shall be induced to join the rebellion; and that now this conjunction has been effected, and Hotspur and Douglas are engaged in assurances of mutual chivalric admiration and of fidelity in consociation.

6. *Beard.* To "beard" originally meant to dare a man to his face or beard; but it came to mean to confront or defy, to be hostilely opposed to.

7. *My lord.* Here the Folio and latter quartos repeat 'his mind,' while the two earliest quartos print 'my mind,' instead of "my lord;" Capell's correction.

8. *He was much fear'd by his physicians.* An idiom elsewhere found in Shakespeare. 'For' is elliptically understood after "fear'd." See Note 84, Act iii., "Merchant of Venice."

9. *Whole.* Here used in the sense of 'sound in health;' 'well,' 'unsick,' 'not ill.'

10. *That inward sickness.* Hotspur, in his characteristically abrupt style, here breaks off his sentence and leaves it unfinished.

11. *Any soul remov'd.* Any one not nearly or closely interested.

12. *Advertisement.* Notice, warning. See Note 77, Act iii.

13. *Possess'd.* Informed.

14. *His present want.* Here employed as we should now employ the phrase, 'the present want of him.' Shakespeare's use of the possessive case is often peculiar.

15. *Therein should we read.* Various substitutions have been made for "read" here: but the ideas included in "read"—to peruse exhaustively, to possess ourselves with the spirit of what is contained in that which we peruse, to penetrate into and obtain the whole matter therein existing—appear to us to render it a judiciously selected word, and one that expresses the meaning intended to be conveyed.

16. *Where now remains.* "Where" was sometimes used by Shakespeare and writers of his time in the sense of 'whereas.'

17. *A comfort of retirement.* A resource in reserve; a remaining refuge of hope.

18. *Hair.* Sometimes used, in Shakespeare's time, in the sense of complexion, character, or nature of a thing or person. See Note 59, Act ii., "Merry Wives."

19. *Apprehension.* Here used for 'conception,' 'construed belief.'

20. *The offering side.* 'The assailing side,' 'the challenging side;' 'the side commencing hostilities.' Shakespeare elsewhere uses the word "offer" in the sense of 'assail.'

21. *Draws a curtain.* Shakespeare uses simply the verb to "draw" to express both drawing open and drawing close a curtain. In "Merchant of Venice," Act ii., sc. 9, Nerissa bids the servant "draw the curtain" when the caskets are to be displayed to the Prince of Arragon; and in "Winter's Tale," Act v., sc. 3, Leontes says to Paulina, "Do not draw the curtain," when he desires still to gaze upon the figure of his wife.

Hot. You strain too far,
I, rather, of his absence make this use:—
It lends a lustre, and more great opinion,
A larger dare to our great enterprise,
Than if the earl were here; for men must think,
If we, without his help, can make a head
To push against the kingdom, with his help
We shall o'erturn it topsy-turvy down.—
Yet all goes well; yet all our joints are whole.

Doug. As heart can think: there is not such a word
Spoke of in Scotland as this term of fear.

Enter Sir RICHARD VERNON.

Hot. My cousin Vernon! welcome, by my soul.

Ver. Pray Heaven my news be worth a welcome,
lord.

The Earl of Westmoreland, seven thousand strong,
Is marching hitherwards; with him Prince John.

Hot. No harm:—what more?

Ver. And farther, I have learn'd,
The king himself in person is set forth,
Or hitherwards intended speedily,
With strong and mighty preparation.

Hot. He shall be welcome too. Where is his son,
The nimble-footed²² madcap Prince of Wales,
And his comrades, that daff'd²³ the world aside,
And bid it pass?

Ver. All furnish'd, all in arms;
All plum'd like estridges (that with the wind
Bated,²⁴ like eagles having lately bath'd);
Glittering in golden coats, like images;
As full of spirit as the month of May,
And gorgeous as the sun at Midsummer;
Wanton as youthful goats, wild as young bulls.
I saw young Harry,—with his beaver²⁵ on,
His cuisses²⁶ on his thighs, gallantly arm'd,—
Rise from the ground like feather'd Mercury,
And vaulted with such ease²⁷ into his seat,
As if an angel dropp'd down from the clouds,

22. *Nimble-footed.* In a single apt epithet, Shakespeare sometimes stereotypes for posterity a chronicled fact of personality: as in the present one; for Stowe records that Prince Henry "was passing swift in running, in so much that he, with two other of his lords, without hounds, bow, or other engine, would take a wild bucke, or doe, in a large parke."

23. *Daff'd*, like 'doffed,' means put off, dashed away, cast by. See Note 64, Act ii., "Much Ado."

24. *That with the wind bated.* "With" has been altered by Rowe and others to 'wing' here. To our minds, the sentence, "that with the wind bated, like eagles having lately bath'd," is the comment of the speaker upon the effect produced upon his sight by the appearance he is imaging to his hearers. He describes the prince and his military companions as "all plum'd like estridges," and then, incidentally, gives the impression which these youthful warriors produced upon his sight by the fluttering of their plumed crests; then again resumes his more direct description of the men, by the words, "glittering in golden coats." If the construction of the passage caused by Rowe's substituted word be adopted, we have the awkward effect of the warriors having "bated;" if, however, we accept the construction afforded by the original word, we have the poetical effect of their plumes and those of the estridges to whom

To turn and wind a fiery Pegasus,
And witch the world with noble horsemanship.

Hot. No more, no more: worse than the sun in
March,

This praise doth nourish agues. Let them come;
They come like sacrifices in their trim,
And to the fire-ey'd maid of smoky war,²⁸
All hot and bleeding, will we offer them:
The mailèd Mars shall on his altar sit
Up to the ears in blood. I am on fire
To hear this rich reprisal is so nigh,
And yet not ours.—Come, let me taste my horse,²⁹
Who is to bear me, like a thunderbolt,
Against the bosom of the Prince of Wales:
Harry to Harry shall, hot horse to horse,
Meet, and ne'er part till one drop down a corse.—
Oh, that Glendower were come!

Ver. There is more news:
I learn'd in Worcester, as I rode along,
He cannot draw his power this fourteen days.

Doug. That's the worst tidings that I hear of yet.

Wor. Ay, by my faith, that bears a frosty sound.

Hot. What may the king's whole battlereach unto?

Ver. To thirty thousand.

Hot. Forty let it be:

My father and Glendower being both away,

The powers of us may serve so great a day.

Come, let us take a muster speedily:

Doomsday is near; die all, die merrily.

Doug. Talk not of dying: I am out of fear
Of death, or death's hand, for this one half-year.

[*Exeunt.*]

SCENE II.—A Public Road near COVENTRY.

Enter FALSTAFF and BARDOLPH.

Fal. Bardolph, get thee before to Coventry;
fill me a bottle of sack: our soldiers shall march
through; we'll to Sutton-Cophill³⁰ to-night.

theirs are compared having "bated" with the wind. To "bate" is a term in falconry, meaning the fluttering or beating the wings of a hawk (French, *battre*, to beat); also the sedulous spreading and ruffling of the feathers of most birds after bathing, in order that the air may speedily dry them. "Estridges" is an old form of 'ostriches;' and the plumes of this bird are most appropriately introduced here, as they figure in the armorial cognizance of the Prince of Wales.

25. *Beaver.* The movable portion of a helmet, made to be raised or lowered, for the purpose of the wearer's taking sustenance.

26. *Cuisses.* Armour for the thighs; French, *cuisse*, thigh.

27. *And vaulted with such ease.* An instance of Shakespeare's peculiar construction. Strictly, 'he' is required before "vaulted;" but freely, and Shakespearianly, the nominative is understood here.

28. *The fire-ey'd maid of smoky war.* The goddess Bellona.

29. *Let me taste my horse.* "Taste" is here used in the sense of 'try,' 'prove,' 'put to the test.' From the old French *taster*, modern French *tâter*. See Note 15, Act iii., "Twelfth Night."

30. *Sutton-Cophill.* Spelt variously; in the way here given, 'Sutton-cop-hill,' 'Sutton-Co'fil,' and 'Sutton-Colfield.'

Bard. Will you give me money, captain ?

Fal. Lay out, lay out.

Bard. This bottle makes an angel.³¹

Fal. An if it do, take it for thy labour ; and if it make twenty, take them all ; I'll answer the coinage. Bid my lieutenant Peto³² meet me at the town's end.

Bard. I will, captain : farewell. [Exit.

Fal. If I be not ashamed of my soldiers, I am a soused gurnet.³³ I have misused the king's press confoundedly. I have got, in exchange of a hundred and fifty soldiers, three hundred and odd pounds.³⁴ I press me none but good householders,³⁵ yeomen's sons ; inquire me out contracted bachelors, such as had been asked twice on the banns ; such a commodity of warm slaves, as had as lief hear the devil as a drum ; such as fear the report of a caliver³⁶ worse than a struck fowl, or a hurt wild-duck. I pressed me none but such toasts and butter,³⁷ with hearts in their bodies no bigger than pins'-heads, and they have bought out their services ; and now my whole charge consists of ancients, corporals, lieutenants, gentlemen of companies, slaves as ragged as Lazarus in the painted cloth, where the glutton's dogs licked his sores ; and such as, indeed, were never soldiers, but discarded unjust³⁸ serving-men, younger sons to younger brothers, revolted tapsters, and ostlers trade-fallen ; the cankers of a calm world and a long peace ; ten times more dishonourable ragged than an old-faced ancient :³⁹ and such have I, to fill up the rooms of them that have bought out their services, that you would think that I had a hundred and fifty tattered prodigals, lately come

from swine-keeping, from eating draff and husks. A mad⁴⁰ fellow met me on the way, and told me I had unloaded all the gibbets, and pressed the dead bodies. No eye hath seen such scarecrows. I'll not march through Coventry with them, that's flat : —nay, and the villains march wide betwixt the legs, as if they had gyves on ; for, indeed, I had the most of them out of prison. There's but a shirt and a half⁴¹ in all my company ; and the half-shirt is two napkins tacked together, and thrown over the shoulders like a herald's coat without sleeves ; and the shirt, to say the truth, stolen from my host at Saint Alban's, or the red-nose inn-keeper of Daventry.⁴² But that's all one ; they'll find linen enough on every hedge.

Enter Prince HENRY and WESTMORELAND.

P. Hen. How now, blown Jack ! how now, quilt !⁴³

Fal. What, Hal ! how now, mad wag ! what dost thou in Warwickshire ?—My good Lord of Westmoreland, I cry you mercy :⁴⁴ I thought your honour had already been at Shrewsbury.

West. Faith, Sir John, 'tis more than time that I were there, and you too ; but my powers are there already. The king, I can tell you, looks for us all : we must away all night.

Fal. Tut,⁴⁵ never fear me : I am as vigilant as a cat to steal cream.

P. Hen. I think, to steal cream, indeed ; for thy theft hath already made thee butter. But tell me Jack, whose fellows are these that come after ?

Fal. Mine, Hal, mine.

P. Hen. I did never see such pitiful rascals.

Fal. Tut, tut ; good enough to toss ;⁴⁶ food for

31. *This bottle makes an angel.* "An angel" here refers to the coin thus named. See Note 45, Act i., "Merry Wives." Bardolph's speech is said in the sense of 'this bottle's price makes the sum I have spent for you amount to an angel ;' but Falstaff whimsically chooses to take it in the sense of 'this bottle produces an angel.'

32. *My lieutenant Peto.* This is the point adduced in confirmation of the belief that 'Peto' is a mistake for "Poins" in the passage commented upon in Note 107, Act iii.

33. *A soused gurnet.* The "gurnet" is a fish of the piper species. A common mode of dressing it was by sousing it in vinegar ; and "a soused gurnet" being considered a vulgar dish and poor eating, the expression became used for a term of reproach implying commonness, coarseness, and worthlessness.

34. *Three hundred and odd pounds.* We may gather from this passage what was about the sum generally obtained for military substitutes in Shakespeare's time ; such curious pieces of information upon the most various subjects do his pages furnish.

35. *I press me none but, &c.* The "had" in the sentence—"such as had been asked twice"—makes it probable that Mr. Collier's MS. corrector is right in altering "press" and "inquire" here to 'pressed' and 'inquired ;' especially as we find "I pressed me none but such toasts and butter" soon afterwards. Nevertheless, as Shakespeare frequently changes the tenses of his verbs in the course of narrative speech (see Note 31, Act v., "King John"), we retain the old reading.

36. *Caliver.* A corruption of 'caliber.' A hand-gun or musket with a bore, or caliber, of a particular size.

37. *Toasts and butter.* A term of contempt for Londoners, as being dainty and pampered.

38. *Unjust.* Used in the sense of 'dishonest.'

39. *An old-faced ancient.* "Ancient" was the term used both for a standard and a standard-bearer. Just before, "ancients" is used in the latter sense ; here, "an old-faced ancient" is used for an 'old, patched standard,' a pair of colours mended up.

40. *Mad.* Here used for 'mad-cap.'

41. *There's but a shirt and a half.* The old copies print 'not' here for "but ;" a frequent typographical mistake. See Note 1, Act ii., "As You Like It." In the present passage the context proves "but" to be the right word.

42. *Daventry.* In some editions given "Daintry ;" as taking the Folio word 'Daintry' to be intended for that corrupted form of the name.

43. *Quilt.* A wadded or quilted coverlet. Falstaff is elsewhere called a "bed-presser." "Blown" as an epithet applied to the fat knight is finely expressive, as combining its two meanings of 'out of breath,' and 'swelled.' See Note 92, Act ii., "Twelfth Night."

44. *I cry you mercy.* See Note 81, Act i. Falstaff's ingenuity of impudence in affecting to be astonished that Westmoreland is not already at Shrewsbury, is perfectly true to his adroit wit—by casting a kind of tacit imputation on another, contriving to shift from himself the chance of impending blame.

45. *Tut.* A word, like 'tush,' used to express making light of anything ; said to be derived from the Welsh *twt*, a puff.

46. *Good enough to toss.* 'Cood enough to be tossed upon a



Blunt. I come with gracious offers from the king,
If you vouchsafe me hearing and respect.

Hotspur. Welcome, Sir Walter Blunt.

Act IV. Scene III.

CS

W. KENTWORTH



Archbishop. Hie, good Sir Michael; bear this sealed brief
With winged haste to the lord marshal.

Act IV. Scene IV.

powder, food for powder; they'll fill a pit as well as better: tush, man, mortal men, mortal men.

West. Ay, but, Sir John, methinks they are exceeding poor and bare,—too beggarly.

Fal. Faith, for their poverty, I know not where they had that; and for their bareness, I am sure they never learned that of me.

P. Hen. No, I'll be sworn; unless you call three fingers on the ribs⁴⁷ bare. But, sirrah, make haste; Percy is already in the field.

Fal. What! is the king encamped?

West. He is, Sir John: I fear we shall stay too long.

Fal. Well,
To the latter end of a fray and the beginning of a feast
Fits a dull fighter and a keen guest. [*Exeunt.*]

pike.' The expression specially used for handling the weapon called a pike was "to toss."

SCENE III.—*The Rebel Camp near SHREWSBURY.*

Enter HOTSPUR, WORCESTER, DOUGLAS, and
VERNON.

Hot. We'll fight with him to-night.

Wor. It may not be.

Doug. You give him, then, advantage.

Ver. Not a whit.

Hot. Why say you so? looks he not for supply?

Ver. So do we.

Hot. His is certain, ours is doubtful,

Wor. Good cousin, be advis'd; stir not to-night.

Ver. Do not, my lord.

Doug. You do not counsel well.
You speak it out of fear, and cold heart.

Ver. Do me no slander, Douglas: by my life,

47. *Three fingers on the ribs.* 'The width of three fingers in fat upon the ribs.'

(And I dare well maintain it with my life,)
If well-respected honour bid me on,
I hold as little counsel with weak fear
As you, my lord, or any Scot that this day lives:—
Let it be seen to-morrow in the battle
Which of us fears.

Doug. Yea, or to-night.

Ver. Content.

Hot. To-night, say I.

Ver. Come, come, it may not be. I wonder much,
Being men of such great leading as you are,
That you foresee not what impediments
Drag back our expedition: certain horse
Of my cousin Vernon's are not yet come up:⁴⁸
Your uncle Worcester's horse came but to-day;
And now their pride and mettle is asleep,
Their courage with hard labour tame and dull,
That not a horse is half the half of himself.

Hot. So are the horses of the enemy
In general, journey-bated and brought low:
The better part of ours are full of rest.

Wor. The number of the king exceedeth ours:
For Heaven's sake, cousin, stay till all come in.

[*The trumpet sounds a parley.*]

Enter Sir WALTER BLUNT.

Blunt. I come with gracious offers from the king,
If you vouchsafe me hearing and respect.

Hot. Welcome, Sir Walter Blunt; and would
to Heaven

You were of our determination!
Some of us love you well; and even those some
Envy your great deservings and good name,
Because you are not of our quality,⁴⁹
But stand against us like an enemy.

Blunt. And Heaven defend but still I should
stand so,

So long as out of limit and true rule
You stand against anointed majesty!
But, to my charge.—The king hath sent to know
The nature of your griefs; and whereupon
You conjure from the breast of civil peace
Such bold hostility, teaching his duteous land
Audacious cruelty. If that the king
Have any way your good deserts forgot,—
Which he confesseth to be manifold,—

48. *Certain horse of my cousin Vernon's are not, &c.* Here, and in the next line "horse" is used in a plural form. See Note 3, Act ii.

49. *Quality.* Shakespeare uses this word with various shades of meaning. Here it seems to bear the meaning of 'sort' or 'kind,' and to include that of 'way of thinking,' 'mode of opinion;' as before "determination" is used in this sense.

50. *Griefs.* Here used for 'grievances,' 'sources of complaint.'

51. *Sue his livery.* The law term for suing to be delivered from wardship, and to have his lands delivered into his own possession. See Note 30, Act ii., "Richard II."

52. *Zeal.* Here used in the sense of 'piety,' 'religious fervour,' 'holiness.' See Note 79, Act ii., "King John."

He bids you name your griefs;⁵⁰ and with all speed
You shall have your desires with interest,
And pardon absolute for yourself, and these
Herein misled by your suggestion.

Hot. The king is kind; and well we know, the
king

Knows at what time to promise, when to pay.
My father and my uncle and myself
Did give him that same royalty he wears;
And when he was not six-and-twenty strong,
Sick in the world's regard, wretched and low,
A poor unminde outlaw sneaking home,
My father gave him welcome to the shore;
And when he heard him swear, and vow to God,
He came but to be Duke of Lancaster,
To sue his livery,⁵¹ and beg his peace,
With tears of innocency and terms of zeal,⁵²—
My father, in kind heart and pity mov'd,
Swore him assistance, and perform'd it too.
Now, when the lords and barons of the realm
Perceiv'd Northumberland did lean to him,
The more and less⁵³ came in with cap and knee;
Met him in boroughs, cities, villages,
Attended him on bridges, stood in lanes,
Laid gifts before him, proffer'd him their oaths,
Gave him their heirs as pages, follow'd him
Even at the heels in golden multitudes.

He presently,—as greatness knows itself,—
Steps me a little higher⁵⁴ than his vow
Made to my father, while his blood was poor,
Upon the naked shore at Ravenspurge;
And now, forsooth, takes on him to reform
Some certain edicts and some strait decrees
That lie too heavy on the commonwealth;
Cries out upon abuses, seems to weep
Over his country's wrongs; and, by this face,
This seeming brow of justice, did he win
The hearts of all that he did angle for:
Proceeded farther; cut me off the heads
Of all the favourites, that the absent king
In deputation left behind him here,
When he was personal in the Irish war.

Blunt. Tut, I came not to hear this.

Hot. Then to the point.

In short time after, he depos'd the king;
Soon after that, depriv'd him of his life;
And, in the neck of that, task'd⁵⁵ the whole state:

53. *The more and less.* 'The greater and the less;' the upper and the lower classes. See Note 3, Act iv., "King John."

54. *Steps me a little higher.* Here, and a few lines farther ("cut me off the heads"), "me" is used idiomatically. See Note 17, Act iii.

55. *Task'd.* Here used for taxed. The words were used indiscriminately, by other writers besides Shakespeare. "Taskes" was used for subsidies; and Philips, in his "World of Words," says, "*Task* is an old British word, signifying *tribute*;" from whence haply cometh our word *task*, which is a duty or labour imposed upon any one."

To make that worse, suffer'd his kinsman March
(Who is, if every owner were well plac'd,
Indeed his king) to be engag'd⁵⁶ in Wales,
There, without ransom, to lie forfeited;
Disgrac'd me in my happy victories,
Sought to entrap me by intelligence;
Rated my uncle from the council-board;
In rage dismiss'd my father from the court;
Broke oath on oath, committed wrong on wrong;
And, in conclusion, drove us to seek out
This head of safety;⁵⁷ and withal to pry
Into his title, the which we find
Too indirect⁵⁸ for long continuance.

Blunt. Shall I return this answer to the king?

Hot. Not so, Sir Walter: we'll withdraw awhile.
Go to the king; and let there be impawn'd
Some surety for a safe return again,
And in the morning early shall my uncle
Bring him our purposes: and so, farewell.

Blunt. I would you would accept of grace and love.

Hot. And may be so we shall.

Blunt. Pray God you do.

[*Exeunt.*]

SCENE IV.—YORK. *A Room in the Archbishop's House.*

*Enter the Archbishop of YORK and Sir MICHAEL.*⁵⁹

Arch. Hie, good Sir Michael; bear this seal'd
brief⁶⁰

With wing'd haste to the lord marshal;
This to my cousin Scroop; and all the rest
To whom they are directed. If you knew
How much they do import, you would make haste.

Sir M. My good lord,
I guess their tenor.

Arch. Like enough you do.

To-morrow, good Sir Michael, is a day
Wherein the fortune of ten thousand men
Must bide the touch;⁶¹ for, sir, at Shrewsbury,
As I am truly given to understand,
The king, with mighty and quick-raised power,
Meets with Lord Harry: and, I fear, Sir Michael,
What with the sickness of Northumberland
(Whose power was in the first proportion),
And what with Owen Glendower's absence thence,
(Who with them was a rated sinew too,⁶²
And comes not in, o'er-rul'd by prophecies),
I fear the power of Percy is too weak
To wage an instant trial⁶³ with the king.

Sir M. Why, my good lord, you need not fear;
There is Douglas and Lord Mortimer.

Arch. No, Mortimer is not there.

Sir M. But there is Mordake, Vernon, Lord
Harry Percy,

And there is my lord of Worcester; and a head
Of gallant warriors, noble gentlemen.

Arch. And so there is: but yet the king hath drawn
The special head of all the land together:—
The Prince of Wales, Lord John of Lancaster,
The noble Westmoreland, and warlike Blunt;
And many more corrivals and dear men⁶⁴
Of estimation and command in arms.

Sir M. Doubt not, my lord, they shall be well
oppos'd.

Arch. I hope no less, yet needful 'tis to fear;
And, to prevent the worst, Sir Michael, speed:
For if Lord Percy thrive not, ere the king
Dismiss his power, he means to visit us,
For he hath heard of our confederacy,—
And 'tis but wisdom to make strong against him:
Therefore make haste. I must go write again
To other friends; and so, farewell, Sir Michael.

[*Exeunt.*]

ACT V.

SCENE I.—*The King's Camp near SHREWSBURY.*

*Enter King HENRY, Prince HENRY, Prince JOHN
of Lancaster, Sir WALTER BLUNT, and Sir
JOHN FALSTAFF.*

K. Hen. How bloodily the sun begins to peer

Above yon bosky¹ hill! the day looks pale
At his distemperature.²

P. Hen. The southern wind
Doth play the trumpet to his purposes;
And by his hollow whistling in the leaves

56. *Engag'd.* Pledged as a hostage; detained as prisoner of war.

57. *This head of safety.* We have before shown that Shakespeare uses "head" for a collective body of men, a rebellious force (see Note 92, Act i.); and here "this head of safety" signifies 'this collective force, through whose means we hope to be safe.'

58. *Indirect.* Here used for 'wrongful,' 'unbased on right.' See Note 34, Act iii., "King John."

59. *Sir Michael.* Spelt 'Mighell,' 'Mighel,' or 'Miche'l,' in the old copies: who was precisely meant has not been traced.

60. *Brief.* Here used for a short letter or note.

61. *Touch.* 'Test,' as by a touchstone.

62. *A rated sinew.* 'A strength counted upon;' 'a force upon which we reckoned.'

63. *To wage an instant trial.* 'To maintain an immediate contest.'

64. *Dear men.* "Dear" is here used in the sense of 'valued,' 'precious,' 'worthy.'

1. *Bosky.* Wooded; Italian, *bosco*, a wood. See Note 14, Act iv., "Tempest."

2. *Distemperature.* Disturbance; planetary disorder. See Note 28, Act ii., "Midsummer Night's Dream."

Foretells a tempest and a blustering day.

K. Hen. Then with the losers let it sympathise,
For nothing can seem foul to those that win.

[*The trumpet sounds.*]

Enter WORCESTER and VERNON.

How now, my lord of Worcester! 'tis not well
That you and I should meet upon such terms
As now we meet. You have deceiv'd our trust;
And made us doff³ our easy robes of peace,
To crush our old limbs⁴ in ungentle steel:
This is not well, my lord, this is not well.
What say you to it? will you again unknit
This churlish knot of all-abhorred war?
And move in that obedient orb again
Where you did give a fair and natural light;
And be no more an exhal'd meteor,
A prodigy of fear, and a portent
Of broach'd mischief to the unborn times?

Wor. Hear me, my liege:
For mine own part, I could be well content
To entertain the lag-end of my life
With quiet hours; for, I do protest,
I have not sought the day of this dislike.

K. Hen. You have not sought it! how comes it,
then?

Fal. Rebellion lay in his way, and he found it.

P. Hen. Peace, chewet,⁵ peace!

Wor. It pleas'd your majesty to turn your looks
Of favour from myself and all our house;
And yet I must remember you, my lord,
We were the first and dearest of your friends.
For you my staff of office did I break
In Richard's time; and posted day and night
To meet you on the way, and kiss your hand,
When yet you were in place, and in account,
Nothing so strong and fortunate as I.
It was myself, my brother, and his son,
That brought you home, and boldly did outdare
The dangers of the time: you swore to us,
And you did swear that oath at Doncaster,
That you did nothing purpose 'gainst the state;
Nor claim no farther than your new-fall'n right,

3. *Doff.* Do off, put off, lay aside.

4. *Old limbs.* The poet in this play represents King Henry as of sufficiently advanced age for dramatic purpose; although, in reality, he was only about thirty-six years old at this period. Moreover, men called themselves, and were considered, old, at a time of life when, nowadays, they are held to be still in their prime. See Note 2, Act i., "Richard II."

5. *Chewet.* A diminutive of 'chough,' pronounced 'choo,' and 'chow,' a sea-side crow. See Note 32, Act iii., "Midsummer Night's Dream." A chattering bird.

6. *Gull, the cuckoo's bird.* "Gull" is here used for an unfledged nestling, a callow bird; one of the senses which the word used to bear. "The cuckoo's bird" means the cuckoo's young one or chicken. The cuckoo frequently lays its eggs in the sparrow's nest; which, when the young cuckoo grows big, is "oppressed" by its presence.

7. *This present head.* See Note 57, Act iv.

The seat of Gaunt, dukedom of Lancaster:

To this we swore our aid. But in short space,
It rain'd down fortune showering on your head;

And such a flood of greatness fell on you,—
What with our help, what with the absent king,

What with the injuries of a wanton time,
The seeming sufferances that you had borne,
And the contrarious winds that held the king

So long in his unlucky Irish wars,
That all in England did repute him dead,—

And, from this swarm of fair advantages,
You took occasion to be quickly woo'd

To gripe the general sway into your hand;
Forgot your oath to us at Doncaster;

And, being fed by us, you us'd us so

As that ungentle gull, the cuckoo's bird,⁶

Useth the sparrow,—did oppress our nest,

Grew by our feeding to so great a bulk,

That even our love durst not come near your sight
For fear of swallowing; but with nimble wing

We were enforc'd, for safety's sake, to fly
Out of your sight, and raise this present head:⁷

Whereby we stand oppos'd by such means
As you yourself have forg'd against yourself,

By unkind usage, dangerous countenance,
And violation of all faith and troth

Sworn to us in your younger enterprise.

K. Hen. These things, indeed, you have articulated,⁸

Proclaim'd at market-crosses, read in churches,
To face the garment⁹ of rebellion

With some fine colour, that may please the eye
Of fickle changelings,¹⁰ and poor discontents,

Which gape, and rub the elbow,¹¹ at the news
Of hurlyburly¹² innovation:

And never yet did insurrection want
Such water-colours to impaint his cause;

Nor moody beggars, starving¹³ for a time
Of pellmell havoc and confusion.

P. Hen. In both our armies there is many a soul
Shall pay full dearly for this encounter,

If once they join in trial. Tell your nephew,
The Prince of Wales doth join with all the world

8. *Articulated.* Used for 'set forth in articles;' as before "capitulate" is used for treated by agreement drawn up into heads or chapters. See Note 70, Act iii.

9. *To face the garment, &c.* A figurative allusion to the fashion of facing or trimming clothes with a different colour from that of which they were made.

10. *Changelings.* Here used for those who are changeable.

11. *Which gape, and rub the elbow.* "Which" is here used for 'who;' "gape," to express staring with open-mouthed anticipation of something new and strange; and "rub the elbow" Shakespeare elsewhere uses to convey the idea of mirthful relish, enjoying zest. See the speech commented upon in Notes 69 and 70, Act v., "Love's Labour's Lost."

12. *Hurly-burly.* Noisy, tumultuous. French, *hurler*, to howl, or yell.

13. *Starving.* Here used for 'longing,' 'hungrily desiring,' 'famishingly hoping.'

In praise of Henry Percy: by my hopes,
This present enterprise set off his head,¹⁴
I do not think a braver gentleman,
More active-valiant, or more valiant-young,
More daring, or more bold, is now alive
To grace this latter age with noble deeds.
For my part, I may speak it to my shame,
I have a truant been to chivalry;
And so I hear he doth account me too:
Yet this before my father's majesty,—
I am content that he shall take the odds
Of his great name and estimation,
And will, to save the blood on either side,
Try fortune with him in a single fight.

K. Hen. And, Prince of Wales, so dare we venture thee,

Albeit considerations infinite
Do make against it.—No, good Worcester, no,
We love our people well; even those we love
That are misled upon your cousin's part;
And, will they take the offer of our grace,
Both he, and they, and you, yea, every man
Shall be my friend again, and I'll be his:
So tell your cousin, and bring me word
What he will do: but if he will not yield,
Rebuke and dread correction wait on us,
And they shall do their office. So, be gone;
We will not now be troubled with reply:
We offer fair; take it advisedly.

[*Exeunt WORCESTER and VERNON.*]

P. Hen. It will not be accepted, on my life:
The Douglas and the Hotspur, both together,
Are confident against the world in arms.

K. Hen. Hence, therefore, every leader to his charge;
For, on their answer, will we set on them:
And God befriend us, as our cause is just!

[*Exeunt KING, BLUNT, and Prince JOHN.*]

Fal. Hal, if thou see me down in the battle,
and bestride me,¹⁵ so; 'tis a point of friendship.

P. Hen. Nothing but a colossus can do thee
that friendship. Say thy prayers, and farewell.

Fal. I would it were bed-time, Hal, and all well.

P. Hen. Why, thou owest Heaven a death. [*Exit.*]

Fal. 'Tis not due yet; I would be loath to pay
him before his day. What need I be so forward
with him that calls not on me? Well, 'tis no
matter; honour pricks me on. Yea, but how
if honour prick me off when I come on? how then?
Can honour set to a leg? no: or an arm? no: or
take away the grief of a wound? no. Honour
hath no skill in surgery, then? no. What is

honour? a word. What is that word, honour?
air. A trim reckoning!—Who hath it? he that
died o' Wednesday. Doth he feel it? no. Doth
he hear it? no. Is it insensible, then? yea, to the
dead. But will it not live with the living? no.
Why? detraction will not suffer it:—therefore I'll
none of it: honour is a mere scutcheon:—and so
ends my catechism. [*Exit.*]

SCENE II.—*The Rebel Camp.*

Enter WORCESTER and VERNON.

Wor. Oh, no, my nephew must not know, Sir
Richard,

The liberal kind offer of the king.

Ver. 'Twere best he did.

Wor. Then are we all undone.

It is not possible, it cannot be,
The king should keep his word in loving us;
He will suspect us still, and find a time
To punish this offence in other faults:
Suspicion¹⁶ all our lives shall be stuck full of eyes;
For treason is but trusted like the fox,
Who, ne'er so tame, so cherish'd, and lock'd up,
Will have a wild trick of his ancestors.
Look how we can, or sad or merrily,
Interpretation will misquote our looks;
And we shall feed like oxen at a stall,
The better cherish'd still the nearer death.
My nephew's trespass may be well forgot,—
It hath the excuse of youth and heat of blood;
And an adopted name of privilege,—
A hare-brain'd Hotspur, govern'd by a spleen:
All his offences live upon my head
And on his father's: we did train him on;
And, his corruption being ta'en from us,
We, as the spring of all, shall pay for all.
Therefore, good cousin, let not Harry know,
In any case, the offer of the king.

Ver. Deliver what you will, I'll say 'tis so.
Here comes your cousin.

*Enter HOTSPUR and DOUGLAS; Officers and
Soldiers behind.*

Hot. My uncle is return'd:—deliver up
My Lord of Westmoreland,¹⁷—Uncle, what news?

Wor. The king will bid you battle presently.

Doug. Defy him by the Lord of Westmoreland.

Hot. Lord Douglas, go you and tell him so.

Doug. Murr, and shall, and very willingly.

[*Exit.*]

14. *Set off his head.* Not reckoned against him; not set down to his account.

15. *Bestride me.* An act of friendliness in chivalrous times, frequent among brothers-in-arms. See Note 19, Act v., "Comedy of Errors."

16. *Suspicion.* The old copies print 'supposition' for "suspicion" here. Rowe's correction.

17. *My uncle is return'd:—deliver up my Lord of Westmoreland.* By this we find that Westmoreland was the "surety" who was "impawned" to secure the "safe return" of Worcester when sent to the king from the rebel force, as mentioned in Act iv., sc. 3.

Wor. There is no seeming mercy in the king.

Hot. Did you beg any? Heaven forbid!

Wor. I told him gently of our grievances,
Of his oath-breaking; which he mended thus,—
By now forswearing that he is forsworn:
He calls us rebels, traitors; and will scourge
With haughty arms this hateful name in us.

Re-enter DOUGLAS.

Doug. Arm, gentlemen; to arms! for I have
thrown

A brave defiance in King Henry's teeth,
And Westmoreland, that was engag'd,¹⁸ did bear it;
Which cannot choose but bring him quickly on.

Wor. The Prince of Wales stepp'd forth before
the king,

And, nephew, challeng'd you to single fight.

Hot. Oh, would the quarrel lay upon our heads;
And that no man might draw short breath to-day,
But I, and Harry Monmouth! Tell me, tell me,
How show'd his tasking?¹⁹ seem'd it in contempt?

Ver. No, by my soul, I never in my life
Did hear a challenge urg'd more modestly,
Unless a brother should a brother dare
To gentle exercise and proof of arms.

He gave you all the duties²⁰ of a man;
Trim'd up your praises with a princely tongue;
Spoke your deservings like a chronicle;
Making you ever better than his praise,
By still dispraising praise, valu'd with you:
And, which became him like a prince indeed,
He made a blushing cital²¹ of himself;
And chid his truant youth with such a grace,
As if he master'd there a double spirit,
Of teaching, and of learning, instantly.
There did he pause: but let me tell the world,—
If he outlive the envy of this day,

18. *Engag'd.* Pledged or impawned as a hostage; detained as a security. See Note 56, Act iv.

19. *Tasking.* Here used in the sense of 'challenging,' 'citing,' 'summoning.' See Note 6, Act iv., "Richard II."

20. *Duties.* Here used peculiarly by Shakespeare, to express those qualities which it behoves a man to possess, or with which a man should be endued.

21. *Cital.* Here used for 'mention,' 'citation.' The First Outlaw says, "We cite our faults, that we may hold excused our lawless lives," "Two Gentlemen of Verona," Act iv., sc. 1.

22. *Wantonness.* This magnificent speech puts the culminating point to the beautiful character of Sir Richard Vernon as depicted by Shakespeare in this play. It is but a subordinate part; yet how finished is the diction allotted, how nobly is the man's moral nature developed! Vernon it is who makes that finely poetical speech describing the appearance and bearing of the Prince of Wales and his youthful military companions (see passage commented on in Note 24, Act iv.); Vernon it is who gives prudent counsel amidst the rashly impetuous resolves of Hotspur and Douglas (see passage commented on in Note 48, Act iv.); Vernon, still, who utters those few simple, truthful words, "'Twere best he did," when Worcester, in his selfish duplicity resolves that his nephew shall not know "the liberal kind offer of the king;" and Vernon, still, who having consented to leave to Worcester the delivery of what representa-

England did never owe so sweet a hope,
So much misconstru'd in his wantonness.²²

Hot. Cousin, I think thou art enamour'd
On his follies:²³ never did I hear
Of any prince so wild o' liberty.²⁴

But be he as he will, yet once ere night²⁵

I will embrace him with a soldier's arm,
That he shall shrink under my courtesy.—

Arm, arm with speed!—and, fellows, soldiers, friends,
Better consider what you have to do,
Than I, that have not well the gift of tongue,²⁶
Can lift your blood up with persuasion.

Enter a Messenger.

Mess. My lord, here are letters for you.

Hot. I cannot read them now.—

Oh, gentlemen, the time of life is short!
To spend that shortness basely were too long,
If life did ride upon a dial's point,
Still ending at the arrival of an hour.
An if we live, we live to tread on kings;
If die, brave death, when princes die with us!
Now, for our consciences,—the arms are fair,
When the intent of bearing them is just.

Enter another Messenger.

Mess. My lord, prepare; the king comes on apace.

Hot. I thank him, that he cuts me from my tale,
For I profess not talking; only this,—
Let each man do his best: and here draw I
A sword, whose temper I intend to stain
With the best blood that I can meet withal
In the adventure of this perilous day.
Now,—*Esperance!*—Percy!²⁷—and set on.—
Sound all the lofty instruments of war,
And by that music let us all embrace;
For, heaven to earth,²⁸ some of us never shall

tion he will, with manly respect for uprightness, stands silent by until now, when the mention of the prince gives him the opportunity to make this noble speech in his favour.

23. *Enamour'd on his follies.* "On" here used for 'of.'

24. *So wild o' liberty.* The four first Quartos read 'so wild a libertie;' and as there are many instances of 'a' being printed for 'o,' we accept this as the author's phrase here, meaning 'so wild in his use of liberty,' 'so extravagant in his liberty.' The Folio has 'so wilde at liberty,' and Capell altered it to 'so wild a libertine.'

25. *Yet once ere night.* "Once" is here used for 'some time,' 'one time or other.' See Note 39, Act iii., "Merry Wives of Windsor."

26. *I, that have not well the gift of tongue.* Shakespeare unsleepingly maintains the touches of characterisation and personal peculiarity that individualise his people. How well this tallies with Hotspur's abrupt mode of speech, absent-mindedness, and rapid inarticulate utterance. He is himself conscious of this peculiar defect. See, too, a little farther on, where he says, "For I profess not talking."

27. *Esperance!*—Percy! See Note 51, Act ii.

28. *For, heaven to earth, some of us, &c.* "Heaven to earth" is here elliptically used for 'tis a chance great as the stake of heaven to earth.' We still say 'ten to one' for 'tis ten chances to one;' and Shakespeare elsewhere has "All the world to nothing," in a similar sense.

A second time do such a courtesy.

[*The trumpets sound. They embrace, and exeunt.*]

SCENE III.—*Plain near SHREWSBURY.*

Excursions, and parties fighting. Alarum to the battle. Then enter DOUGLAS and BLUNT (who is accoutred like the King) meeting.

Blunt. What is thy name, that in the battle thus
Thou crossesst me? what honour dost thou seek
Upon my head?²⁹

Doug. Know, then, my name is Douglas;
And I do haunt thee in the battle thus
Because some tell me that thou art a king.

Blunt. They tell thee true.

Doug. The Lord of Stafford dear to-day hath
bought

This likeness; for, instead of thee, King Harry,
Thy sword hath ended him: so shall it thee,
Unless thou yield thee as my prisoner.

Blunt. I was not born a yielder, thou proud Scot;
And thou shalt find a king that will revenge
Lord Stafford's death.

[*They fight, and BLUNT is slain.*]

Enter HOSPUR.

Hot. O Douglas, hadst thou fought at Holme-
don thus,
I never had triumph'd upon a Scot.

Doug. All's done, all's won; here breathless lies
the king.

Hot. Where?

Doug. Here.

Hot. This, Douglas? no; I know this face full
well:

A gallant knight he was, his name was Blunt;
Semblably³⁰ furnish'd like the king himself.

Doug. A fool go with thy soul, whither it goes:³¹
A borrow'd title hast thou bought too dear!
Why didst thou tell me that thou wert a king?

Hot. The king hath many marching in his coats.

29. *What honour dost thou seek upon my head?* Shakespeare several times uses "upon" with very comprehensive effect. Here the phrase elliptically means, "What honour dost thou seek to gain for thine own wearing, by taking it from mine?" Before, we have had—

"For every honour sitting on his helm,

"Would they were multitudes, and on my head

My shames redoubled! for the time will come,

That I shall make this northern youth exchange

His glorious deeds for my indignities."—Act iii., sc. 2.

And subsequently we find—

"All the budding honours on thy crest

I'll crop, to make a garland for my head."—Act v., sc. 4.

Both of which passages serve to illustrate the meaning of the present one.

30. *Semblably.* Used for 'in semblance,' 'similarly.' "Furnish'd" here means 'accoutred.' See Note 2, Epilogue to "As You Like It."

Doug. Now, by my sword, I will kill all his coats;
I'll murder all his wardrobe, piece by piece,
Until I meet the king.

Hot. Up and away!
Our soldiers stand full fairly for the day.

[*Exeunt.*]

Alarums. Enter FALSTAFF.

Fal. Though I could 'scape shot-free at London,
I fear the shot here; here's no scoring but upon the
pate.—Soft! who art thou? Sir Walter Blunt!—
there's honour for you!³² here's no vanity!³³—I am
as hot as molten lead, and as heavy too: Heaven
keep lead out of me! I need no more weight than
mine own bowels.—I have led my ragamuffins where
they are peppered: there's but three of my hundred
and fifty left alive;³⁴ and they are for the town's
end, to beg during life.—But who comes here?

Enter Prince HENRY.

P. Hen. What! stand'st thou idle here? lend me
thy sword:

Many a nobleman lies stark and stiff
Under the hoofs of vaunting enemies,
Whose deaths are unreveng'd: I pr'y'thee, lend me
thy sword.

Fal. O Hal, I pr'y'thee, give me leave to breathe
awhile.—Turk Gregory³⁵ never did such deeds in
arms as I have done this day. I have paid Percy,
I have made him sure.

P. Hen. He is, indeed; and living to kill thee.
I pr'y'thee lend me thy sword.

Fal. Nay, before Heaven, Hal, if Percy be alive,
thou get'st not my sword; but take my pistol, if
thou wilt.

P. Hen. Give it me: what! is it in the case?

Fal. Ay, Hal; 'tis hot, 'tis hot; there's that will
sack a city.

[*The Prince draws out a bottle of sack.*]

P. Hen. What! is it a time to jest and dally now?

[*Throws it at him, and exit.*]

Fal. Well, if Percy be alive, I'll pierce him,³⁶
If he do come in my way, so; if he do not, if I

31. *Whither it goes.* "Whither" is here used for 'whither-soever.'

32. *There's honour for you!* A form often used by Shakespeare in writing soliloquy. See Note 45, Act ii.

33. *Here's no vanity!* One of Shakespeare's ironical exclamations. See Note 87, Act i., "Taming of the Shrew."

34. *There's but three of my hundred and fifty, &c.* "But" is printed 'not' in the old copies; and we used to think that possibly it might be intended for 'not more than; but we rather incline to believe it to be a similar misprint to the one pointed out in Note 41, Act iv.

35. *Turk Gregory.* Pope Gregory VII., called Hildebrand; who waged such perpetual war on behalf of the supremacy of Papal dominion against the princes of Christendom, that Falstaff gives him the surname of "Turk," as a type of ultra-martial fury in hostility to Christians.

36. *If Percy be alive, I'll pierce him.* Falstaff plays on the word "Percy" as corruptly pronounced—"Piercy."



Hotspur. Now,—*Esperance!*—*Percy!*—and set on.—
Sound all the lofty instruments of war.

Act V. Scene II.



Prince Henry. If thou wert sensible of courtesy,
I should not make so dear a show of zeal:—
But let my favours hide thy mangled face.

Act V. Scene IV.

come in his willingly, let him make a carbonado³⁷ of me. I like not such grinning honour as Sir Walter hath; give me life: which if I can save, so; if not, honour comes unlooked for, and there's an end.

[*Exit.*

SCENE IV.—*Another part of the Field.*

Alarums. Excursions. Enter King HENRY, Prince HENRY, Prince JOHN, and WESTMORELAND.

K. Hen. I pr'ythee, Harry, withdraw thyself; thou bleed'st too much.— Lord John of Lancaster, go you with him.

P. John. Not I, my lord, unless I did bleed too.

37. *A carbonado.* A slice of meat prepared for cooking on the gridiron, by being cut and scored with the knife. See Note 94, Act iv., "All's Well."

P. Hen. I beseech your majesty, make up, Lest your retirement do amaze³⁸ your friends.

K. Hen. I will do so.—

My Lord of Westmoreland, lead him to his tent.

West. Come, my lord, I'll lead you to your tent.

P. Hen. Lead me, my lord? I do not need your help:

And Heaven forbid, a shallow scratch should drive The Prince of Wales from such a field as this, Where stain'd nobility lies trodden on, And rebels' arms triumph in massacres!

P. John. We breathe too long:—come, cousin Westmoreland,

Our duty this way lies; for Heaven's sake, come.

[*Exeunt Prince JOHN and WESTMORELAND.*

38. *Amaze.* Bewilder; throw into confusion. See Note 67, Act iv., "King John."

P. Hen. By Heaven, thou hast deceived me,
Lancaster;

I did not think thee lord of such a spirit:
Before, I lov'd thee as a brother, John;
But now, I do respect thee as my soul.

K. Hen. I saw him hold Lord Percy at the point,
With lustier maintenance than I did look for
Of such an ungrown warrior.

P. Hen. Oh, this boy
Lends mettle to us all! [Exit.

Alarums. Enter DOUGLAS.

Doug. Another king! they grow like Hydra's
heads:

I am the Douglas, fatal to all those
That wear those colours on them:—what art thou
That counterfeit'st the person of a king?

K. Hen. The king himself; who, Douglas,
grieves at heart,

So many of his shadows thou hast met,
And not the very king. I have two boys
Seek Percy and thyself about the field;
But, seeing thou fall'st on me so luckily,
I will assay thee: so, defend thyself.

Doug. I fear thou art another counterfeit;
And yet, in faith, thou bear'st thee like a king:
But mine I am sure thou art, whoe'er thou be,
And thus I win thee.

[*They fight; the King being in danger,*
re-enter Prince HENRY.

P. Hen. Hold up thy head, vile Scot, or thou
art like

Never to hold it up again! the spirits
Of valiant Shirley, Stafford, Blunt, are in my arms:
It is the Prince of Wales that threatens thee;
Who never promiseth but he means to pay.—

[*They fight: DOUGLAS flies.*

Cheerly, my lord: how fares your grace?—
Sir Nicholas Gawsey hath for succour sent,
And so hath Clifton: I'll to Clifton straight.

K. Hen. Stay, and breathe awhile:—
Thou hast redeem'd thy lost opinion;³⁹
And show'd thou mak'st some tender of my life,⁴⁰
In this fair rescue thou hast brought to me.

P. Hen. O Heaven! they did me too much
injury
That ever said I hearken'd⁴¹ for your death.

If it were so, I might have let alone
The insulting hand of Douglas over you,
Which would have been as speedy in your end,
As all the poisonous potions in the world,
And sav'd the treacherous labour of your son.

K. Hen. Make up to Clifton: I'll to Sir Nicholas
Gawsey. [Exit.

Enter HOTSPUR.

Hot. If I mistake not, thou art Harry Mon-
mouth.

P. Hen. Thou speak'st as if I would deny my
name.

Hot. My name is Harry Percy.

P. Hen. Why, then I see
A very valiant rebel of that name.

I am the Prince of Wales; and think not, Percy,
To share with me in glory any more:
Two stars keep not their motion in one sphere;
Nor can one England brook a double reign,
Of Harry Percy, and the Prince of Wales.

Hot. Nor shall it, Harry; for the hour is come
To end the one of us; and would to Heaven
Thy name in arms were now as great as mine!

P. Hen. I'll make it greater ere I part from
thee;

And all the budding honours on thy crest
I'll crop, to make a garland for my head.

Hot. I can no longer brook thy vanities.

[*They fight.*

Enter FALSTAFF.

Fal. Well said,⁴² Hal! to it, Hal!—Nay, you
shall find no boy's play here, I can tell you.

*Re-enter DOUGLAS; he fights with FALSTAFF, who
falls down as if he were dead, and exits
DOUGLAS. HOTSPUR is wounded, and falls.*

Hot. O Harry, thou hast robb'd me of my
youth!

I better brook the loss of brittle life,
Than those proud titles thou hast won of me;
They wound my thoughts worse than thy sword
my flesh:—

But thought's the slave of life, and life time's
fool;⁴³

And time, that takes survey of all the world,

39. *Opinion.* Sometimes used in Shakespeare's day for 'reputation,' 'estimation;' the opinion held of a man.

40. *Thou mak'st some tender of my life.* Shakespeare here uses "tender" as a noun in a rather unusual sense, and with a peculiar idiom; the sentence meaning, 'Thou hast some loving regard for my life.'

41. *Hearken'd.* Here used in the sense of 'desired,' 'longed,' 'hankered.' See Note 103, Act i., "Taming of the Shrew."

42. *Well said.* Sometimes used in the sense of 'well done.' See Note 61, Act ii., "As You Like It."

43. *And life time's fool.* An allusion to the fool of the old moralities; who sported and played tricks with Time and Death,

yet eventually became their prey. See Note 2, Act iii., "Measure for Measure." 'Is' must be elliptically understood after "life;" the "'s" belonging to "thought's," in the same line, being understood as repeated. The reading of the first Quarto, 'thoughts the slaves of life,' gives a different construction to the entire passage; and though affording a clear consecution, yet we think the one presented by the reading in our text (that of all the other Quartos and the Folio) is still more in Shakespeare's manner. Even the slight pause at "fool," as marked by the semicolon, is in his style of separate clauses in a sentence; while the effect of climax is given to "time" itself "must have a stop" by thus making it a closing clause.

Must have a stop. Oh, I could prophesy,⁴⁴
But that the earthy and cold hand of death
Lies on my tongue:—no, Percy, thou art dust,
And food for— [Dies.]

P. Hen. For worms, brave Percy: fare thee
well, great heart!—

Ill-weav'd ambition, how much art thou shrunk!
When that this body did contain a spirit,
A kingdom for it was too small a bound;
But now, two paces of the vilest earth
Is room enough:—this earth that bears thee dead,
Bears not alive so stout a gentleman.

If thou wert sensible of courtesy,
I should not make so dear⁴⁵ a show of zeal:—
But let my favours⁴⁶ hide thy mangled face;

[Covers HOTSPUR with his scarf.]

And, even in thy behalf, I'll thank myself
For doing these fair rites of tenderness.⁴⁷
Adieu, and take thy praise with thee to heaven!
Thy ignomy⁴⁸ sleep with thee in the grave,
But not remember'd in thy epitaph!⁴⁹—

[He sees FALSTAFF on the ground.]

What, old acquaintance! could not all this flesh
Keep in a little life? Poor Jack, farewell!

I could have better spar'd a better man:

Oh, I should have a heavy miss of thee,

If I were much in love with vanity!

Death hath not struck so fat a deer to-day,

Though many dearer, in this bloody fray.

Embowell'd⁵⁰ will I see thee by-and-by:

Till then in blood by noble Percy lie. [Exit.]

Fal. [Rising.] Embowell'd! if thou embowel me
to-day, I'll give you velvet to powder⁵¹ me, and eat
me too, to-morrow. 'Sblood! 'twas time to counter-
feit, or that hot termagant Scot had paid me
scot and lot too. Counterfeit? I lie, I am no
counterfeit: to die, is to be a counterfeit; for he
is but the counterfeit of a man, who hath not the
life of a man: but to counterfeit dying, when a
man thereby liveth, is to be no counterfeit, but the

true and perfect image of life indeed. The better
part of valour is discretion; in the which better
part I have saved my life. 'Zounds! I am afraid
of this gunpowder Percy, though he be dead; how,
if he should counterfeit too, and rise? by my faith,
I am afraid he would prove the better counterfeit.
Therefore I'll make him sure; yea, and I'll swear
I killed him. Why may not he rise as well as I?
Nothing confutes me but eyes, and nobody sees
me. Therefore, sirrah [stabbing him], with a new
wound in your thigh, come you along with me.

[Takes HOTSUR on his back.]

Re-enter Prince HENRY and Prince JOHN.

P. Hen. Come, brother John; full bravely hast
thou flesh'd

Thy maiden sword.⁵²

P. John. But, soft! whom have we here?
Did you not tell me this fat man was dead?

P. Hen. I did; I saw him dead, breathless and
bleeding

On the ground.—

Art thou alive? or is it fantasy

That plays upon our eyesight? I pr'ythee,
speak;

We will not trust our eyes without our ears:—

Thou art not what thou seem'st.

Fal. No, that's certain; I am not a double
man;⁵³ but if I be not Jack Falstaff, then am I a
Jack. There is Percy [throwing the body down]:
if your father will do me any honour, so; if not,
let him kill the next Percy himself. I look to be
either earl or duke, I can assure you.

P. Hen. Why, Percy I killed myself, and saw
thee dead.

Fal. Didst thou?—Lord, Lord, how this world
is given to lying!—I grant you I was down and
out of breath; and so was he: but we rose both at
an instant, and fought a long hour by Shrewsbury
clock.⁵⁴ If I may be believed, so; if not, let them

44. *I could prophesy.* Shakespeare here, and in the fine
speech referred to in Note 6, Act ii., "Richard II.," has poetic
allusion to the beautiful and very ancient fancy that dying
persons are gifted with a power of prevision and prediction.

45. *Dear.* Used here in the sense of 'kindly,' 'affectionate.'
This is the reading of the first Quarto; while the other Quartos
and Folio read 'great' instead of "dear." The several words
and passages for which we are indebted to the first Quarto copy
of this play, serve to increase our ardent desire that a first
Quarto copy of all our poet's plays could be discovered.

46. *Favours.* The silken scarf worn over armour; so called
because these adornments were often the gift of some favourite
lady to her favoured knight. They were also sometimes a badge
of distinction.

47. *These fair rites of tenderness.* The old chivalrous times
afforded many instances of these acts of gentle observance
between mutually adverse knights when one was overthrown;
and Shakespeare has here commemorated a specially beautiful
one, by causing his hero to screen a foe's mangled face in the
moment of death, amid the turmoil and distortion of a battle-
field.

48. *Ignomy.* A not unfrequent contraction of 'ignominy'
in Shakespeare's time. See Note 74, Act ii., "Measure for
Measure."

49. *But not remember'd, &c.* Here 'be' is elliptically un-
derstood before "remembered." Where a verb occurs in the
first clause of a sentence, Shakespeare sometimes permits an-
other to be understood in the second clause; the effect of a verb
being thus given.

50. *Embowell'd.* An old word for embalmed.

51. *To powder.* To salt. Powdered beef' is still locally used
in some English provinces for 'corned beef' or 'salted beef.'

52. *Flesh'd thy maiden sword.* 'Initiated,' or 'commenced
the use of thy hitherto unpractis'd sword.' See Note 6, Act v.,
"King John."

53. *I am not a double man.* Falstaff jests on the word
'double' in its sense of 'deceitful,' 'delusive,' and on his seem-
ing to be doubled by having Percy on his back.

54. *By Shrewsbury clock.* This is just one of Shakespeare's
dramatic touches. By the mention of this church clock by its
name, he not only gives the humorous effect of pretended exact-
ness to Falstaff's account of his exploit, but he reminds the

that should reward valour bear the sin upon their own heads. I'll take it upon my death,⁵⁵ I gave him this wound in the thigh: if the man were alive, and would deny it, 'zounds, I would make him eat a piece of my sword.

P. John. This is the strangest tale that e'er I heard.

P. Hen. This is the strangest fellow, brother John.—

Come, bring your luggage nobly on your back: For my part, if a lie may do thee grace, I'll gild it with the happiest terms I have.

[*A retreat is sounded.*

The trumpet sounds retreat; the day is ours. Come, brother, let us to the highest of the field, To see what friends are living, who are dead.

[*Exeunt Prince HENRY and Prince JOHN.*

Fal. I'll follow, as they say, for reward. He that rewards me, Heaven reward him! If I do grow great, I'll grow less; for I'll purge, and leave sack, and live cleanly as a nobleman should do.

[*Exit, bearing off the body.*

SCENE V.—*Another part of the Field.*

The trumpets sound. Enter King HENRY, Prince HENRY, Prince JOHN, WESTMORELAND, and others, with WORCESTER and VERNON prisoners.

K. Hen. Thus ever did rebellion find rebuke.— Ill-spirited Worcester! did we not send grace, Pardon, and terms of love to all of you? And wouldst thou turn our offers contrary? Misuse the tenor of thy kinsman's trust? Three knights upon our party slain to-day, A noble earl, and many a creature else, Had been alive this hour, If, like a Christian, thou hadst truly borne Betwixt our armies true intelligence.

Wor. What I have done my safety urg'd me to;

And I embrace this fortune patiently, Since not to be avoided it falls on me.

K. Hen. Bear Worcester to the death, and Vernon too;

Other offenders we will pause upon.—

[*Exeunt WORCESTER and VERNON, guarded.* How goes the field?

P. Hen. The noble Scot, Lord Douglas, when he saw

The fortune of the day quite turn'd from him, The noble Percy slain, and all his men Upon the foot of fear,—fled with the rest; And falling from a hill,⁵⁶ he was so bruised, That the pursuers took him. At my tent The Douglas is; and I beseech your grace I may dispose of him.

K. Hen. With all my heart.

P. Hen. Then, brother John of Lancaster, to you

This honourable bounty shall belong: Go to the Douglas, and deliver him Up to his pleasure, ransomless and free: His valour, shown upon our crests to-day, Hath taught us how to cherish such high deeds Even in the bosom of our adversaries.

P. John. I thank your grace for this high courtesy,

Which I shall give away immediately.⁵⁷

K. Hen. Then this remains,—that we divide our power.—

You, son John, and my cousin Westmoreland, Towards York shall bend you with your dearest speed,⁵⁸

To meet Northumberland and the prelate Scroop, Who, as we hear, are busily in arms: Myself,—and you, son Harry,—will towards Wales,

To fight with Glendower and the Earl of March. Rebellion in this land shall lose his sway, Meeting the check of such another day:

And since this business so fair is done, Let us not leave till all our own be won. [*Exeunt.*

audience of the exact site of the scene they are witnessing, and the celebrated event then enacting—the famous battle of Shrewsbury.

55. *I'll take it upon my death.* We have had a similar idiom already in this play. See Note 62, Act ii. The present one serves precisely to illustrate the one pointed out in Note 14, Act i., "King John."

56. *Falling from a hill.* Holinshed gives historical authority for this incident.

57. *Give away immediately.* This speech of Prince John is given in the first four Quartos, but omitted in the Folio.

58. *Dearest speed.* "Dearest" is here used in the sense of 'best,' 'greatest.' See Note 1, Act ii., "Love's Labour's Lost." Also Note 61, Act i., "As You Like It."





DRAMATIS PERSONÆ.

KING HENRY the Fourth.

HENRY, Prince of Wales, afterwards King Henry V.,
THOMAS, Duke of Clarence,
PRINCE JOHN OF LANCASTER,
PRINCE HUMPHREY OF GLOSTER, } His Sons.

EARL OF WARWICK,
EARL OF WESTMORELAND,
EARL OF SURREY,
GOWER,
HARCOURT, } Of the King's Party.

SIR WILLIAM GASCOIGNE, Lord Chief-Justice of the King's
Bench.

A Gentleman attending on the Chief-Justice.

EARL OF NORTHUMBERLAND,
SCROOP, Archbishop of York,
LORD MOWBRAY,
LORD HASTINGS,
LORD BARDOLPH,
SIR JOHN COLEVILE, } Opposites to the King.

TRAVERS and MORTON Retainers of Northumberland.

SIR JOHN FALSTAFF.

His Page.

BARDOLPH.

PISTOL.

POINS.

PETO.

SHALLOW, } Country Justices.
SILENCE, }

DAVY, Servant to Shallow.

MOULDY, SHADOW, WART, FEEBLE, and BULLCALF, Recruits.

FANG and SNARE, Sheriff's Officers.

LADY NORTHUMBERLAND.

LADY PERCY.

MISTRESS QUICKLY, Hostess of a Tavern in Eastcheap.

DOLL TEARSHEET.

Lords and Attendants; Officers, Soldiers, Messenger, Porter,
Drawers, Beadles, Grooms, &c.

Rumour, the Presenter.

A Dancer, Speaker of the Epilogue.

SCENE—*England.*

THE SECOND PART OF
KING HENRY IV.¹

INDUCTION.

WARKWORTH. *Before NORTHUMBERLAND'S
Castle.*

*Enter RUMOUR, painted full of tongues.*²

Rum. Open your ears; for which of you will stop
The vent of hearing when loud Rumour speaks?
I, from the orient to the drooping west,
Making the wind my post-horse, still unfold
The acts commencèd on this ball of earth:
Upon my tongues continual slanders ride,³
The which in every language I pronounce,
Stuffing the ears of men with false reports.
I speak of peace, while covert enmity,
Under the smile of safety, wounds the world:
And who but Rumour, who but only I,

Make fearful musters and prepar'd defence,
Whilst the big year, swoln with some other grief,
Is thought with child by the stern tyrant war,
And no such matter? Rumour is a pipe
Blown by surmises, jealousies, conjectures;
And of so easy and so plain a stop,⁴
That the blunt monster with uncounted heads,
The still-discordant wavering multitude,
Can play upon it. But what need I thus
My well-known body to anatomise
Among my household? Why is Rumour here?
I run before King Harry's victory;
Who, in a bloody field by Shrewsbury,
Hath beaten down young Hotspur and his troops,
Quenching the flame of bold rebellion

1. The first known record of this play is an entry in the Registers of the Stationers' Company, as follows:—"23 Aug: 1600. And. Wise. Wm. Apsley.] Two books, the one called 'Muche Adoe about Nothings,' and the other 'The Seconde Parte of the History of King Henry the IIII, with the Humours of Sir John Falstaff:' wrytten by Mr. Shakespeare." During the same year Andrew Wise and William Apsley published their quarto edition of the play—the only quarto copy known to exist—bearing this title:—"The Second Part of Henrie the Fourth, continuing to his death and coronation of Henrie the Fift. With the humours of Sir John Falstaffe, and swaggering Pistoll. As it hath been sundrie times publicly acted by the Right honourable, the Lord Chamberlaine his servants. Written by William Shakespeare." It is to be observed that although in both the above entry and title Sir John bears the name of Falstaff, yet, that as the prefix *Old.* (for *Oldcastle*) occurs in the Quarto copy before one of his speeches, it is presumable that this play was written previously to 1597, because there is evidence that the name of the character was changed ere the entry in the Stationers' books of "First Part Henry IV.," dated 25th February, 1597-8. See Note 1, Act 1., "First Part Henry IV." There is such an air of sustained consecutive purpose and execution about the Two Parts of Henry IV., that we cannot divest ourselves of the belief respecting our author's having planned and written them in direct succession; they form but one continuous drama, divided into two for the convenience of dramatic representation. The historic narrative is conducted with nice attention to following event and incident; the colouring of character is preserved with

uniform tint; the tone of thought and humour is pitched in the same harmonious key throughout—the serious portion, lofty, grave, monitory, full of astute and politic world-wisdom on the part of the king, and of promise of future self-reform on that of the prince, of national solicitude on the part of the archbishop and revolted lords, of despotic sophistry, faithlessness, and treachery on that of Prince John; while in the comic portion of the play, the rich wit, humour, intellectual resource, and exuberant imagination of Falstaff rise into even what musicians would call a pedal point of grandeur. Fine as he is throughout, he reaches unto climax here. Far from the falling-off observable in most sequel productions, this Second Part is so nobly maintained at due high-level, table-land altitude, that we feel convinced it must have been composed while its writer's brain was still in the same exalted mood that produced his admirable First Part, making that and the Second Part one glorious and integral whole.

2. *Rumour painted full of tongues.* Report, or Rumour, was a frequent personage in the pageants of Shakespeare's time; and that he was thus represented is evidenced by other proofs than the one contained in a Masque on St. Stephen's Night, 1614, by Thomas Campion, where *Rumour* comes on in a skin coat *full of winged tongues.*

3. *Upon my tongues, &c.* This refers to Rumour's being "painted full of tongues," which stage direction is found in the Quarto, though not in the Folio

4. *Stop.* The holes in a flute or pipe are called "stops;" which, alternately closed (or stopped) and opened by the finger of the player, produce the various notes of the instrument.

Even with the rebels' blood. But what mean I
To speak so true at first?⁵ my office is
To noise abroad, that Harry Monmouth fell
Under the wrath of noble Hotspur's sword;
And that the king before the Douglas' rage
Stoop'd his anointed head as low as death.
This have I rumour'd through the peasant towns⁶
Between that royal field of Shrewsbury

And this worm-eaten hold of ragged stone,⁷
Where Hotspur's father, old Northumberland,
Lies crafty-sick: the posts come tiring on,
And not a man of them brings other news
Than they have learn'd of me: from Rumour's
tongues
They bring smooth comforts false, worse than true
wrongs. [Exit.

ACT I.

SCENE I.—WARKWORTH. Before NORTHUMBERLAND'S Castle.

Enter Lord BARDOLPH.

L. Bard. Who keeps the gate here, ho?

Enter Porter, *above the gate.*

Where is the earl?

Port. What shall I say you are?

L. Bard. Tell thou the earl

That the Lord Bardolph doth attend him here.

Port. His lordship is walk'd forth into the orchard:

Please it your honour, knock but at the gate,
And he himself will answer.

L. Bard. Here comes the earl.
[Exit Porter, *above.*

Enter NORTHUMBERLAND.

North. What news, Lord Bardolph? every minute now

Should be the father of some stratagem:¹
The times are wild; contention, like a horse
Full of high feeding, madly hath broke loose,
And bears down all before him.

L. Bard. Noble earl,

I bring you certain news from Shrewsbury.

North. Good, an God will!

L. Bard. As good as heart can wish:—

The king is almost wounded to the death;
And, in the fortune of my lord your son,
Prince Harry slain outright; and both the Blunts
Kill'd by the hand of Douglas; young Prince
John

And Westmoreland and Stafford fled the field;
And Harry Monmouth's brawn, the hulk Sir
John,

Is prisoner to your son: oh, such a day,
So fought, so follow'd, and so fairly won,
Came not till now to dignify the times,
Since Cæsar's fortunes!

North. How is this derived?

Saw you the field? came you from Shrewsbury?

L. Bard. I spake with one, my lord, that came
from thence,

A gentleman well bred and of good name,
That freely render'd me these news for true.

North. Here comes my servant Travers, whom
I sent

On Tuesday last to listen after news.

L. Bard. My lord, I over-rode him on the way;
And he is furnish'd with no certainties
More than he haply may retail from me.

Enter TRAVERS.

North. Now, Travers, what good tidings come
with you?

5. *What mean I to speak so true at first?* The answer to Dr. Johnson's objection that this speech of Rumour's is "wholly useless" is contained here in the very speech itself; its object being to pre-inform the audience that the contrary tidings brought by Lord Bardolph, Travers, and Morton represent the flying reports that spread wide after a battle, and that the "certain news" earliest brought "from Shrewsbury" are utterly false.

6. *The peasant towns.* "Peasant" has been changed here to 'pleasant'; but we take the original word to mean in this passage 'provincial,' 'country,' 'rural.' Shakespeare elsewhere uses "peasant" adjectively, and where it conveys this kind of sense.

7. *This worm-eaten hold of ragged stone.* Meaning Northum-

berland's castle. The old copies give 'hole' for "hold" here; Theobald's correction. The epithet "ragged" is elsewhere applied by Shakespeare to old castle walls. See Note 51, Act v., "Richard II."

1. *Stratagem.* Here used to express 'dire event,' 'disastrous occurrence,' 'calamity,' or 'terrible deed.' The word seems to be used in the latter sense in a passage quoted by Mr. Singer from the old play of "King Lear," and Mason asserts that the word bears the former sense in Italian. In no Italian dictionary to which we have yet had access have we found this interpretation of the word *stratagemma*; but, in the present passage, and in one in "Third Part Henry VI.," Act i., sc. 5, Shakespeare appears to use it in the sense above explained.



Lord Bardolph. Noble earl,
I bring you certain news from Shrewsbury.
Northumberland. Good, an God will!

Act I. Scene I.

Tra. My lord, Sir John Umfrevile turn'd me back
With joyful tidings; and, being better hors'd,
Out-rode me. After him came spurring hard
A gentleman, almost forspent² with speed,
That stopp'd by me to breathe his bloodied horse.
He ask'd the way to Chester; and of him
I did demand what news from Shrewsbury:
He told me that rebellion had bad luck,
And that young Harry Percy's spur was cold.
With that, he gave his able horse the head,
And, bending forward, struck his arm'd heels
Against the panting sides of his poor jade
Up to the rowel-head; and starting so,
He seem'd in running to devour the way,

Staying no longer question.

North. Ha!—Again;
Said he young Harry Percy's spur was cold?
Of Hotspur, coldspur? that rebellion
Had met ill luck?

L. Bard. My lord, I'll tell you what;
If my young lord your son have not the day,
Upon mine honour, for a silken point³
I'll give my barony: never talk of it.

North. Why should the gentleman that rode by
Travers
Give, then, such instances of loss?

L. Bard. Who, he?
He was some hilding fellow,⁴ that had stolen

2. *Forspent.* Worn out, exhausted. Shakespeare employs "for" as pre-syllable to a verb, giving it intensive effect; using "fordone" and "forwearied" to express thorough weariness.

3. *A silken point.* One of the tagged laces with which the

dress worn in Shakespeare's time was fastened. See Note 63, Act i., "Twelfth Night."

4. *Some hilding fellow.* "Hilding" is 'contemptible,' 'despicable,' 'degenerate.' See Note 54, Act iii., "All's Well."

The horse he rode on ; and, upon my life,
Spoke at a venture.—Look, here comes more news.

Enter MORTON.

North. Yea, this man's brow, like to a title-
leaf,⁵

Foretells the nature of a tragic volume :
So looks the strond,⁶ whereon th' imperious flood
Hath left a witness'd usurpation.⁷—

Say, Morton, didst thou come from Shrewsbury ?

Mor. I ran from Shrewsbury, my noble lord,
Where hateful death put on his ugliest mask
To fright our party.

North. How doth my son and brother ?
Thou tremblest ; and the whiteness in thy cheek
Is apter than thy tongue to tell thy errand.
Even such a man, so faint, so spiritless,
So dull, so dead in look, so woe-begone,
Drew Priam's curtain in the dead of night,
And would have told him half his Troy was
burn'd ;

But Priam found the fire ere he his tongue,
And I my Percý's death ere thou report'st it.
This thou wouldst say,—Your son did thus and
thus ;

Your brother thus ; so fought the noble Douglas ;
Stopping my greedy ear with their bold deeds :
But in the end, to stop mine ear indeed,
Thou hast a sigh to blow away this praise,
Ending with—brother, son, and all are dead.

Mor. Douglas is living, and your brother, yet ;
But, for my lord your son,—

North. Why, he is dead.
See what a ready tongue suspicion hath !
He that but fears the thing he would not know,
Hath by instinct knowledge from others' eyes
That what he fear'd is chanced. Yet speak,
Morton ;

Tell thou thy earl his divination lies,
And I will take it as a sweet disgrace,
And make thee rich for doing me such wrong.

Mor. You are too great to be by me gainsaid :
Your spirit is too true, your fears too certain.

North. Yet, for all this, say not that Percý's
dead.—

I see a strange confession in thine eye :
Thou shak'st thy head, and hold'st it fear,⁸ or sin,

To speak a truth. If he be slain, say so ;
The tongue offends not that reports his death :
And he doth sin that doth belie the dead ;
Not he which says the dead is not alive.
Yet the first bringer of unwelcome news
Hath but a losing office ; and his tongue
Sounds ever after as a sullen bell,
Remember'd knolling a departing friend.

L. Bard. I cannot think, my lord, your son is
dead.

Mor. I am sorry I should force you to believe
That which I would to Heaven I had not seen ;
But these mine eyes saw him in bloody state,
Rendering faint quittance,⁹ wearied and out-
breath'd,
To Harry Monmouth ; whose swift wrath beat
down

The never-daunted Percy to the earth,
From whence with life he never more sprung up.
In few,¹⁰ his death (whose spirit lent a fire
Even to the dullest peasant in his camp)
Being bruited¹¹ once, took fire and heat away
From the best temper'd courage in his troops ;
For from his metal was his party steel'd ;
Which once in him abated,¹² all the rest
Turn'd on themselves, like dull and heavy lead :
And as the thing that's heavy in itself,
Upon enforcement flies with greatest speed,
So did our men, heavy in Hotspur's loss,
Lend to this weight such lightness with their fear,
That arrows fled not swifter toward their aim
Than did our soldiers, aiming at their safety,
Fly from the field. Then was that noble Wor-
cester

Too soon ta'en prisoner ; and that furious Scot,
The bloody Douglas, whose well-labouring sword
Had three times slain the appearance of the king,
'Gan vail his stomach,¹³ and did grace the shame
Of those that turn'd their backs ; and in his flight,
Stumbling in fear, was took. The sum of all
Is, that the king hath won ; and hath sent out
A speedy power to encounter you, my lord,
Under the conduct of young Lancaster
And Westmoreland. This is the news at full.

North. For this I shall have time enough to
mourn.

5. *A title-leaf.* In Shakespeare's time it was the custom to print elegies, and poems upon mournful subjects, with a title-page bordered with black, or entirely black.

6. *Strond.* An old form of 'strand.' See Note 2, Act i., "First Part Henry IV."

7. *A witness'd usurpation.* "Traces that bear witness to its invasion."

8. *Fear.* Used here for 'danger ;' that which is to be feared, the cause of fear.

9. *Quittance.* Here used for 'requital,' 'reprisal.'

10. *In few.* For 'in few words,' 'in short,' 'briefly.' See Note 29, Act i., "Tempest."

11. *Bruited.* Noised abroad, reported. French, *bruit*, noise.

12. *Abated.* Johnson points out that "abated" is not here put for the general idea of *diminished*, nor for the notion of *blunted*, as applied to a single edge. *Abated* means *reduced to a lower temper*, or, as the workmen call it, "*let down*." So correctly maintained in technical appropriateness are many of Shakespeare's figurative allusions, that he often uses words with peculiar and unusually inclusive force, which should be examined and known, in order fully to appreciate the whole scope of his passages.

13. *'Gan vail his stomach.* 'Began to lower his pride of courage or haughty valour.' See Note 34, Act v., "Taming of the Shrew."

In poison there is physic ; and these news,
Having been well, that would have made me sick,
Being sick, have in some measure made me well :
And as the wretch, whose fever-weaken'd joints,
Like strengthless hinges, buckle¹⁴ under life,
Impatient of his fit, breaks like a fire
Out of his keeper's arms ; even so my limbs,
Weaken'd with grief, being now enrag'd with
grief,
Are thrice themselves. Hence, therefore, thou
nice crutch !¹⁵

A scaly gauntlet now, with joints of steel,
Must glove this hand : and hence, thou sickly
quoif !¹⁶

Thou art a guard too wanton for the head
Which princes, flesh'd with conquest,¹⁷ aim to hit.
Now bind my brows with iron ; and approach
The raggedst¹⁸ hour that time and spite dare bring
To frown upon th' enrag'd Northumberland !
Let heaven kiss earth ! now let not Nature's hand
Keep the wild flood confin'd ! let order die !
And let this world no longer be a stage
To feed contention in a lingering act ;
But let one spirit of the first-born Cain
Reign in all bosoms, that each heart being set
On bloody courses, the rude scene may end,
And darkness be the burier of the dead !

Tra. This strain'd passion doth you wrong, my
lord.

L. Bard. Sweet earl, divorce not wisdom from
your honour.

Mor. The lives of all your loving complices
Lean on your health ; the which, if you give o'er
To stormy passion, must perforce decay.
You cast the event of war, my noble lord,
And summ'd the account of chance, before you
said,
Let us make head. It was your pre-surmise,
That, in the dole¹⁹ of blows, your son might drop :
You knew he walk'd o'er perils on an edge,
More likely to fall in than to get o'er ;
You were advis'd his flesh was capable
Of wounds²⁰ and scars, and that his forward spirit

Would lift him where most trade of danger²¹
rang'd :

Yet did you say—Go forth ; and none of this,
Though strongly apprehended, could restrain
The stiff-borne action : what hath, then, befallen,
Or what hath this bold enterprise brought forth,
More than that being which was like to be ?

L. Bard. We all, that are engag'd to this loss,
Knew that we ventur'd on such dangerous seas,
That if we wrought out life, 'twas ten to one ;
And yet we ventur'd, for the gain propos'd
Chok'd the respect²² of likely peril fear'd ;
And since we are o'erset, venture again.
Come, we will all put forth ; body and goods.

Mor. 'Tis more than time : and, my most noble
lord,

I hear for certain, and do speak the truth,
The gentle Archbishop of York is up,
With well-appointed powers : he is a man
Who with a double surety binds his followers.
My lord your son had only but the corse,²³
But shadows, and the shows of men, to fight ;
For that same word, rebellion, did divide
The action of their bodies from their souls ;
And they did fight with queasiness,²⁴ constrain'd,
As men drink potions ; that their weapons only
Seem'd on our side ; but, for their spirits and
souls,

This word, rebellion, it had froze them up,
As fish are in a pond. But now the bishop
Turns insurrection to religion :
Suppos'd sincere and holy in his thoughts,
He's follow'd both with body and with mind ;
And doth enlarge his rising with the blood
Of fair King Richard, scrap'd from Poinfret stones ;
Derives from heaven his quarrel and his cause :
Tells them he doth bestride a bleeding land,²⁵
Gasping for life under great Bolingbroke ;
And more and less²⁶ do flock to follow him.

North. I knew of this before ; but, to speak
truth,

This present grief had wip'd it from my mind.
Go in with me ; and counsel every man

14. *Buckle.* 'Bend.' Ben Jonson also uses the word in this
its rarely-employed sense—

"And teach this body
To bend, and these my aged knees to buckle,
In adoration and just worship of you."

Staple of News, Act ii., sc. 1.

15. *Nice crutch.* "Nice" is here used in the sense of 'over-
delicate,' 'too-luxurious,' 'effeminate.'

16. *Quoif.* Cap. See Note 104, Act iv., "Winter's Tale."

17. *Flesh'd with conquest.* 'Satiated with conquest.' See
Note 7, Act iv., "Twelfth Night."

18. *Ragged st.* Roughest, most unfavourable. Shakespeare
here employs "raggedst" where now 'ruggedst' would be
used ; as he elsewhere uses "ragged" where now 'rugged' would
be used. See Note 7, Induction to this play.

19. *Dole.* 'Dealing out,' 'dispensation.' See Note 105, Act
ii., "All's Well."

20. *You were advis'd his flesh was capable of wounds.* "Ad-
vised" is here used in the sense of 'aware,' 'conscious ;' and
"capable" means 'susceptible,' 'able to receive.' See Note 3,
Act iii., "King John."

21. *Trade of danger.* "Trade" is here used in the sense of
'busy interchange,' 'traffic.' See Note 42, Act iii., "Richard II."

22. *Respect.* Here used for 'consideration,' 'regard.'

23. *Corse.* An old plural form of 'corses.' See Note 9,
Act i., "First Part Henry IV."

24. *Queasiness.* 'A sense of nausea ;' 'distaste,' 'disinclina-
tion.'

25. *He doth bestride a bleeding land.* In allusion to the act
of chivalrous devotion performed in knightly times, and fre-
quently referred to by Shakespeare. See Note 15, Act v., "First
Part Henry IV."

26. *More and less.* Here, and elsewhere, used for 'great and
small.' See Note 53, Act iv., "First Part Henry IV."

The aptest way for safety and revenge :
Get posts and letters, and make friends with
speed,—
Never so few, and never yet more need. [*Exeunt.*]

SCENE II.—LONDON. *A Street.*

Enter Sir JOHN FALSTAFF, *with his Page bearing his sword and buckler.*

Fal. Sirrah, you giant, what says the doctor to my complaint ?

Page. He said, sir, the party that owed it might have more diseases than he knew for.

Fal. Men of all sorts take a pride to gird²⁷ at me: the brain of this foolish-compounded clay, man, is not able to invent anything that tends to laughter, more than I invent or is invented on me: I am not only witty in myself, but the cause that wit is in other men. I do here walk before thee like a sow that hath overwhelmed all her litter but one. If the prince put thee into my service for any other reason than to set me off, why then I have no judgment. Thou villainous mandrake,²⁸ thou art fitter to be worn in my cap than to wait at my heels. I was never manned with an agate²⁹ till now: but I will set you neither in gold nor silver, but in vile apparel, and send you back again to your master, for a jewel,—the juvenal,³⁰ the prince your master, whose chin is not yet fledged. I will sooner have a beard grow in the palm of my hand than he shall get one on his cheek; and yet he will not stick to say his face is a face-royal: Heaven may finish it when he will, it is not a hair amiss yet: he may keep it still as a face-royal,³¹ for a barber shall never earn sixpence

out of it; and yet he will be crowing as if he had writ man³² ever since his father was a bachelor. He may keep his own grace, but he is almost out of mine, I can assure him.—What said Master Dumbleton about the satin for my short cloak and my slops?³³

Page. He said, sir, you should procure him better assurance than Bardolph: he would not take his bond and yours; he liked not the security.

Fal. A villainous Achitophel! a rascally yeaforsooth knave!³⁴ to bear a gentleman in hand,³⁵ and then stand upon security!—The villainous smooth-pates do now wear nothing but high shoes, and bunches of keys at their girdles; and if a man is thorough with them in honest taking up,³⁶ then they must stand upon security. I had as lief they would put ratsbane in my mouth as offer to stop it with security. I looked he should have sent me two and twenty yards of satin, as I am a true knight, and he sends me security. Well, he may sleep in security; for he hath the horn of abundance, and the lightness of his wife shines through it: and yet cannot he see, though he have his own lantern to light him.—Where's Bardolph?

Page. He's gone into Smithfield to buy your worship a horse.

Fal. I bought him in Paul's,³⁷ and he'll buy me a horse in Smithfield; an I could get me but a wife in Westminster, I were manned, horsed, and wived.

Page. Sir, here comes the nobleman that committed the prince for striking him about Bardolph.

Fal. Wait close; I will not see him.

Enter the Lord Chief-Justice and an Attendant.

Ch. Just. What's he that goes there ?

27. *To gird.* 'To gibe,' 'to jeer.'

28. *Mandrake.* A plant, the root of which is supposed to resemble the human shape, and to utter a shriek when plucked from the earth.

29. *Manned with an agate.* Shakespeare elsewhere uses the same type of diminutiveness in allusion to the fashion of wearing an agate carved into the form of a human being as an ornament for the hat. See Note 11, Act iii., "Much Ado."

30. *Juvenal.* 'Youth,' 'young man.' See Note 13, Act iii., "Midsummer Night's Dream."

31. *A face-royal.* Falstaff plays on the word as meaning the face of a prince of royal blood, and as meaning a profile on the coin called a "royal." See Note 112, Act ii., "First Part Henry IV."

32. *As if he had writ man.* An idiom signifying 'as if he had a claim to be called a man,' or 'as though he had a right to be entitled man.' See Note 112, Act ii., "All's Well."

33. *Slops.* Large loose trousers. See Note 25, Act iii., "Much Ado."

34. *A rascally yea-forsooth knave.* The mild quality of citizen oaths is here again alluded to (see Note 47, Act iii., "First Part Henry IV."); and excites no less disgust in Falstaff than in Hotspur—affording an edifying comment on the strange points that afford self-complacency to those who plume themselves on their aristocratic superiority and patrician super-excellence. Very noteworthy is it that even while exciting our highest admiration at the spirited lines with which he has limned Harry

Percy, or at the unction of blended wit and humour with which he makes Sir John fabricate a characteristic epithet out of a petty oath by way of designating a city mercer, he gives us at the very same time a pithy indice of the insolent assumptions entertained by the dominating and domineering classes in his time.

35. *To bear a gentleman in hand.* "To bear in hand" was an idiomatic expression, tantamount to 'beguile onward,' 'to lure on by exciting false expectation.' See Note 37, Act iv., "Much Ado."

36. *Honest taking up.* To "take up" was a phrase used for obtaining goods on credit. See Note 50, Act iii., "Much Ado." The exquisite humour of Falstaff's applying the term "knave" to the tradesman who wishes to be duly assured of payment for goods that he furnishes, and "honest" to the act that would defraud him, is perfect. The word "thorough" in this passage (printed 'through' in the old copies, the one word being frequently used for the other, formerly; see Note 16, Act ii., "Winter's Tale") seems to us to be Falstaffianly used for 'in earnest,' 'straightforward,' 'direct,' 'frank.'

37. *I bought him in Paul's.* The body of old St. Paul's church was a constant place of resort for business and amusement, and thronged with idlers of all descriptions. Advertisements were put up there, bargains made, and servants hired. The speech alludes to a proverb frequently quoted by writers of Shakespeare's time—"Who goes to Westminster for a wife, to St. Paul's for a man, and to Smithfield for a horse, may meet with a quean, a knave, and a jade."



Page. You must speak louder; my master is deaf.
Chief Justice. I am sure he is, to the hearing of anything good.—Go, pluck him by the elbow; I must speak with him.
Attendant. Sir John.

Act I. Scene II.

Atten. Falstaff, an't please your lordship.

Cb. Just. He that was in question for the robbery?

Atten. He, my lord: but he hath since done good service at Shrewsbury; and, as I hear, is now going with some charge to the Lord John of Lancaster.

Cb. Just. What! to York? Call him back again.

Atten. Sir John Falstaff!

Fal. Boy, tell him I am deaf.

Page. You must speak louder; my master is deaf.

Cb. Just. I am sure he is, to the hearing of anything good.—Go, pluck him by the elbow; I must speak with him.

Atten. Sir John,—

Fal. What! a young knave, and begging! Is there not wars? is there not employment? doth not the king lack subjects? do not the rebels need soldiers? Though it be a shame to be on any side but one, it is worse shame to beg than to be on the worst side, were it worse than the name of rebellion can tell how to make it.

Atten. You mistake me, sir,

Fal. Why, sir, did I say you were an honest man? setting my knighthood and my soldiery aside, I had lied in my throat, if I had said so.

Atten. I pray you, sir, then set your knighthood and your soldiery aside; and give me leave to tell you, you lie in your throat, if you say I am any other than an honest man.

Fal. I give thee leave to tell me so! I lay aside that which grows to me! If thou gettest any leave of me, hang me; if thou takest leave, thou wert better be hanged. You hunt-counter,³⁸ hence; avaunt!

Atten. Sir, my lord would speak with you.

Cb. Just. Sir John Falstaff, a word with you.

Fal. My good lord!—God give your lordship good time of day, I am glad to see your lordship abroad: I heard say your lordship was sick: I hope your lordship goes abroad by advice. Your lordship, though not clean past your youth, hath

yet some smack of age in you, some relish of the saltness of time; and I most humbly beseech your lordship to have a reverend care of your health.

Cb. Just. Sir John, I sent for you before your expedition to Shrewsbury.

Fal. An't please your lordship, I hear his majesty is returned with some discomfort from Wales.

Cb. Just. I talk not of his majesty;—you would not come when I sent for you.

Fal. And I hear, moreover, his highness is fallen into this same pernicious apoplexy.

Cb. Just. Well, Heaven mend him!—I pray you, let me speak with you.

Fal. This apoplexy is, as I take it, a kind of lethargy, an't please your lordship; a kind of sleeping in the blood, a plaguy tingling.

Cb. Just. What tell you me of it? be it as it is.

Fal. It hath its original³⁹ from much grief, from study, and perturbation of the brain: I have read the cause of his effects⁴⁰ in Galen: it is a kind of deafness.

Cb. Just. I think you are fallen into the disease; for you hear not what I say to you.

Fal. Very well, my lord,⁴¹ very well: rather, an't please you, it is the disease of not listening, the malady of not marking, that I am troubled withal.

Cb. Just. To punish you by the heels⁴² would amend the attention of your ears; and I care not if I do become your physician.

Fal. I am as poor as Job, my lord, but not so patient: your lordship may minister the potion of imprisonment to me in respect of poverty; but how I should be your patient to follow your prescriptions, the wise may make some dram of a scruple, or, indeed, a scruple itself.

Cb. Just. I sent for you, when there were matters against you for your life, to come speak with me.

Fal. As I was then advised by my learned counsel in the laws of this land-service, I did not come,⁴³

38. *You hunt-counter.* The Quarto omits the hyphen here; in which case, the phrase means simply 'you are on the wrong scent,' 'you pursue me in vain:' whereas, if the Folio reading, with the hyphen, be adopted, we may believe that the name by which Falstaff calls the lad includes allusion to the Counter prison as well as to his fruitless begging. See Note 22, Act iv., "Comedy of Errors." We have the authority of no less a personage than another Lord Chief Justice, Lord Campbell, that Lord Chief Justice Gascoigne "is here attended by the tipstaff (or orderly), who, down to the present day, follows the Chief Justice, like his shadow, wherever he officially appears."

39. *It hath its original.* One of the rare instances where Shakespeare uses "its;" printed 'it' in the Quarto and Folio. See Note 57, Act ii., "Winter's Tale."

40. *The cause of his effects.* "His" here used for 'its.'

41. *Very well, my lord.* This is the speech which, in the

Quarto, has the prefix *Old.* printed to it; a circumstance affording corroboration of the belief that Oldcastle was the name first given by Shakespeare to the character he afterwards called Falstaff. See Note 1, Induction to this play.

42. *To punish you by the heels.* The same high legal authority just quoted, Lord Campbell, says—"To 'lay by the heels' was the technical expression for committing to prison, and I could produce from the Reports various instances of its being so used by distinguished judges from the bench." There is additional appropriateness in the threat, from its including allusion to the formal degradation of a knight who had forfeited his claim to knighthood. See Note 130, Act ii., "First Part Henry IV."

43. *I did not come.* Sir John in this speech makes good legal ground of evasion from the charge of contumacy; since, being engaged in marching to Shrewsbury by the king's orders, he was not bound to answer the Lord Chief-Justice's summons to come.

Cb. Just. Well, the truth is, Sir John, you live in great infamy.

Fal. He that buckles him in my belt cannot live in less.

Cb. Just. Your means are very slender, and your waste is great.

Fal. I would it were otherwise; I would my means were greater, and my waist slenderer.

Cb. Just. You have misled the youthful prince.

Fal. The young prince hath misled me: I am the fellow with the great belly,⁴⁴ and he my dog.

Cb. Just. Well, I am loath to gall a new-healed wound: your day's service at Shrewsbury hath a little gilded over your night's exploit on Gad's Hill: you may thank the unquiet time for your quiet o'er-posting that action.

Fal. My lord,—

Cb. Just. But since all is well, keep it so: wake not a sleeping wolf.

Fal. To wake a wolf is as bad as to smell a fox.

Cb. Just. What! you are as a candle, the better part burnt out.

Fal. A wassail candle,⁴⁵ my lord; all tallow: if I did say of wax,⁴⁶ my growth would approve the truth.

Cb. Just. There is not a white hair on your face but should have his effect⁴⁷ of gravity.

Fal. His effect of gravity, gravity, gravity.

Cb. Just. You follow the young prince up and down, like his ill angel.

Fal. Not so, my lord; your ill angel⁴⁸ is light; but I hope he that looks upon me will take me without weighing: and yet, in some respects, I grant, I cannot go,—I cannot tell.⁴⁹ Virtue is of so little regard in these costermonger times,⁵⁰ that true valour is turned bear-herd:⁵¹ pregnancy⁵² is made a tapster, and hath his quick wit wasted in

giving reckonings: all the other gifts appertinent to man, as the malice of this age shapes them, are not worth a gooseberry. You that are old consider not the capacities of us that are young; you measure the heat of our livers with the bitterness of your galls: and we that are in the vaward⁵³ of our youth, I must confess, are wags too.

Cb. Just. Do you set down your name in the scroll of youth, that are written down old with all the characters of age? Have you not a moist eye? a dry hand? a yellow cheek? a white beard? a decreasing leg? an increasing belly? is not your voice broken? your wind short? your chin double? your wit single?⁵⁴ and every part about you blasted with antiquity? and will you yet call yourself young? Fie, fie, fie, Sir John!

Fal. My lord, I was born about three of the clock in the afternoon, with a white head and something a round belly. For my voice,—I have lost it with hollaing, and singing of anthems. To approve my youth⁵⁵ farther, I will not: the truth is, I am only old in judgment and understanding; and he that will caper with me⁵⁶ for a thousand marks, let him lend me the money, and have at him.⁵⁷ For the box of the ear that the prince gave you,—he gave it like a rude prince, and you took it like a sensible lord. I have checked him for it; and the young lion repents,—marry, not in ashes and sackcloth, but in new silk and old sack.

Cb. Just. Well, Heaven send the prince a better companion!

Fal. Heaven send the companion a better prince! I cannot rid my hands of him.

Cb. Just. Well, the king hath severed you and Prince Harry: I hear you are going with Lord John of Lancaster against the Archbishop and the Earl of Northumberland.

44. *The fellow with, &c.* Probably an allusion to some well-known fat blind beggar of that time, who was led by his dog.

45. *A wassail candle.* A large candle lighted up at a feast.

46. *Wax.* Used punningly here: in its sense, as a noun, of the substance derived from honeycomb; and in its sense, as a verb, of 'growing.' See Note 48, Act v., "Love's Labour's Lost."

47. *His effect.* "His" used for 'its.'

48. *Your ill angel.* "Your" is here idiomatically used, to instance a generality (see Note 96, Act iii., "As You Like It"); and Falstaff plays on the word "angel" in the sense of a coin so named.

49. *I cannot tell.* This phrase is here used partly in its sense of 'I cannot say,' 'I cannot tell what to make of it;' and partly in that of 'I cannot pass current,' 'I cannot reckon as good money.'

50. *These costermonger times.* "Costermonger" is a corruption of 'costardmonger,' costard being the name of an apple. Falstaff uses the word adjectively as a fit epithet to express the low peddling spirit, the paltry huckstering character of the "times" which turn wit to degrading account.

51. *Bear-herd.* A keeper of bears. See Note 39, Induction to "Taming of the Shrew."

52. *Pregnancy.* Here used for intellectual capacity, fertility

of thought, ample understanding. See Note 6, Act i., "Measure for Measure."

53. *Vaward.* A form of 'van' and 'ward,' meaning the fore-part, the earlier portion. See Note 19, Act iv., "Midsummer Night's Dream."

54. *Your wit single?* "Single" had occasionally the sense of 'feeble,' 'simple;' 'single-witted' and 'single-souled' being used to signify simpletons. That the Chief Justice should use the epithet "single" here to express 'simple,' so as to form an antithesis with "double," affords a notable instance of Falstaff's being "the cause that wit is in other men;" and that his lordship should apply the epithet "single," in the sense of 'simple,' 'silly,' 'feeble,' 'weakly,' 'slender,' 'slight,' to Falstaff's "wit" (!!!) is as notable a token of how thoroughly the knight's imperturbable humour has power to put him out of humour. Just as, later on in the play, he loses his temper so utterly as to call Falstaff "a great fool" (!!!).

55. *To approve my youth.* "Approve" used for 'prove.'

56. *Caper with me.* That to "cut capers" formed one of the accomplishments of a complete gentleman, we have before shown in Note 44, Act i., "Twelfth Night."

57. *Have at him.* An idiomatic phrase, expressive of readiness and alertness. See Note 112, Act iv., "Taming of the Shrew."

Fal. Yea ; I thank your pretty sweet wit for it. But look you, pray, all you that kiss my lady Peace at home, that our armies join not in a hot day ; for, by the lord, I take but two shirts out with me, and I mean not to sweat extraordinarily : if it be a hot day, and I brandish anything but my bottle, I would I might never spit white again.⁵⁸ There is not a dangerous action can peep out his head,⁵⁹ but I am thrust upon it : well, I cannot last ever ; but it was always yet the trick of our English nation, if they have a good thing, to make it too common. If you will needs say I am an old man, you should give me rest. I would to Heaven, my name were not so terrible to the enemy as it is : I were better to be eaten to death with rust, than to be scoured to nothing with perpetual motion.

Ch. Just. Well, be honest, be honest ; and Heaven bless your expedition !

Fal. Will your lordship lend me a thousand pound to furnish me forth ?

Ch. Just. Not a penny, not a penny ; you are too impatient to bear crosses.⁶⁰ Fare you well : commend me to my cousin Westmoreland.

[*Exeunt* Chief-Justice and Attendant.]

Fal. If I do, fillip me with a three-man beetle.⁶¹—A man can no more separate age and covetousness than he can part young limbs and roguery.—Boy!—

Page. Sir ?

Fal. What money is in my purse ?

Page. Seven groats and two pence.

Fal. I can get no remedy against this consumption of the purse : borrowing only lingers and lingers it out, but the disease is incurable.—Go bear this letter to my Lord of Lancaster ; this to the prince : this to the Earl of Westmoreland ; and this to old Mistress Ursula, whom I have weekly sworn to marry since I perceived the first white hair on my chin. About it : you know where to find me. [*Exit* Page.] A plague of this gout ! or, a gout of this plague ! for the one or the other plays the rogue with my great toe. It is no matter if I do halt ; I have the wars for my colour, and my pension shall seem the more reasonable. A good

58. *Spit white.* Reckoned a sign of thirst ; which Falstaff, with his relish for wine, desires to feel, as giving anticipatory zest. Spungius, in Massinger's "Virgin Martyr," says, "Had I been a pagan still, I should not have *spit white* for want of drink."

59. *Peep out his head.* "His" used for 'its.'

60. *To bear crosses.* A pun upon the word in its sense of 'thwartings,' and in its sense of the so-called coin, which bore upon it the mark of a cross. See Note 38, Act ii., "As You Like It."

61. *A three-man beetle.* A heavy mallet implement, used for driving piles. It has—if the engine be still in existence—two long handles and a short one, taking three men to wield it. The combination of lightness conveyed in the word "fillip" with weight implied in this peculiar kind of beetle, together with the appropriateness to his own huge person, is perfectly in Falstaff's style of admirable wit.

wit will make use of anything : I will turn diseases to commodity.⁶² [*Exit.*]

SCENE III.—*A Room in the Archbishop of York's Palace.*

Enter the Archbishop, the Lords HASTINGS, MOWERAY, and BARDOLPH.

Arch. Thus have you heard our cause and known our means ;

And, my most noble friends, I pray you all
Speak plainly your opinions of our hopes :—
And first, lord marshal, what say you to it ?

Mowb. I well allow the occasion of our arms ;
But gladly would be better satisfied
How, in our means, we should advance ourselves
To look with forehead bold and big enough
Upon the power and puissance of the king.

Hast. Our present musters grow upon the file
To five and twenty thousand men of choice ;
And our supplies live largely in the hope
Of great Northumberland, whose bosom burns
With an incensed fire of injuries.

L. Bard. The question, then, Lord Hastings,
standeth thus :—

Whether our present five and twenty thousand
May hold up head without Northumberland.

Hast. With him, we may.

L. Bard. Ay, marry, there's the point :
But if without him we be thought too feeble,
My judgment is, we should not step too far,
Till we had his assistance by the hand ;
For, in a theme so bloody-fac'd as this,
Conjecture, expectation, and surmise
Of aids uncertain, should not be admitted.

Arch. 'Tis very true, Lord Bardolph ; for, indeed,

It was young Hotspur's case at Shrewsbury.

L. Bard. It was, my lord ; who lin'd himself
with hope,⁶³

Eating the air on promise of supply,
Flattering himself with project of a power
Much smaller⁶⁴ than the smallest of his thoughts :
And so, with great imagination,

62. *Commodity.* Here used for profit, advantage, self-interest, selfish gain, and convenience. See Note 81, Act ii., "King John."

63. *Lin'd himself with hope.* "Lin'd" is here used for 'strengthened,' 'sustained.' See Note 54, Act ii., "First Part Henry IV."

64. *A power much smaller.* 'A power that proved to be much smaller.' The whole sentence is elliptically expressed, and means—'Flattering himself by projecting what he should do with a power which proved to be much smaller than the smallest that he had imagined it could be.' This has been interpreted otherwise ; but it should be remembered that Hotspur expected reinforcements from his father, Northumberland, and his uncle, Worcester, in both of which reinforcements he was disappointed. See Act iv., sc. 1, "First Part Henry IV."



Archbishop. Thus have you heard our cause and known our means.

Act I. Scene III.

Proper⁶⁵ to madmen, led his powers to death,
And, winking, leap'd into destruction.

Hast. But, by your leave, it never yet did hurt
To lay down likelihoods and forms of hope.

L. Bard. Yes, if this present quality of war,⁶⁶
Indeed the instant action: a cause on foot,
Lives so in hope, as in an early spring
We see th' appearing buds; which, to prove fruit,
Hope gives not so much warrant, as despair,
That frosts will bite them. When we mean to
build,

We first survey the plot, then draw the model;
And when we see the figure of the house,
Then must we rate the cost of the erection;
Which if we find outweighs ability,
What do we then, but draw anew the model
In fewer offices, or, at least,⁶⁷ desist
To build at all? Much more, in this great work
(Which is almost to pluck a kingdom down,
And set another up), should we survey
The plot of situation and the model;
Consent⁶⁸ upon a sure foundation;

65. *Proper.* Here used in its sense of 'pertaining,' 'appropriate.'

66. *Yes, if this present quality, &c.* There have been several attempts in the way of altering this passage: but as we believe it probable that "indeed" is a misprint for "induc'd," or perhaps that there has been a line omitted between "war" and "indeed," we leave the passage as it is given in the Folio. As it appears to us, Lord Bardolph first makes immediate reply to Hastings' remark, by saying, 'Yes, it does do harm to dwell upon the hope-

ful portions of a project, if, as in this present proposed war, hopefulness prompted to immediate action;' and then he goes on to make the more general observation, "a cause on foot," &c.

67. *At least.* "Least" has been altered to 'last' here; but we think it possible that "at least" is here used in the sense of 'at worst,' 'supposing the least advantageous prospect,' 'in case the project wear the aspect least propitious.'

68. *Consent.* Here used in the sense of 'agree,' 'consent to act.'

Question surveyors; know⁶⁹ our own estate,
How able such a work to undergo,
To weigh against his opposite;⁷⁰ or else,
We fortify in paper and in figures,
Using the names of men, instead of men:
Like one that draws the model of a house
Beyond his power to build it; who, half through,
Gives o'er, and leaves his part-created cost
A naked subject to the weeping clouds,
And waste for churlish winter's tyranny.

Hast. Grant that our hopes (yet likely of fair birth)
Should be still-born, and that we now possess'd
The utmost man of expectation;
I think we are a body strong enough,
Even as we are, to equal with the king.

L. Bard. What! is the king but five and twenty
thousand?

Hast. To us no more; nay, not so much, Lord
Bardolph.

For his divisions, as the times do brawl,
Are in three heads: one power against the French,
And one against Glendower; perforce, a third
Must take up us: so is the unfirm king
In three divided; and his coffers sound
With hollow poverty and emptiness.

Arch. That he should draw his several strengths
together,
And come against us in full puissance,⁷¹
Need not be dreaded.

Hast. If he should do so,
He leaves his back unarm'd, the French and Welsh
Baying him at the heels: never fear that.

L. Bard. Who, is it like, should lead his forces
hither?

Hast. The Duke of Lancaster and Westmore-
land;
Against the Welsh, himself and Harry Monmouth:
But who is substituted 'gainst the French,
I have no certain notice.

Arch. Let us on,
And publish the occasion of our arms.
The commonwealth is sick of their own choice;⁷²
Their over-greedy love hath surfeited:
A habitation giddy and unsure
Hath he that buildeth on the vulgar heart.
Oh, thou fond many!⁷³ with what loud applause
Didst thou beat heaven with blessing Bolingbroke,
Before he was what thou wouldst have him be!
And being now trimm'd in thine own desires,
Thou, beastly feeder, art so full of him,
That thou provok'st thyself to cast him up.
So, so, thou common dog, didst thou disgorge
Thy glutton bosom⁷⁴ of the royal Richard;
And now thou wouldst eat thy dead vomit up,
And how!st to find it. What trust is in these times?
They that, when Richard liv'd, would have him die,
Are now become enamour'd on his grave;⁷⁵
Thou, that threw'st dust upon his goodly head,
When through proud London he came sighing on
After th' admir'd heels of Bolingbroke,
Cry'st now, "Oh, earth, yield us that king again,
And take thou this!" Oh, thoughts of men
accurst!

Past, and to come, seem best; things present, worst.
Mowb. Shall we go draw our numbers, and set
on?

Hast. We are time's subjects, and time bids be
gone. [Exeunt.

ACT II.

SCENE I.—LONDON. *A Street.*

Enter Hostess QUICKLY; FANG, and his Boy, *with*
her; and SNARE following.

Host. Master Fang, have you entered the action?

Fang. It is entered.

Host. Where's your yeoman? Is it a lusty
yeoman? will he stand to it?

Fang. Sirrah, where's Snare?

Host. Oh, lord, ay! good Master Snare.

69. *Know.* Used here for 'examine into,' 'ascertain,' 'learn the condition of.' See Note 8, Act i., "Midsummer Night's Dream."

70. *To weigh against his opposite.* "His" here used for 'his.'

71. *Puissance.* French, 'power.' See Note 41, Act iii., "King John."

72. *The commonwealth is sick of their own choice.* We have here an instance of Shakespeare's use of a collective noun with a verb in the singular and a pronoun in the plural. See Note 31, Act v., "King John."

73. *Oh, thou fond many!* "Fond" used in the sense of 'foolish,' 'weak-judging.'

74. *Thy glutton bosom.* The word "bosom" is here most comprehensively employed. Shakespeare uses it elsewhere in the sense of 'cherished desire,' 'heartiest wish' (see Note 58, Act iv., "Measure for Measure"); and in the sense of 'stomach.' Here, in its application to the metaphor of the "dog," it bears the latter sense; while in its reference to the popular affection, the general inclination alternating towards Bolingbroke and Richard, it includes the former sense.

75. *Enamour'd on his grave.* "On" was formerly sometimes used for 'of.' See Note 92, Act i., "All's Well."

1. *Yeoman.* A bailiff's follower, or sheriff's officer, was formerly called a sergeant's "yeoman."

Snare. Here, here.

Fang. Snare, we must arrest Sir John Falstaff.

Host. Yea, good Master Snare; I have entered him and all.

Snare. It may chance cost some of us our lives, for he will stab.

Host. Alas the day! take heed of him; he stabbed me in mine own house, and that most beastly; in good faith, he cares not what mischief he doth, if his weapon be out: he will foine like any devil; he will spare neither man, woman, nor child.

Fang. If I can close with him, I care not for his thrust.

Host. No, nor I neither; I'll be at your elbow.

Fang. An I but fist him once; an he come but within my vice,—

Host. I am undone by his going; I warrant you, he is an infinitive thing upon my score:—good Master Fang, hold him sure;—good Master Snare, let him not 'scape. He comes continually to Pie Corner (saving your manhoods) to buy a saddle; and he is indited to dinner to the Lubbar's Head² in Lumbert Street, to Master Smooth's the silkman; I pray ye, s'ince my exion³ is entered, and my case so openly known to the world, let him be brought in to his answer. A hundred mark is a long one⁴ for a poor lone woman to bear: and I have borne, and borne, and borne; and have been fubbed off, and fubbed off, and fubbed off, from this day to that day, that it is a shame to be thought on. There is no honesty in such dealing; unless a woman should be made an ass and a beast, to bear every knave's wrong.—Yonder he comes, and that arrant malmsey-nose⁵ knave, Bardolph, with him. Do your offices, do

your offices, Master Fang and Master Snare; do me, do me, do me your offices.⁶

Enter FALSTAFF, PAGE, and BARDOLPH.

Fal. How now! whose mare's dead? what's the matter?

Fang. Sir John, I arrest you at the suit of Mistress Quickly.

Fal. Away, varlets!—Draw, Bardolph: cut me off the villain's head; throw the quean in the channel.⁷

Host. Throw me in the channel! I'll throw thee in the channel. Wilt thou? wilt thou? thou bas-tardly rogue!—Murder, murder! Oh, thou honey-suckle⁸ villain! wilt thou kill God's officers and the king's? Oh, thou honey-seed rogue! thou art a honey-seed, a man-queller, and a woman-queller.

Fal. Keep them off, Bardolph.

Fang. A rescue! a rescue!

Host. Good people, bring a rescue or two.—Thou wo't,⁹ wo't thou? thou wo't, wo't thou? do, do, thou rogue! do, thou hemp-seed!

Fal. Away, you scullion! you rampallian! you fustilarian!¹⁰ I'll tickle your catastrophe.

Enter the Lord Chief-Justice, attended.

Ch. Just. What is the matter? keep the peace here, ho!

Host. Good my lord, be good to me!¹¹ I beseech you, stand to me!

Ch. Just. How now, Sir John? what! are you brawling here?

Doth this become your place, your time, and business?

You should have been well on your way to York.—

"man-queller" was a 'man-killer'; "quell" being an old word for 'kill,' 'slay.'

9. *Wo't.* A contraction of 'wilt,' or 'wouldst.'

10. *You rampallian! you fustilarian!* In the old copies, this speech is assigned to the Page; but its entire diction shows it to be uttered by Falstaff, to whom it was first rightly given in the Third Folio, 1664. "Rampallian" is a word used by other writers of his time as well as by Shakespeare; for in Beaumont and Fletcher's play of "The Honest Man's Fortune" we find—"Out upon them, rampallions! I'll keep myself safe enough out of their fingers." Thus the word seems to include allusion to one of the senses that the verb 'to ramp' bears—to climb as a plant, by clasping and catching hold of whatever affords support; and also to one of the senses that the French epithet *rampante* bears, 'vile,' 'base,' 'grovelling,' 'servile' (as *une ame rampante*, a 'base-souled fellow'); so that "rampallian" here may be supposed to be addressed to Fang as a base-souled fellow who tries to clutch at Falstaff and fasten upon him. "Fustilarian" seems also to combine reference to fusty, unsavoury, mouldy-smelling; and to the Latin word *fustis*, a cudgel, from which Falstaff coins the word he uses to express a fighter with a cudgel or staff; since bailiffs carried staves tipped with metal, which caused themselves to have the name of 'tipstaff' given to them.

11. *Good my lord, be good to me!* Precisely the same phrase occurs in Act iii., sc. 2, "Measure for Measure;" and means, 'be my protector,' 'be favourable or propitious to me.' See Note 126, Act i., "All's Well."

2. *Lubbar's Head.* A corruption of 'libbard's head;' 'libbard' being an old form of 'leopard.' See Note 128, Act v., "Love's Labour's Lost."

3. *Exion.* Hostess Quickly's blunder for 'action.' That she elsewhere pronounces the word correctly, is but in accordance with Shakespeare's mode of making these variations in diction as in other particulars. See Note 121, Act iv., "Winter's Tale." In like manner does Dr. Caius sometimes say "dat," sometimes "that;" Sir Evans sometimes "goot," sometimes "good;" and Hostess Quickly herself, elsewhere, at one time says "Captain Pistol," and at another "Captain Peesel."

4. *A long one.* It was proposed by Theobald to change "one" to 'loan;' but we think that "one" is here used by Hostess Quickly in the same indefinite way that she has before in this speech used "thing," to express 'sum' or 'amount.'

5. *Malmsey-nose.* "Malmsey," or 'Malvasy,' is the name of a rich sweet wine made from the *Malvoisie* grape; and Hostess Quickly forms this into an appropriate name for the vinously red-nosed Bardolph.

6. *Do me your offices.* "Me" is here used in the idiomatic way explained in Note 33, Act ii., "Merchant of Venice." A little farther on, in the phrase, "cut me off the villain's head," "me" is similarly employed.

7. *Channel.* An old form of 'kennel,' 'gutter.'

8. *Honey-suckle.* Hostess Quickly's blunder for 'homicidal,' as she immediately after uses "honey-seed" for 'homicide.' A

Stand from him, fellow: wherefore hang'st upon him?¹²

Host. Oh, my most worshipful lord, an't please your grace, I am a poor widow of Eastcheap,¹³ and he is arrested at my suit.

Ch. Just. For what sum?

Host. It is more than for some, my lord; it is for all,—all I have. He hath eaten me out of house and home; he hath put all my substance into that fat paunch of his:—but I will have some of it out again, or I will ride thee o' nights like the mare.

Fal. I think I am as like to ride the mare,¹⁴ if I have any vantage of ground to get up.

Ch. Just. How comes this, Sir John? Fie! what man of good temper would endure this tempest of exclamation? Are you not ashamed to enforce a poor widow to so rough a course to come by her own?

Fal. What is the gross sum that I owe thee?

Host. Marry, if thou wert an honest man, thyself and the money too. Thou didst swear to me upon a parcel-gilt¹⁵ goblet, sitting in my Dolphin-chamber,¹⁶ at the round table, by a sea-coal fire, upon Wednesday in Whitsun week, when the prince broke thy head for liking his father¹⁷ to a singing-man of Windsor,—thou didst swear to me then, as I was washing thy wound, to marry me, and make me my lady thy wife. Canst thou deny it? Did not goodwife Keech, the butcher's wife,¹⁸ come in then, and call me gossip Quickly? coming in to borrow a mess of vinegar;¹⁹ telling us she had a good dish of prawns; whereby thou didst desire to eat some; whereby I told thee they were ill for a green wound. And didst thou not, when she was gone down-stairs, desire me to be no more so familiarity with such poor people; saying that ere long they should call me madam? And didst

thou not kiss me, and bid me fetch thee thirty shillings? I put thee now to thy book-oath: deny it, if thou canst.

Fal. My lord, this is a poor mad soul; and she says, up and down the town, that her eldest son is like you: she hath been in good case, and the truth is, poverty hath distracted her. But for these foolish officers, I beseech you I may have redress against them.

Ch. Just. Sir John, Sir John, I am well acquainted with your manner of wrenching the true cause the false way. It is not a confident brow, nor the throng of words that come with such more than impudent sauciness from you, can thrust me from a level consideration: you have, as it appears to me, practised upon the easy yielding spirit of this woman, and made her serve your uses both in purse and in person.

Host. Yea, in troth, my lord.

Ch. Just. Pr'ythee, peace.—Pay her the debt you owe her, and unpay the villany you have done her; the one you may do with sterling money, and the other with current repentance.

Fal. My lord, I will not undergo this sneap²⁰ without reply. You call honourable boldness impudent sauciness: if a man will make court'sy,²¹ and say nothing, he is virtuous;—no, my lord, my humble duty remembered, I will not be your suitor. I say to you, I do desire deliverance from these officers, being upon hasty employment in the king's affairs.²²

Ch. Just. You speak as having power to do wrong: but answer in the effect of your reputation,²³ and satisfy the poor woman.

Fal. Come hither, hostess. [*Takes her aside.*]

Enter GOWER.

Ch. Just. Now Master Gower,—what news?

12. *Wherefore hang'st upon him?* This expression confirms our idea that the word "rampallian" includes allusion to tenaciously clutching or holding on, as a plant that climbs by means of its clinging tendrils; and it is noteworthy that the Italian name for climbing plants is *rampicanti*.

13. *I am a poor widow of Eastcheap.* We thus learn that Hostess Quickly has lost her spouse since we knew her in the "First Part of Henry IV.;" for there (Act iii., sc. 3) we find Prince Hal asking her, "How does *thy husband?*" and Falstaff bids her "*love thy husband, look to thy servants.*"

14. *Ride the mare.* The two-legged or three-legged mare was a slang name for the gallows; and Falstaff chooses to play upon the word "mare," when Hostess Quickly uses it in the sense of 'night-mare.'

15. *Parcel-gilt.* Partially or partly gilt; still technically called 'party-gilt.' See Note 30, Act i., "Merry Wives." Formerly, portions of the ornamented chasing on plate were gilt, and others left plain. Later on, silver cups were gilt on the inside, while suffered to remain of their native surface outside.

16. *My Dolphin-chamber.* See Note 69, Act ii., "First Part Henry IV."

17. *Liking his father.* This is the reading of the Quarto copy, while the Folio gives 'lik'ning him.' The word "liking"

is more characteristic from the Hostess, to express 'finding a likeness between;' while the touch of making the prince resentful for his father instead of for himself is truer Shakespeare.

18. *Goodwife Keech, the butcher's wife.* The appropriateness of this name is apparent, when we remember that "keech" meant a lump of fat rolled up by butchers ready for the chandlers. See Note 99, Act ii., "First Part Henry IV."

19. *A mess of vinegar.* "Mess" meant a portion, a certain measure or quantity of anything. Sir Hugh Evans says—"I had as lief you would tell me of a *mess* of porridge" ("Merry Wives," Act iii., sc. 1).

20. *Sneap.* 'Rebuke,' 'reproof,' 'check.' 'Sneap' is a modern form of the word; and Shakespeare uses "sneaping" for 'nipping,' 'checking.' See Note 11, Act i., "Love's Labour's Lost," and Note 12, Act i., "Winter's Tale."

21. *If a man will make court'sy.* For a man's salutation, as well as a woman's, the word "court'sy" was formerly used. See Note 95, Act ii., "Twelfth Night."

22. *In the king's affairs.* See Note 43, Act i.

23. *Answer in the effect of your reputation.* This has been variously interpreted; but, to our minds, its meaning is—'Answer for the sake of your reputation,' 'Answer as concerns your reputation.'



Falstaff. Go, wash thy face, and draw thy action. Come, thou must not be in this humour with me.

Act II. Scene I.

Gow. The king, my lord, and Harry Prince of Wales
Are near at hand: the rest the paper tells.

[*Gives a letter.*]

Fal. As I am a gentleman,—

Host. Faith, you said so before.

Fal. As I am a gentleman:—come, no more words of it.

Host. By this heavenly ground I tread on, I must be fain to pawn both my plate and the tapestry of my dining-chambers.

24. *Glasses, glasses, is the only drinking.* The postscript to a letter from the Earl of Shrewsbury to Thomas Bawdewyn (to be found in Lodge's "Illustrations of English History," p. 252, vol. ii., 1791) curiously serves to illustrate this passage:—"I wolde have you bye me glasses to drink in: send me word what olde plat yeldes the ounce, for I wyll nott leve me a cuppe of sylvare to drink in butt I wyll see the next terme my creditors payde."

25. *The German hunting in water-work.* Hunting subjects

were much in favour for the decoration of interiors; and the chase of the wild boar in Germany would naturally form a spirited scene. "In water-work" means executed in water colours; a kind of hanging for the walls of rooms (probably resembling the more modern paper-hangings) being then in use as a cheaper material for covering them than the "painted cloth" elsewhere alluded to by Shakespeare, which was in oil colours. See Note 56, Act iii., "As You Like It."

26. *Draw thy action.* "Draw" is here used for 'withdraw.'

Host. Pray thee, Sir John, let it be but twenty nobles : i' faith, I am loath to pawn my plate, in good earnest, la.

Fal. Let it alone; I'll make other shift : you'll be a fool still.

Host. Well, you shall have it, though I pawn my gown. I hope you'll come to supper. You'll pay me all together ?

Fal. Will I live?—Go, with her, with her [*to BARDOLPH*]; hook on, hook on.

Host. Will you have Doll Tearsheet meet you at supper ?

Fal. No more words; let's have her.

[*Exeunt* HOSTESS, BARDOLPH, *Officers,*
and Boy.]

Ch. Just. I have heard better news.

Fal. What's the news, my good lord ?

Ch. Just. Where lay the king last night ?

Gow. At Basingstoke, my lord.

Fal. I hope, my lord, all's well : what is the news, my lord ?

Ch. Just. Come all his forces back ?

Gow. No; fifteen hundred foot, five hundred horse,

Are march'd up to my lord of Lancaster,
Against Northumberland and the archbishop.

Fal. Comes the king back from Wales, my noble lord ?

Ch. Just. You shall have letters of me presently :

Come, go along with me, good Master Gower.

Fal. My lord !

Ch. Just. What's the matter ?

Fal. Master Gower, shall I entreat you with me to dinner ?

Gow. I must wait upon my good lord here,—I thank you, good Sir John.

Ch. Just. Sir John, you loiter here too long, being you are to take soldiers up in counties as you go.

Fal. Will you sup with me, Master Gower ?

Ch. Just. What foolish master taught you these manners, Sir John ?

Fal. Master Gower, if they become me not, he was a fool that taught them me.—This is the right fencing grace, my lord; tap for tap, and so part fair.

Ch. Just. Now, the Lord lighten thee ! thou art a great fool.²⁷

[*Exeunt.*]

SCENE II.—LONDON. *Another Street.*

Enter Prince HENRY *and* POINS.

P. Hen. Trust me, I am exceeding weary.

Poins. Is it come to that ? I had thought weariness durst not have attached²⁸ one of so high blood.

P. Hen. 'Faith, it does me; though it discolours the complexion of my greatness²⁹ to acknowledge it. Doth it not show vilely in me to desire small beer ?

Poins. Why, a prince should not be so loosely studied as to remember so weak a composition.

P. Hen. Belike, then, my appetite was not princely got; for, by my troth, I do now remember the poor creature, small beer. But, indeed, these humble considerations make me out of love with my greatness. What a disgrace is it to me to remember thy name ?³⁰ or to know thy face to-morrow ? or to take note how many pair of silk stockings thou hast, viz., these, and those that were thy peach-coloured ones ? or to bear the inventory of thy shirts; as, one for superfluity, and one other for use ?—but that the tennis-court keeper knows better than I; for it is a low ebb of linen with thee when thou keepest not racket there.³¹

Poins. How ill it follows, after you have laboured so hard, you should talk so idly ! Tell me, how many good young princes would do so, their fathers being so sick as yours at this time is ?

P. Hen. Shall I tell thee one thing, Poins ?

Poins. Yes, 'faith; and let it be an excellent good thing.

P. Hen. It shall serve among wits of no higher breeding than thine.

Poins. Go to; I stand the push of your one thing that you will tell.

P. Hen. Marry, I tell thee,—it is not meet that I should be sad, now my father is sick : albeit I could tell to thee (as to one it pleases me, for fault of a better, to call my friend), I could be sad, and sad indeed too.

Poins. Very hardly upon such a subject.

P. Hen. By this hand, thou thinkest me as far in the devil's book as thou and Falstaff for obduracy and persistency : let the end try the man. But I tell thee, my heart bleeds inwardly that my father is so sick : and keeping such vile company as thou art, hath in reason taken from me all ostentation³² of sorrow.

27. *Thou art a great fool.* See Note 54, Act i.

28. *Attached.* Shakespeare occasionally uses this word in the sense of 'taken possession of,' 'seized upon,' 'laid hold of.' In "Tempest," Act iii., sc. 3, we find—"I cannot blame thee, who am myself *attach'd* with weariness."

29. *It discolours the complexion of my greatness.* A whimsical way of saying, 'It makes my princehood blush.'

30. *To remember thy name.* See the passage referred to in Note 26, Act i., "King John."

31. *A low ebb of linen with thee when thou keepest not racket there.* Showing that racket players usually played, as the phrase goes, "in their shirt-sleeves;" so that when Master Poins's stock of linen was worn out, he could not frequent the tennis-court, because he could not take off his coat at the game.

32. *Ostentation.* Here used, not for 'boastful show,' but for 'external show,' 'outward evidence.'

Poins. The reason ?

P. Hen. What wouldst thou think of me, if I should weep ?

Poins. I would think thee a most princely hypocrite.

P. Hen. It would be every man's thought; and thou art a blessed fellow, to think as every man thinks: never a man's thought in the world keeps the road-way better than thine: every man would think me a hypocrite indeed. And what accites³³ your most worshipful thought to think so ?

Poins. Why, because you have been so lewd, and so much engrafted³⁴ to Falstaff.

P. Hen. And to thee.

Poins. By this light, I am well spoken of; I can hear it with mine own ears: the worst that they can say of me is, that I am a second brother, and that I am a proper fellow of my hands:³⁵ and those two things, I confess, I cannot help. By the mass, here comes Bardolph.

P. Hen. And the boy that I gave Falstaff: he had him from me Christian; and look, if the fat villain have not transformed him ape.³⁶

Enter BARDOLPH and PAGE.

Bard. Save your grace!

P. Hen. And yours, most noble Bardolph!

Bard. [To the Page.] Come, you virtuous ass, you bashful fool, must you be blushing? wherefore blush you now? What a maidenly man-at-arms are you become! Is it such a matter to get a pottle-pot?³⁷

Page. He called me even now, my lord, through a red lattice,³⁸ and I could discern no part of his

face from the window:³⁹ at last I spied his eyes; and methought he had made two holes in the ale-wife's new petticoat, and so peeped through.

P. Hen. Hath not the boy profited?

Bard. Away, you young upright rabbit, away!

Page. Away, you rascally Althæa's dream, away!

P. Hen. Instruct us, boy; what dream, boy?

Page. Marry, my lord, Althæa dreamed she was delivered of a fire-brand;⁴⁰ and therefore I call him her dream.

P. Hen. A crown's worth of good interpretation:—there it is, boy. [Gives him money.]

Poins. Oï, that this good blossom could be kept from cankers!⁴¹—Well, there is sixpence to preserve thee.

Bard. An you do not make him be hanged among you, the gallows shall have wrong.

P. Hen. And how doth thy master, Bardolph?

Bard. Well, my lord. He heard of your grace's coming to town: there's a letter for you.

Poins. Delivered with good respect.—And how doth the martlemas,⁴² your master?

Bard. In bodily health, sir.

Poins. Marry, the immortal part needs a physician; but that moves not him: though that be sick, it dies not.

P. Hen. I do allow this wen to be as familiar with me as my dog: and he holds his place; for look you how he writes.

Poins. [Reads.] John Falstaff, knight,—every man must know that, as oft as he has occasion to name himself: even like those that are kin to the king; for they never prick their finger but they

33. *Accites.* 'Induces; literally, 'cites to.' Latin, *accito*, to call to, summon, or send for.

34. *Engrafted.* Attached; as a graft is bound to the parent stock of a plant.

35. *A proper fellow of my hands.* 'A comely, good-looking, or well-proportioned fellow of my height or size.'

36. *Transformed him ape.* Elliptically expressed; 'transformed him to an ape.'

37. *A pottle-pot.* A "pottle" was a measure containing four pints; and the word was sometimes used for a drinking vessel of that capacity, although "pottle-pot" was also and more expressly employed. See Note 21, Act ii., "Merry Wives." This speech, in the old copies, is assigned to Poins; but it is evident that it belongs to Bardolph, who has called the boy into an ale-house, made him drink more than is fitting, and now twits him with being ashamed of having taken too much.

38. *A red lattice.* The peculiar mark of an alehouse window. See Note 35, Act ii., "Merry Wives."

39. *From the window.* "From" is here used in the sense of 'apart from,' 'distinctly from.' See Note 97, Act i., "Twelfth Night."

40. *Althæa dreamed she was delivered of a fire-brand.* Johnson remarked upon this—"Shakespeare is here mistaken in his mythology, and has confounded Althæa's fire-brand with Hecuba's." The fact is, it is the flippant page who is purposely made by the poet to blunder in his allusion, in natural accordance with his smattering of mythological knowledge picked up from his association with the prince, Falstaff, and the rest. This is made manifest by Prince Hal's immediately

giving the boy a crown in reward for what he ironically calls his "good interpretation." That Shakespeare quite correctly knew the story of Althæa's fire-brand, we find from a passage in the earlier written play, "Second Part of Henry VI.," Act i., sc. 1. Althæa was wife to Œneus, King of Calydon, and mother to Meleager; on whose birth the Parcæ, or Fates, placed a brand on the fire, saying that as long as it was prevented from burning, so long would the prince's life be preserved. Althæa saved the wood from the flames, and kept it carefully; but when her son killed his uncles, she, to revenge her brothers' death, threw the brand into the fire, and when it was consumed, Meleager expired. It was Hecuba, wife to Priam, King of Troy, who, previously to the birth of her son Paris, "dreamed" that she brought into the world a "fire-brand" which burned Troy to ashes.

41. *Cankers.* Insects that destroy flowers. See Note 55, Act ii., "Midsummer Night's Dream." Here figuratively used for evil companions.

42. *Martlemas.* A corruption of "Martinmas," the feast of St. Martin, the 11th of November, which was considered the close of autumn. The last lingering of heat before the approach of winter's cold may be figuratively referred to in this epithet for the young-old Falstaff, as the prince before calls him "All-hallow summer" (see Note 44, Act i., "First Part Henry IV."). But there are so many allusions to 'Martlemas beef' in writers of Shakespeare's time—Martinmas being the season for salting, smoking, and hanging beef as winter provision—that it is very likely Prince Hal's name of "Martlemas" for Sir John may include this meaning also; since he elsewhere calls him "my sweet leef" ("First Part Henry IV.," Act iii., sc. 3).

say, "There is some of the king's blood spilt." "How comes that?" says he, that takes upon him not to conceive. The answer is as ready as a borrower's cap,⁴³ "I am the king's poor cousin, sir."

P. Hen. Nay, they will be kin to us, or they will fetch it from Japhet. But to the letter:—

Poins. [*Reads.*] Sir John Falstaff, knight, to the son of the king, nearest his father, Harry Prince of Wales, greeting.—Why, this is a certificate.

P. Hen. Peace!

Poins. [*Reads.*] I will imitate the honourable Romans⁴⁴ in brevity:—sure he means brevity in breath, short-winded.—I commend me to thee, I commend thee, and I leave thee. Be not too familiar with Poins; for he misuses thy favours so much, that he swears thou art to marry his sister Nell. Repent at idle times as thou mayest; and so, farewell.

Thine, by yea and no (which is as much as to say, as thou usest him), JACK FALSTAFF with my familiars, JOHN with my brothers and sisters, and Sir JOHN with all Europe.

My lord, I will steep this letter in sack, and make him eat it.

P. Hen. That's to make him eat twenty of his words. But do you use me thus, Ned? must I marry your sister?

Poins. Heaven send the wench no worse fortune! but I never said so.

P. Hen. Well, thus we play the fools with the time; and the spirits of the wise sit in the clouds and mock us.—Is your master here in London?

Bard. Yes, my lord.

P. Hen. Where sups he? doth the old boar feed in the old frank?⁴⁵

Bard. At the old place, my lord,—in Eastcheap.

P. Hen. What company?

Page. Ephesians,⁴⁶ my lord,—of the old church.

P. Hen. Sup any women with him?

Page. None, my lord, but old Mistress Quickly and Mistress Doll Tearsheet.

P. Hen. What pagan may that be?

Page. A proper gentlewoman, sir, and a kinswoman of my master's.

P. Hen. Shall we steal upon them, Ned, at supper?
Poins. I am your shadow, my lord; I'll follow you.

P. Hen. Sirrah, you boy,—and Bardolph,—no word to your master that I am yet come to town; there's for your silence. [*Gives money.*]

Bard. I have no tongue, sir.

Page. And for mine, sir,—I will govern it.

P. Hen. Fare ye well; go.

[*Exeunt* BARDOLPH and PAGE.]

How might we see Falstaff bestow⁴⁷ himself tonight in his true colours, and not ourselves be seen?

Poins. Put on two leathern jerkins and aprons, and wait upon him at his table as drawers.

P. Hen. From a god to a bull? a heavy descension! it was Jove's case. From a prince to a apprentice? a low transformation! that shall be mine; for in everything the purpose must weigh with the folly. Follow me, Ned. [*Exeunt.*]

SCENE III.—WARKWORTH. *Before the Castle.*

Enter NORTHUMBERLAND, Lady NORTHUMBERLAND, and Lady PERCY.

North. I pray thee, loving wife, and gentle daughter,⁴⁸

Give even way unto my rough affairs:

Put not you on the visage of the times,

And be, like them, to Percy troublesome.

Lady N. I have given over, I will speak no more:

Do what you will; your wisdom be your guide.

North. Alas! sweet wife, my honour is at pawn; And, but my going,⁴⁹ nothing can redeem it.

Lady P. Oh, yet, for Heaven's sake, go not to these wars!

The time was, father, that you broke your word,

When you were more endear'd⁵⁰ to it than now,

When your own Percy, when my heart-dear⁵¹ Harry,

43. *A borrower's cap.* The old copies have 'borrowed instead of 'borrower's;' Warburton's correction. Although a cap may stand temptingly ready to be 'borrowed,' yet, as it is seldom readily proffered to be 'borrowed,' the probabilities are that the readiness with which "a borrower's cap" is doffed to a lender was intended to be the allusion in this passage.

44. *Romans.* The old copies have this word in the plural; yet several modern editors give it in the singular, some asserting that 'the honourable Roman' means Marcus Brutus; others, Julius Caesar. Capell remarks: "The matter in question is epistolary brevity, and in particular forms of addressing, in which the Roman were most concise: many not remote from Sir John's *I comment me to thee*, &c., are found in all their epistles."

45. *Frank.* Sty; place to fatten a boar in.

46. *Ephesians.* A cant term familiarly used in Shakespeare's time. It seems to have involved some hint of heterodoxy, from the expressions of "the old church," and "pagan;" while it generally applied to 'jolly companions,' 'roystering associates,'

with a touch of roguery and thievery in their composition. See Note 34, Act iv., "Merry Wives." The origin of this latter included meaning of "cozenage" and fraud, we can trace to the reputation which Ephesus formerly bore as being the resort of cheats and tricksters. See the passage referred to in Note 25, Act I., "Comedy of Errors."

47. *Bestow.* 'Behave,' 'comport.' See Note 42, Act iv., "As You Like It."

48. *I pray thee, loving wife, and gentle daughter.* Here "thee" is used in addressing more than one person, because the first "thee," before "loving wife," is understood as repeated before "gentle daughter." See Note 21, Act iv., "Tempest."

49. *But my going.* "But" is here used in the sense of 'except.'

50. *Endear'd.* Here used for 'dearly pledged,' 'engaged by more dear motives.'

51. *Heart-dear.* The Folio gives "heart-deere;" the Quarto, 'hearts-deere,' which some editors take to be the true reading, and print it 'heart's dear.'



Lady Percy. Oh, yet, for Heaven's sake, go not to these wars!

Act II. Scene III.

Threw many a northward look to see his father
Bring up his powers; but he did long in vain.
Who then persuaded you to stay at home?
There were two honours lost,—yours and your son's.
For yours,—may heavenly glory brighten it!
For his,—it stuck upon him, as the sun
In the grey vault of heaven; and by his light
Did all the chivalry of England move
To do brave acts: he was, indeed, the glass
Wherein the noble youth did dress themselves:
He had no legs that practis'd not his gait;
And speaking thick,⁵² which nature made his
blemish,
Became the accents⁵³ of the valiant;
For those that could speak low and tardily
Would turn their own perfection to abuse,
To seem like him: so that in speech, in gait
In diet, in affections of delight,
In military rules, humours of blood,
He was the mark and glass, copy and book,
That fashion'd others. And him,—Oh, wondrous
him!
Oh, miracle of men!—him did you leave
(Second to none, unseconded by you)
To look upon the hideous god of war
In disadvantage; to abide a field
Where nothing but the sound of Hotspur's name
Did seem defensible;⁵⁴ so you left him.
Never, oh, never, do his ghost the wrong,
To hold your honour more precise and nice
With others than with him! let them alone:

The marshal and the archbishop are strong:
Had my sweet Harry had but half their numbers,
To-day might I, hanging on Hotspur's neck,
Have talk'd of Monmouth's grave.

North. Beshrew your heart,
Fair daughter, you do draw my spirits from me
With new lamenting ancient oversights.
But I must go, and meet with danger there;⁵⁵
Or it will seek me in another place,
And find me worse provided.

Lady N. Oh, fly to Scotland,
Till that the nobles and the arm'd commons
Have of their puissance made a little taste.⁵⁶

Lady P. If they get ground and vantage of the
king,
Then join you with them, like a rib of steel,
To make strength stronger; but, for all our
loves,⁵⁷

First let them try themselves. So did your son;
He was so suffer'd:⁵⁸ so came I a widow;
And never shall have length of life enough
To rain upon remembrance⁵⁹ with mine eyes,
That it may grow and sprout as high as heaven,
For recordation to my noble husband.

North. Come, come, go in with me. 'Tis with
my mind

As with the tide swell'd up unto his height,⁶⁰
That makes a still-stand, running neither way
Fain would I go to meet the archbishop,
But many thousand reasons hold me back.
I will resolve for Scotland:⁶¹ there am I,

52. *Speaking thick.* 'Speaking rapidly.' "Thick" was used to express 'quickly,' 'fast,' 'in close succession,' 'in swift accumulation.' In the "Tempest," Act i., sc. 2, we find, "Thou shalt be pinch'd as *thick* as honeycomb" that is, 'with as numerous spots and dents as there are cells in honeycomb' and in "All's Well," Act ii., sc. 2, the clown says, "*Thick, thick, spare not me;*" meaning, 'ply me quickly and plentifully with questions; don't spare me.' The allusion in the present passage to Hotspur's peculiarity of utterance corresponds admirably with the personal characteristic indicated by so many touches earlier in this dramatic-historic story. See Note 26, Act v., "First Part Henry IV."

53. *Became the accents.* 'Became adopted as the accents.'

54. *Defensible.* Here used to express 'affording means of defence.' Shakespeare sometimes thus uses words ending in "ble;" the passive form for the active. See Note 50, Act iv., "Twelfth Night."

55. *Meet with danger there.* Shakespeare here, as elsewhere, uses the word 'there' to express some place indicated, but not precisely defined. See Note 63, Act iii., "As You Like It." In the present passage he employs it to imply the locality where the rebel forces are assembled, or where they intend to give battle. Previously in this scene there has been mention of "my going," and "go not to these wars."

56. *Of their puissance made a little taste.* 'Of their power made some essay.' put their power to some small test.' See Note 29, Act iv., "First Part Henry IV."

57. *For all our loves.* 'For the sake of all our loves toward you.' A form of adjuration akin to one pointed out in Note 43, Act ii., "Merry Wives."

58. *He was so suffer'd.* 'He was thus suffer'd to try his single strength.' We have before remarked upon the elliptical

force with which Shakespeare uses the verb "suffer." See Note 87, Act i., "All's Well."

59. *Remembrance.* Here figuratively treated as a plant, in reference to *rosemary*, which, as a symbol of remembrance, was used at marriages and funerals. See Note 70, Act iv., "Winter's Tale."

60. *The tide swell'd up unto his height.* "His" used for 'its' here; and in most modern editions the latter word is given in this passage, as affording a clearer meaning.

61. *I will resolve for Scotland: there am I, till time, &c.* We have in many instances already pointed out how peculiarly Shakespeare uses the present tense of a verb at the very time that he is using past or future tenses of other verbs in the same passage. See Note 91, Act ii., "First Part Henry IV." In the passage now under consideration, "there am I" signifies 'there am I to be found,' 'there shall I be stationed.' This peculiar mode of Shakespeare's has admirably concentrative force; as we find from other instances beside the one in question. For example, by the construction of the passage in the "Tempest," Act v., sc. 1, where Alonso says to Prospero, "Since I *saw* thee, th' affliction of my mind *amends*, with which, I fear, a madness *held* me," an effect is given of 'Upon sight of you, my distempered mind began to amend, and still continues to amend, from the mad feeling which previously possessed it.' And again, by a similar idiomatic and elliptical construction, in the passage from Bellario's letter ("Merchant of Venice," Act iv., sc. 1), "At the receipt of your letter I *am* very sick: but in the instant that your messenger *came*," &c., the sense is concisely conveyed of 'When your letter arrived I was, and am still, very sick: but at the time your messenger came,' &c. The Editors take pleasure in stating that their views on this special point of Shakespeare's constructional skill are confirmed by the acute remarks

Till time and vantage crave my company.

[*Exeunt.*]

SCENE IV.—LONDON. *A Room in the Boar's Head Tavern in Eastcheap.*

Enter two Drawers.

First Draw. What the plague hast thou brought there? apple-johns? thou knowest Sir John cannot endure an apple-john.⁶²

Sec. Draw. Mass, thou sayest true. The prince once set a dish of apple-johns before him, and told him there were five more Sir Johns; and, putting off his hat, said, "I will now take my leave of these six dry, round, old, withered knights." It angered him to the heart: but he hath forgot that.

First Draw. Why, then, cover,⁶³ and set them down: and see if thou canst find out Sneak's noise;⁶⁴ Mistress Tearsheet would fain hear some music. Despatch:—the room where they supped⁶⁵ is too hot; they'll come in straight.

Sec. Draw. Sirrah,⁶⁶ here will be the prince and Master Poin's anon; and they will put on two of our jerkins and aprons; and Sir John must not know of it: Bardolph hath brought word.

First Draw. By the mass, here will be old utis:⁶⁷ it will be an excellent stratagem.

Sec. Draw. I'll see if I can find out Sneak.

[*Exit.*]

Enter Hostess and DOLL TEARSHEET.

Host. I' faith, sweetheart, methinks now you are in an excellent good temperality:⁶⁸ your pul-

sidge⁶⁹ beats as extraordinarily as heart would desire; and your colour, I warrant you, is as red as any rose: but, i' faith, you have drunk too much canaries;⁷⁰ and that's a marvellous searching wine, and it perfumes the blood ere one can say, What's this?—How do you now?

Dol. Better than I was:—hem.

Host. Why, that's well said; a good heart's worth gold.—Look, here comes Sir John.

Enter FALSTAFF.

Fal. [*Singing.*] When Arthur first in court—And was a worthy king,⁷¹—How now, Mistress Doll?

Host. Sick of a calm;⁷² yea, good sooth.

Fal. So is all her sect; an they be once in a calm, they are sick.

Dol. You muddy rascal, is that all the comfort you give me?

Fal. You make fat rascals, Mistress Doll.

Dol. I make them! gluttony and diseases make them; I make them not.

Fal. If the cook make the gluttony, you help, Doll: grant that, my poor virtue;⁷³ grant that.

Dol. Hang yourself, you muddy conger,⁷⁴ hang yourself!

Host. By my troth, this is the old fashion; you two never meet but you fall to some discord; you are both, in good troth, as rheumatic as two dry toasts;⁷⁵ you cannot one bear with another's confirmities.

Dol. Come, I'll be friends with thee, Jack: thou art going to the wars; and whether I shall ever see thee again or no, there is nobody cares.

of an esteemed correspondent, who is, in truth, what Sir John professes himself to be, "only old in judgment and understanding."

62. *An apple-john.* A fruit that becomes wilted and shrivelled by keeping. See Note 80, Act iii., "First Part Henry IV."

63. *Cover.* 'Lay the cloth;' 'prepare the table for the meal.' See Note 52, Act ii., "As You Like It."

64. *Sneak's noise.* 'A noise of musicians' was the technical term for a band, set, or company of itinerant musicians; what would now be called 'a street band.' "Sneak" is the name given by Shakespeare to the master of this "noise;" and probably was that of some popular street-musician known in the poet's time.

65. *The room where they supped.* This shows that the apple-johns and the prepared table were for what was called an "after-supper;" a repast of fruit and wine, like the modern dessert, and which was frequently taken in a different room from that in which the more substantial meal was eaten. See Note 8, Act v., "Midsummer Night's Dream."

66. *Sirrah.* Here used in familiarity merely. See Note 46, Act i., "First Part Henry IV."

67. *Here will be old utis.* "Old" is here used in its sense of 'excessive,' 'abundant,' 'extreme.' See Note 56, Act i., "Merry Wives." "Utis," sometimes spelt 'utas' (derived from the French *uit*, eight), means the octave or eighth day after any festival, and was used to express 'festivity,' 'revelry,' 'jollity.'

68. *Temperality.* Hostess Quickly's word to express a combination of 'temperament' and 'temperature.'

69. *Pulsidge.* A Quicklyism for 'pulse.'

70. *Canaries.* Hostess Quickly's version of the word 'canary.' See Note 37, Act i., "Twelfth Night."

71. *When Arthur first in court—And was a worthy king.* Falstaff is humming snatches of the ballad entitled "Sir Launcelot du Lake," which is to be found in Percy's "Reliques of Ancient Poetry."

72. *A calm.* Quickly's pronunciation of 'qualm.'

73. *My poor virtue.* Strangely enough, the word "poor" has been changed by some emendators to 'pure' here; whereas Falstaff uses "poor" in the sense it bears as a compassionate epithet, and in its sense of 'pitifully small,' 'wretched,' 'miserable,' 'worthless.'

74. *Conger.* The sea-eel. As this is a very large-sized species of the eel tribe, Doll gives it as an apt name for the huge Sir John Falstaff, who is adroitly slipping from her reproaches by casting blame upon her.

75. *As rheumatic as two dry toasts.* Hostess Quickly uses the word "rheumatic" for 'splenetic.' That "rheum" was a cant word for "spleen," many citations from writers of Shakespeare's time prove; and the connecting link that produced this use of the word is exemplified in a passage from Ben Jonson's "Every Man in his Humour," where Cob says, "Nay, I have my *rheum*, and can be *angry* as well as another;" to which Cash replies, "Thy *rheum*, Cob! thy *humour*, thy *humour*; thou mistak'st." The mutual asperities of "two dry toasts" when brought in contact with each other are sufficiently obvious to render Quickly's simile less ridiculous than is her general style of diction. Of course the word "confirmities" here is her blunder for 'infirmities.'

Re-enter First Drawer.

First Draw. Sir, Ancient Pistol is below, and would speak with you.

Dol. Hang him, swaggering rascal! let him not come hither: it is the foul-mouth'd st rogue⁷⁶ in England.

Host. If he swagger, let him not come here: no, by my faith; I must live amongst my neighbours; I'll no swaggerers: I am in good name and fame with the very best:—shut the door;—there comes no swaggerers here: I have not lived all this while, to have swaggering now:—shut the door, I pray you.

Fal. Dost thou hear, hostess?—

Host. Pray you, pacify yourself, Sir John: there comes no swaggerers here.

Fal. Dost thou hear? it is mine ancient.⁷⁷

Host. Tilly-fally,⁷⁸ Sir John, never tell me: your ancient swaggerer comes not in my doors. I was before Master Tisick, the deputy, the other day; and, as he said to me,—it was no longer ago than Wednesday last,—“Neighbour Quickly,” says he;—Master Dumb, our minister, was by then;—“Neighbour Quickly,” says he, “receive those that are civil; for,” saith he, “you are in an ill-name:”—now he said so, I can tell whereupon; “for,” says he, “you are an honest woman, and well thought on; therefore take heed what guests you receive; receive,” says he, “no swaggering companions.”—There comes none here:—you would bless you to hear what he said:—no, I'll no swaggerers.

Fal. He's no swaggerer, hostess; a tame cheater,⁷⁹ i' faith; you may stroke him as gently as a puppy greyhound: he would not swagger with a Barbary hen,⁸⁰ if her feathers turn back in any show of resistance.—Call him up, drawer.

[*Exit First Drawer.*]

Host. Cheater, call you him? I will bar no

honest man my house, nor no cheater: but I do not love swaggering; by my troth, I am the worse, when one says swagger; feel, masters, how I shake; look you, I warrant you.

Dol. So you do, hostess.

Host. Do I? yea, in very truth, do I, an' twere an aspen-leaf: I cannot abide swaggerers.

Enter PISTOL, BARDOLPH, and Page.

Pist. Save you, Sir John!

Fal. Welcome, Ancient Pistol. Here, Pistol, I charge you with a cup of sack: do you discharge upon mine hostess.

Host. Come, I'll drink no more than will do me good, for no man's pleasure,⁸¹ I.

Pist. Then to you, Mistress Dorothy; I will charge you.

Dol. Charge me! I scorn you, scurvy companion.⁸² What! you poor, base, rascally, cheating, lack-linen mate! Away, you mouldy rogue, away!

Pist. I know you, Mistress Dorothy.

Dol. Away, you cut-purse rascal! you filthy bung,⁸³ away! by this wine, I'll thrust my knife in your mouldy chaps, an you play the saucy cuttle⁸⁴ with me. Away, you bottle-ale rascal! you basket-hilt stale juggler, you!—Since when, I pray you, sir?⁸⁵—What! with two points on your shoulder?⁸⁶ much!⁸⁷

Pist. I will murder your ruff for this.

Fal. No more, Pistol; I would not have you go off here: discharge yourself of our company, Pistol.

Host. No, good Captain Pistol; not here, sweet captain.

Dol. Captain! thou abominable cheater! art thou not ashamed to be called captain? An captains were of my mind, they would truncheon you out, for taking their names upon you before you have earned them. He a captain! hang him,

^{76.} *It is the foul-mouth'd st rogue.* “It” is here used where ‘he’ might be employed; and, a little farther on, Falstaff says, “It is mine ancient,” where also ‘he’ might be employed. The use of the word ‘it’ was then rare, and had been but newly introduced; therefore the instances where it occurs, and the manner in which it is employed, are noted as specially curious. See Note 57, Act ii., “Winter’s Tale.”

^{77.} *Ancient.* ‘Standard-bearer;’ ‘one who carries the colours or ensign.’ See Note 33, Act iv., “First Part Henry IV.” The drawer gives Pistol his title when he just before announces him.

^{78.} *Tilly-fally.* A form of ‘tilly-vally.’ See Note 40, Act ii., “Twelfth Night.”

^{79.} *A tame cheater.* A slang term for ‘a petty rogue,’ ‘a low gamester,’ ‘a cozener.’ Hostess Quickly takes it to mean ‘an escheator,’ or officer of the exchequer; a functionary well known to the populace in Shakespeare’s time under the corrupted name of ‘a cheater.’

^{80.} *A Barbary hen.* A fowl with feathers that grow in a natural ruffle and reversal; making Falstaff’s illustration ludicrously true to those who have seen a specimen of this bird.

^{81.} *For no man’s pleasure, I.* This repetition of “I” at the

close of a sentence, for the sake of emphatic or off-hand effect, as the case may be, is several times used by Shakespeare. See Note 101, Act ii., “First Part Henry IV.”

^{82.} *Scurvy companion.* Instance of “companion” used contemptuously and disparagingly. See Note 7, Act iii., “Merry Wives.”

^{83.} *Bung.* This was an old cant term for a ‘purse’ and for a ‘pocket;’ but we think that Doll, besides thus by inference calling Pistol a ‘pick-pocket,’ includes allusion to his being saturated with the fumes of the beer-barrel.

^{84.} *Cuttle.* The name given to the knife used by cut-purses or thieves.

^{85.} *Since when, I pray you, sir?* A scoffing inquiry similar to the one pointed out in Note 14, Act ii., “First Part Henry IV.”

^{86.} *With two points on your shoulder?* A disdainful flier at the tagged laces, or epaulettes, which Ancient Pistol wears as the insignia of his new military appointment.

^{87.} *Much!* An expressive exclamation of elliptical force. See Note 30, Act iv., “As You Like It.” Here it is used to convey ‘Much you deserve them!’ ‘Much they become you!’



Doll Tearsheet. I pray thee, Jack, I pray thee, do not draw.

Act II. Scene IV.

rogue! he lives upon mouldy stewed prunes and dried cakes.⁸⁸ A captain! these villains will make the word as odious as the word occupy;⁸⁹ which was an excellent good word before it was ill sorted: therefore captains had need look to it.

Bard. Pray thee, go down, good ancient.

Fal. Hark thee hither, Mistress Doll.

Pist. Not I:⁹⁰ I tell thee what, Corporal Bar-

dolph,—I could tear her:—I'll be revenged on her.

Page. Pray thee, go down.

Pist. I'll see her first to Pluto's lake, by this hand, to the infernal deep, with Erebus and tortures vile also. Hold hook and line, say I. Down, down, dogs! down, faitors!⁹¹ Have we not Hiren here?⁹²

88. *He lives upon mouldy stewed prunes and dried cakes.* By this, and her previous words "mouldy" and "stale," Mistress Doll infers that Pistol subsists upon the refuse of low taverns.

89. *As odious as the word occupy.* Other writers of Shakespeare's time, besides himself, have adverted to the grossly perverted sense which this word had then obtained among would-be wits, bad punsters, and distorters of words.

90. *Not I.* This is an instance of Shakespeare's occasionally giving speeches that cross each other, in dialogue between several persons. See Note 76, Act ii., "All's Well." "Not I" is here said by Pistol in answer to Bardolph's urging him to

"go down;" although it is crossed by Falstaff's speech to Doll, calling her away.

91. *Faitors.* An old word for 'traitors,' 'evil doers;' used also for 'idlers,' 'vagabonds.'

92. *Have we not Hiren here?* There is an old play, now lost, called "The Turkish Mahomet and Hyren the Fair Greek," by George Peele; and it is probable that Pistol is spouting some fustian line therefrom, and applying the name of the "Fair Greek" to his sword. "Hiren," or "Hyren," is a corruption of "Irene." When he repeats the question, Hostess Quickly characteristically supposes the captain to be inquiring for some

Host. Good Captain Peesel,⁹³ be quiet: it is very late, i' faith: I beseech you now, aggravate your cholera.

Pist. These be good humours, indeed! Shall packhorses,

And hollow pamper'd jades of Asia,
Which cannot go but thirty miles a day,⁹⁴
Compare with Cæsars, and with Cannibals,⁹⁵
And Trojan Greeks? nay, rather yoke them with King Cerberus; and let the welkin roar.
Shall we fall foul for toys?

Host. By my troth, captain, these are very bitter words.

Bard. Be gone, good ancient: this will grow to a brawl anon.

Pist. Die men like dogs! give crowns like pins! Have we not Hiren here?

Host. On my word, captain, there's none such here. What the good-year!⁹⁶ do you think I would deny her? for Heaven's sake, be quiet.

Pist. Then feed, and be fat, my fair Calipolis.⁹⁷ Come, give me some sack.

*Se fortuna mi tormenta, il sperato mi contenta.*⁹⁸—
Fear we broadsides? no, let the fiend give fire:

Give me some sack:—and, sweetheart, lie thou there. [*Laying down his sword.*]

Come we to full points here, and are *et ceteras* nothing?⁹⁹

Fal. Pistol, I would be quiet.

Pist. Sweet knight, I kiss thy neck:¹⁰⁰ what! we have seen the seven stars.

Dol. For Heaven's sake, thrust him down-stairs: I cannot endure such a fustian rascal.

Pist. Thrust him down-stairs! know we not Galloway nags?¹⁰¹

Fal. Quoit him down,¹⁰² Bardolph, like a shove-groat shilling:¹⁰³ nay, an he do nothing but speak nothing, he shall be nothing here.

Bard. Come, get you down-stairs.

Pist. What! shall we have incision? shall we imbrue?— [*Snatching up his sword.*]
Then death rock me asleep,¹⁰⁴ abridge my doleful days!

Why, then, let grievous, ghastly, gaping wounds
Untwine the Sisters Three! Come, Atropos,¹⁰⁵ I say!

Host. Here's goodly stuff toward!

Fal. Give me my rapier, boy.

Dol. I pray thee, Jack, I pray thee, do not draw.

Fal. Get you down-stairs.

[*Drawing, and driving at PISTOL.*]

Host. Here's a goodly tumult! I'll forswear keeping house, afore I'll be in these terrors and frights. So; murder, I warrant now.—Alas, alas! put up your naked weapons, put up your naked weapons. [*Exeunt PISTOL and BARDOLPH.*]

woman; and "Hiren," from its similarity to "Siren," was sometimes used to express a seductive woman.

93. *Captain Peesel.* See Note 3 of this Act.

94. *But thirty miles a day.* These two lines are a parody on two from Marlowe's "Tamburlaine," 1590; where the hero addresses the captive princes who draw his chariot, with—

"Holla, ye pamper'd jades of Asia,
What! can you draw but twenty miles a day?"

95. *Cannibals.* Meaning 'Hannibals'; as Elbow means 'cannibal' when he says "Hannibal." See Note 25, Act ii., "Measure for Measure."

96. *What the good-year.* See Note 51, Act i., "Much Ado"

97. *Then feed, and be fat, my fair Calipolis.* A burlesque version of two passages in another old play, attributed to George Peele, called "The Battle of Alcazar;" passages that seem like burlesque in themselves. One, where Muley Mahomet, coming to his wife with lion's flesh on his sword, bids her

"Feed then and faint not, my fair Calipolis;"

and elsewhere says:

"Hold thee, Calipolis; feed and faint no more."
"Feed and be fat, that we may meet the foe."

Here, again, Pistol is addressing his sword; and soon after calls it "sweetheart," evidently wishing to imply that his sword is to him his mistress, his sole beloved, and deserving in itself all the fine terms addressed by other men to their several charmers.

98. *Se fortuna mi tormenta, il sperato mi contenta.* "If fortune cross me, hope contents me." This, the motto to Pistol's sword, and ranted aloud here by him, is given somewhat differently in the old copies. It was formerly the custom to have mottoes engraved on the blades of swords; and Mr. Douce had the remarkable fortune to meet with an old rapier, bearing the same motto in French:—

"*Si fortune me tourmente, l'espérance me contente*"

99. *Come we to full points here, and are et ceteras nothing?* There is a play on the words "full points," in the double sense of 'weapon edges' and 'grammatical stops'; and on the words *et ceteras* in the double meaning of any amount of mysteriously implied horror in wounds, bloodshed, and death, and the form used in punctuation to express 'and the rest of it,' or 'and so on.' It is as if he had said, 'Are we to come to a dead stop here, and is there to be no fighting fun?'

100. *Neif.* *Fist.* See Note 2, Act iv., "Midsummer Night's Dream."

101. *Galloway nags.* "Galloway" was a name given to a small breed of horse that originally came from Galloway, in Scotland, and that seems to have been considered an inferior kind of riding horse; therefore it is as if Pistol had called the objects of his wrath 'wretched hacks,' or 'miserable jades.'

102. *Quoit him down.* 'Pitch him down.' The game of "quoits" was and is played by throwing, pitching, or hurling the flat iron ring called a "quoit" to a certain appointed distance; therefore, Falstaff, by the use of the verb "quoit" in this passage, and in association with "a shove-groat shilling," deliciously concentrates the effect of 'shove,' 'throw,' 'hurl,' and 'pitch,' into his order for ejecting the obnoxious Pistol.

103. *A shove-groat shilling.* "Shove-groat" was a game where a smooth coin—a silver "groat," or a "shilling"—was shoved by the hand of the player from the edge of a table towards its centre, where certain lines and figures were marked. The favourite coins used at this game appear to have been the broad shillings of Edward VI., which were also used for playing at the game of "shovel-board." See Note 21, Act i., "Merry Wives."

104. *Then death rock me asleep, &c.* Pistol, in this rhodomontade, falls into the ballad-style: for there are passages in an old song attributed to Anne Boleyn, and another in the "Gorgeous Gallery of Gallant Inventions," 1578, which contain passages that bear similitude to those in the present speech.

105. *Atropos.* One of the three Fates.

Dol. I pray thee, Jack, be quiet; the rascal is gone. Ah, you little valiant villain, you!

Host. Are you not hurt? methought he made a shrewd thrust at you.

Re-enter BARDOLPH.

Fal. Have you turned him out of doors?

Bard. Yes, sir. The rascal's drunk: you have hurt him, sir, in the shoulder.

Fal. A rascal! to brave me!

Dol. Ah, you sweet little rogue, you! Alas, poor ape, how thou sweatest! come, let me wipe thy face. Ah, rogue! thou art as valorous as Hector of Troy, worth five of Agamemnon, and ten times better than the Nine Worthies: ah, villain!

Fal. A rascally slave! I will toss the rogue in a blanket.

Dol. Do, an thou darest for thy heart.

Enter Musicians.

Page. The music is come, sir.

Fal. Let them play;—play, sirs.—A rascal bragging slave! the rogue fled from me like quicksilver.

Dol. I' faith, and thou followedst him like a church. Thou little tidy Bartholomew boar-pig,¹⁰⁶ when wilt thou leave fighting, and begin to patch up thy old boy for heaven?

Enter, behind, Prince HENRY and POINS, disguised as Drawers.

Fal. Peace, good Doll! do not speak like a Death's-head;¹⁰⁷ do not bid me remember mine end.

Dol. Sirrah,¹⁰⁸ what humour is the prince of?

Fal. A good shallow young fellow: he would have made a good pantler,¹⁰⁹ he would have chipped bread well.

Dol. They say Poins has a good wit.

Fal. He a good wit? hang him, baboon! his wit is as thick as Tewksbury mustard;¹¹⁰ there is no more conceit in him than is in a mallet.¹¹¹

Dol. Why does the prince love him so, then?

Fal. Because their legs are both of a bigness; and he plays at quoits¹¹² well; and eats conger and fennel;¹¹³ and drinks off candles'-ends for flap-dragons;¹¹⁴ and rides the wild-mare¹¹⁵ with the boys; and jumps upon joint-stools; and swears with a good grace; and wears his boot very smooth, like unto the sign of the leg; and breeds no bate with telling of discreet stories;¹¹⁶ and such other gambol faculties he has, that show a weak mind and an able body, for the which the prince admits him: for the prince himself is such another; the weight of a hair will turn the scales between their avoirdupois.

P. Hen. Would not this nave of a wheel¹¹⁷ have his ears cut off?

Fal. Kiss me, Doll.

P. Hen. Saturn and Venus this year in conjunction!¹¹⁸ what says the almanac to that?

Poins. And, look, whether the fiery Trigon,¹¹⁹ his man, be not lipping to his master's old tables, his note-book, his counsel-keeper.

Fal. Thou dost give me flattering busses.

Dol. Nay truly, I kiss thee with a most constant heart.

Fal. I am old, I am old.

106. *Tidy Bartholomew boar-pig.* "Tidy" here seems to be used for 'plump,' 'full ripe,' 'well-conditioned;' from the Teutonic *tydigh*, mature. It was the custom formerly to have roasted pigs, as one of the attractions at Bartholomew Fair, displayed on the stalls in booths, and sold ready for eating on the spot. A more appropriate image for representing the appearance of the rotund Falstaff, hot, glistening, reeking, from his encounter with the pestiferous Pistol, could hardly be devised.

107. *A Death's-head.* In allusion to one of the rings or other ornaments decorated with skulls, which were worn as reminders of mortality. See Note 83, Act iii., "First Part Henry IV."

108. *Sirrah.* Here used merely in an intimate manner. See Note 46, Act i., "First Part Henry IV."

109. *Pantler.* A "pantler" was one who had charge of and the dispensing of bread; from the Italian *pane*, bread.

110. *Tewksbury mustard.* Tewksbury, in Gloucestershire, was famous for making mustard-balls, which were sent to other parts of the country for sale. The peculiar slabbiness and heavy dampness of mustard, when made thick in consistency, renders the wit of Falstaff's simile lustrous.

111. *A mallet.* The dull, ponderous, insensible-seeming blows of this wooden-headed implement, bear witness to the keenness and felicity of Falstaff's sarcasm. "Conceit" is here used in the sense of intellectual conception or appreciation.

112. *Plays at quoits.* See Note 102, of this Act.

113. *Conger and fennel.* A favourite tavern-dish in Shakespeare's time. In Florio's "Second Frutes" we find—"Give me a little fennel to settle my stomach."

114. *Drinks off candles' ends for flap-dragons.* A "flap-dragon" was a small ignited substance placed floatingly by toppers on the surface of the liquor in their glass, and swallowed as a dashing feat. See Note 24, Act v., "Love's Labour's Lost." The less daring spirits made their "flap-dragons" of a flaming raisin or other palatable matter; but the more brutal roysterers set light to "candles' ends," and tossed them off with their wine.

115. *Rides the wild mare.* 'Plays at see-saw.'

116. *Breeds no bate with telling of discreet stories.* 'Creates no disturbance by telling decent stories;' the inference being that, in the company frequented by the prince and Poins, indecent stories would be preferred, and decent ones resented as inappropriate. We explain this, because Warburton proposed to substitute 'indiscreet' for "discreet;" thereby committing the unpardonable indiscretion of marring the subtlety of Sir John's witticism.

117. *This nave of a wheel.* A name comprising allusion to Sir John's combined *knavery* and rotundity.

118. *Saturn and Venus this year in conjunction!* We are informed by astrological works that this was a prodigy never known to have occurred.

119. *The fiery Trigon.* A term applied by the astrologers to the meeting of Aries, Leo, and Sagittarius; and by Shakespeare to the flagrant-nosed Bardolph. Poins' speech shows that 'rubicund-featured follower is mincing tipsy amenities to P Quickly, who, as an old confidant of Falstaff's, is to "old tables, his note-book, his counsel-keeper."

Dol. I love thee better than I love e'er a scurvy young boy of them all.

Fal. What stuff wilt have a kirtle¹²⁰ of? I shall receive money on Thursday: thou shalt have a cap to-morrow. A merry song, come: it grows late. Thou wilt forget me when I am gone.

Dol. By my troth, thou wilt set me a weeping, an thou sayest so: prove that ever I dress myself handsome till thy return:—well, hearken the end.¹²¹

Fal. Some sack, Francis.¹²²

P. Hen. } [*Advancing.*] Anon, anon, sir.

Fal. Ha! a bastard son of the king's?—And art not thou Poins his brother?¹²³

P. Hen. Why, thou globe of sinful continents,¹²⁴ what a life dost thou lead!

Fal. A better than thou: I am a gentleman; thou art a drawer.

P. Hen. Very true, sir; and I am come to draw you out by the ears.

Host. Oh, the Lord preserve thy good grace! by my troth, welcome to London. Now, bless that sweet face of thine! Are you come from Wales?

Fal. Thou mad compound of majesty, thou art welcome.

Poins. My lord, he will drive you out of your revenge, and turn all to a merriment, if you take not the heat.¹²⁵

P. Hen. You rascally candle-mine,¹²⁶ you, how vilely did you speak of me even now before this honest, virtuous, civil gentlewoman!

Host. Blessing on your good heart! and so she is, by my troth.

Fal. Didst thou hear me?

P. Hen. Yes; and you knew me, as you did when you ran away by Gad's Hill: you knew I was at your back, and spoke it on purpose to try my patience.

Fal. No, no, no; not so; I did not think thou wast within hearing.

P. Hen. I shall drive you, then, to confess the wilful abuse; and then I know how to handle you.

Fal. No abuse, Hal, on mine honour; no abuse.

P. Hen. Not!—to dispraise me, and call me pantler, and bread-chipper, and I know not what!

Fal. No abuse, Hal.

Poins. No abuse!

Fal. No abuse, Ned, in the world; honest Ned, none. I dispraised him before the wicked, that the wicked might not fall in love with him;—in which doing, I have done the part of a careful friend and a true subject, and thy father is to give me thanks for it. No abuse, Hal;—none, Ned, none;—no, faith, boys, none.

P. Hen. See now, whether pure fear and entire cowardice doth not make thee wrong this virtuous gentlewoman to close¹²⁷ with us? is she of the wicked? is thine hostess here of the wicked? or is thy boy of the wicked? or honest Bardolph, whose zeal burns in his nose, of the wicked?

Poins. Answer, thou dead elm, answer.

Fal. The fiend hath pricked down Bardolph irrecoverable;¹²⁸ and his face is Lucifer's privy-kitchen, where he doth nothing but roast malt-worms.¹²⁹ For the boy,—there is a good angel about him; but the devil outbids him too.

P. Hen. For the women?

Fal. For one of them. I owe her money; and whether she be doomed for that, I know not.

Host. No, I warrant you.

Fal. No, I think thou art not; I think thou art quit for that. Marry, there is another indictment upon thee, for suffering flesh to be eaten in thy house, contrary to the law;¹³⁰ for the which I think thou wilt howl.

120. *A kirtle.* An upper garment, variously described by various authorities: it seems to have been made sometimes like a petticoat, sometimes like an apron; and there was also a kind of tunic, or sleeveless coat, worn by men, called "a kirtle." A variety of the above garment was called "a half-kirtle." See Note 70, Act v.

121. *Well, hearken the end.* We have more than once before pointed out the peculiar signification that Shakespeare gives to the word "hearken." See Note 41, Act v., "First Part Henry IV." Here it seems to mean 'wait for,' 'bide the coming of.'

122. *Some sack, Francis.* Here we find that the same drawer is at the Boar's Head whom we have seen Prince Hal making merry with in the "First Part Henry IV.," Act ii., sc. 4; and that the prince now adopts, in Francis's person, the very phrase he then ridiculed as the sole speech of a drawer—"Anon, anon, sir." See Note 70, Act ii., "First Part Henry IV."

123. *Poins his brother?* 'Poins's brother?' This was an old form of the possessive case still sometimes used in Shakespeare's time. See Note 16, Act i., "King John."

124. *Continents.* Here used for 'contents,' or propensities therein contained. See Note 44, Act v., "Twelfth Night." There is also included an ironically whimsical play on the word, as if it were spelt 'contenance.'

125. *If you take not the heat.* This idiomatic expression is

explained by Steevens to allude to the proverb, 'Strike while the iron is hot; and Shakespeare elsewhere uses the expressions—"We must do something, and i' the heat," and "a business of some heat," in a manner to appear as if lending some weight to this assertion. Nevertheless, in the present passage, we think that the word "heat" is used in the sense of a course, or portion of a race (see Note 30, Act i., "Winter's Tale"), and that here, "if you take not the heat" means something equivalent to 'if you do not get the start of him,' or 'get a-head of him,' or 'run in before him.'

126. *Candle-mine.* Agglomeration of grease.

127. *To close.* 'To conciliate by agreeing with,' 'to finally assent,' 'to come round to the same opinion with.' See Note 33, Act v., "Measure for Measure."

128. *Pricked down Bardolph irrecoverable.* To "prick," or "prick down," was used for 'nominate on a list by a mark or puncture;' and 'irrecoverable' is either used elliptically for 'as irrecoverable,' or adverbially for 'irrecoverably.' See Note 157, Act iv., "Winter's Tale."

129. *Malt-worms.* A cant term for beer-drinkers, ale-tippers. See Note 24, Act ii., "First Part Henry IV."

130. *Flesh to be eaten in thy house, contrary to the law.* By several statutes made in the reigns of Elizabeth and James I. for the regulation and observance of fish days, victuallers were expressly forbidden to utter *flesh in Lent.*

Host. All victuallers do so: what is a joint of mutton or two in a whole Lent?

P. Hen. You, gentlewoman,—

Dol. What says your grace?

Fal. His grace says— [Knocking heard.]

Host. Who knocks so loud at door?¹³¹—

Look to the door there, Francis.

Enter PETO.

P. Hen. Peto, how now! what news?

Peto. The king your father is at Westminster; And there are twenty weak and wearied posts Come from the north: and, as I came along, I met and overtook a dozen captains, Bare-headed, sweating, knocking at the taverns, And asking every one for Sir John Falstaff.

P. Hen. By Heaven, Poins, I feel me much to blame, So idly to profane the precious time; When tempest of commotion, like the south, Borne with black vapour,¹³² doth begin to melt, And drop upon our bare unarmèd heads. Give me my sword and cloak.—Falstaff, good night. [Exeunt Prince HENRY, POINS, PETO, and BARDOLPH.]

Fal. Now comes in the sweetest morsel of the night, and we must hence, and leave it unpicked. [Knocking heard.] More knocking at the door!

Re-enter BARDOLPH.

How now! what's the matter?

Bard. You must away to court, sir, presently; A dozen captains stay at door for you.

Fal. [To the Page.] Pay the musicians, sirrah.—Farewell, hostess;—farewell, Doll.—You see, my good wenches, how men of merit are sought after: the undeserver may sleep, when the man of action is called on. Farewell, good wenches: if I be not sent away post, I will see you again ere I go.

Dol. I cannot speak;—if my heart be not ready to burst,—well, sweet Jack, have a care of thyself.

Fal. Farewell, farewell.

[Exeunt FALSTAFF and BARDOLPH.]

Host. Well, fare thee well: I have known thee these twenty-nine years, come peascod-time; but an honest and truer-hearted man,¹³³—well, fare thee well. [Exeunt.]

ACT III.

SCENE I.—WESTMINSTER. *A Room in the Palace.*

Enter King HENRY, in his night-gown, with a Page.

K. Hen. Go call the Earls of Surrey and of Warwick;

But, ere they come, bid them o'er-read these letters,

And well consider of them: make good speed.

[Exit Page.]

How many thousand of my poorest subjects Are at this hour asleep!—Oh, sleep, oh, gentle sleep, Nature's soft nurse, how have I frighted thee,

That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness?
Why rather, sleep, liest thou in smoky cribs,
Upon uneasy pallets stretching thee,
And hush'd with buzzing night-flies to thy slumber,
Than in the perfum'd chambers of the great,
Under the canopies of costly state,
And lull'd with sounds of sweetest melody?
Oh, thou dull god, why liest thou with the vile
In loathsome beds, and leav'st the kingly couch
A watch-case or a common 'larum-bell?¹
Wilt thou upon the high and giddy mast
Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude imperious surge,

131. *At door.* This contraction of 'at the door' is still in provincial use. A similar one has been before pointed out in Note 192, Act iv., "Winter's Tale." It is observable that in the present scene it occurs twice; but it is put into the mouths of two common persons—the hostess and Bardolph; while Sir John says, "at the door."

132. *Borne with black vapour.* "Borne" is here used for 'laden,' 'charged,' 'freighted.'

133. *But an honest and truer-hearted man.* These valedictory words (printed also in the Folio with a dash, to indicate a broken speech, as if unfinished from incapacity to express all she feels of admiration), uttered by Hostess Quickly after nearly thirty years of experience of Sir John's honesty and truth, serve better than pages of commentary upon his powers of fascination,

to show how strong is the spell he exercises upon the judgment and affections of those with whom he associates. The hostess's blind idolatry, Bardolph's toughly worshipping attachment (as seen in "Henry V.") form the handsomest excuse for the bewitchment with which the prince seeks his society.

1. *Leav'st the kingly couch a watch-case or a common 'larum-bell.* 'Leav'st the royal couch as full of internal disquiet and as subject to disturbance as an alarum-clock.' It has been suggested that "watch-case" alludes to a sentry-box, and "'larum-bell" to that which the sentinel is to ring in cases where sudden warning is needed; but we think that "or" is used here to make "'larum-bell" but another term for "watch-case," and not to make "watch-case" and "'larum-bell" distinct things.

And in the visitation of the winds,
Who take the ruffian billows by the top,
Curling their monstrous heads, and hanging them
With deafening clamour in the slippery clouds,²
That, with the hurly,³ death itself awakes?—
Canst thou, oh, partial sleep, give thy repose
To the wet sea-boy in an hour so rude;
And in the calmest and most stillest⁴ night,
With all appliances and means to boot,
Deny it to a king? Then, happy low, lie down!⁵
Uneasy lies the head that wears a crown.

Enter WARWICK and SURREY.

War. Many good morrows to your majesty!

K. Hen. Is it good morrow, lords?

War. 'Tis one o'clock, and past.

K. Hen. Why, then, good morrow to you all,
my lords.⁶

Have you read o'er the letters that I sent you?

War. We have, my liege.

K. Hen. Then you perceive the body of our
kingdom

How foul it is; what rank diseases grow,
And with what danger, near the heart of it.

War. It is but as a body yet distemper'd;⁷
Which to his former strength may be restor'd
With good advice and little medicine:⁸
My Lord Northumberland will soon be cool'd.

K. Hen. O Heaven! that one might read the
book of fate,
And see the revolution of the times

Make mountains level, and the continent
(Weary of solid firmness) melt itself
Into the sea! and, other times, to see
The beachy girdle of the ocean
Too wide for Neptune's hips; how chances mock,
And changes fill the cup of alteration
With divers liquors! Oh, if this were seen,
The happiest youth,—viewing his progress through,
What perils past,⁹ what crosses to ensue,—
Would shut the book, and sit him down and die.
'Tis not ten years gone
Since Richard and Northumberland, great friends,
Did feast together, and in two years after
Were they at wars: it is but eight years since
This Percy was the man nearest my soul;
Who like a brother toil'd in my affairs,
And laid his love and life under my foot;
Yea, for my sake, even to the eyes of Richard
Gave him defiance. But which of you was by!¹⁰
[To WARWICK.] (You, cousin Nevil,¹¹ as I may
remember),

When Richard,—with his eye brimful of tears,
Then check'd and rated by Northumberland,—
Did speak these words, now prov'd a prophecy?
"Northumberland, thou ladder by the which
My cousin Bolingbroke ascends my throne,"—
Though then, Heaven knows, I had no such
intent,

But that necessity so bow'd the state,
That I and greatness were compell'd to kiss:—
"The time shall come,"¹² thus did he follow it,

2. *In the slippery clouds.* Pope here changed "clouds" to "shrouds;" an alteration which the entire metaphor of the passage, as well as the inapplicability of the epithet "slippery" to "clouds," seems so fully to warrant, that we have always felt sorely tempted to adopt it as certainly correct. Nevertheless, our unwillingness to alter the original text, and the poet's use of "clouds" in two other passages (in "Julius Caesar," Act i., sc. 3; and in "Othello," Act ii., sc. 1), where the wind-blown sea is tossed aloft sky-high, induce us to leave the word untouched, as being by possibility what Shakespeare wrote, even while we register our own strong faith in 'shrouds.'

3. *Hurly.* Uproar, noise, tumult. See Note 78, Act iii., "King John."

4. *Most stillest.* Instance of double superlative used by Shakespeare.

5. *Then, happy low, lie down!* This has been altered by Warburton and others; but we take the passage to be elliptically expressed, and to mean—"Then, ye happy low-born, lie ye down!" In the Folio, the word "low" is spelt with a capital letter—"Lowe;" and though this is not of great weight in argument, inasmuch as the Folio often prints other words than nouns with a large letter, yet it may be of some significance here.

6. *Good morrow to you all, my lords.* Shakespeare here, and elsewhere, uses "all," though only two persons are addressed. In like manner he occasionally uses "both" where more than two objects are named. See Note 69, Act iv., "Winter's Tale."

7. *A body yet distemper'd.* "Yet" is here used for 'as yet,' 'now,' 'at present.' See Note 7, Act v., "King John." "Distemper'd" is here used for 'disordered,' 'out of health,' 'predisposed for disease.'

8. *With good advice and little medicine.* "Little" is here used for 'a little,' or 'some little.' See Note 30, Act v., "Twelfth Night."

9. *What perils past.* The whole of this speech being an imaginative view of the future, the effect of future tense is so thoroughly impressed upon the mind, that here 'will have been' is understood between "perils" and "past." Shakespeare's use of the tenses of verbs is so peculiar, and gives such concentration to his style, that it had need be borne in mind when examining his passages (see Note 67, Act ii.); and we the more dwell upon this, because, in the sentence under consideration, Johnson appears to have missed its meaning, and says—"There is some difficulty in the line, because it seems to make past perils equally terrible with ensuing crosses." The interpretation of the line is, 'What perils will have been passed through, what crosses will still be in store to ensue.'

10. *Which of you was by?* The commentators charge the author or the speaker with having "a treacherous memory," as they say that Warwick was not present when Richard II. made the speech here referred to by the king. But the words "as I may remember," implying 'if I remember rightly,' show that Henry is speaking with avowed latitude; and his calling Heaven to witness that he "had no such intent" as mounting the throne, though he had then already appointed his coronation day, is merely in accordance with Bolingbroke's speech and conduct from first to last of his career.

11. *Nevil.* This was the subsequent family name of the Earls of Warwick, as will be seen in the plays of the Second and Third Parts of "Henry VI." In the reign of Henry IV. the family name was Beauchamp.

12. *"The time shall come"* . . . "The time will come." The present affords a notable instance of that purposed variation in repeated phrases that Shakespeare occasionally gives with so much naturalness of effect. See Note 121, Act iv., "Winter's Tale." Here the variation occurs in a repeated sentence uttered by the self-same speaker, and one following immediately upon

"The time will come, that foul sin, gathering head,
Shall break into corruption :"—so went on,
Foretelling this same time's condition,
And the division of our amity.

War. There is a history in all men's lives,
Figuring the nature of the times deceas'd ;
The which observ'd, a man may prophesy,
With a near aim, of the main chance of things
As yet not come to life, which in their seeds
And weak beginnings lie intreasurèd.
Such things become the hatch and brood of time ;
And, by the necessary form of this,¹³
King Richard might create a perfect guess,
That great Northumberland, then false to him,
Would of that seed grow to a greater falseness ;
Which should not find a ground to root upon,
Unless on you.

K. Hen. Are these things, then, necessities ?
Then let us meet them like necessities ;—
And that same word even now cries out on us :
They say the bishop and Northumberland
Are fifty thousand strong.

War. It cannot be, my lord ;
Rumour doth double, like the voice and echo,
The numbers of the fear'd. Please it your grace
To go to bed. Upon my soul, my lord,
The powers that you already have sent forth
Shall bring this prize in very easily.
To comfort you the more, I have receiv'd
A certain instance¹⁴ that Glendower is dead.
Your majesty hath been this fortnight ill ;
And these unseason'd¹⁵ hours perforce must add
Unto your sickness.

K. Hen. I will take your counsel :
And were these inward wars once out of hand,
We would, dear lords, unto the Holy Land. [*Exeunt.*

the other ; but in repeating it he varies one word of it, just as persons do in actual life, and just as Shakespeare's people do.

13. *By the necessary form of this.* "This" has been changed to 'things' and to 'these' in the present passage ; but "this" is used here in Shakespeare's manner of employing a pronoun in reference to an implied particular ; the particular in question being the instance which the king has been recounting of Northumberland's previous conduct.

14. *Instance.* Here used for 'information grounded upon evidence,' 'circumstantial communication.' In the first scene of the play, Northumberland uses the expression, "such instances of loss ;" meaning 'such particulars of loss,' 'such account of loss.' See Note 57, Act iv., "Measure for Measure."

15. *Unseason'd.* Here used for 'unseasonable.' See Note 43, Act ii., "Richard II."

16. *The rood.* The cross : strictly, the cross with the figure of the Saviour upon it. From the Saxon, *rode*, an image.

17. *Ousel.* An old name for the 'blackbird.' See Note 16, Act iii., "Midsummer Night's Dream." Master Silence speaks with mock-modest disparagement of his pretty dark-haired daughter.

18. *He must, then, to the inns of court shortly.* This passage shows that a university education was a usual preparatory step to studying in one or other of the "inns of court ;" and it gives ground to our belief that very possibly Shakespeare may have been a collegian at one of the universities, and may have

SCENE II.—*Court before Justice SHALLOW's
House in GLOUCESTERSHIRE.*

*Enter SHALLOW and SILENCE, meeting ; MOULDY,
SHADOW, WART, FEEBLE, BULLCALF, and Ser-
vants, behind.*

Shal. Come on, come on, come on, sir ; give
me your hand, sir, give me your hand, sir : an early
stirrer, by the rood.¹⁶ And how doth my good
cousin Silence ?

Sil. Good morrow, good cousin Shallow.

Shal. And how doth my cousin, your bedfellow ?
and your fairest daughter and mine, my god-
daughter Ellen ?

Sil. Alas ! a black ouzel,¹⁷ cousin Shallow.

Shal. By yea and nay, sir, I dare say my cousin
William is become a good scholar : he is at Oxford
still, is he not ?

Sil. Indeed, sir, to my cost.

Shal. He must, then, to the inns of court
shortly :¹⁸ I was once of Clement's Inn, where I
think they will talk of mad Shallow yet.¹⁹

Sil. You were called lusty Shallow then, cousin.

Shal. By the mass, I was called anything ; and
I would have done anything indeed too, and
roundly²⁰ too. There was I, and little John Doit
of Staffordshire, and black George Bare, and
Francis Pickbone, and Will Squele, a Cotswold²¹
man,—you had not four such swinge-bucklers²² in
all the inns of court again. Then was Jack Fal-
staff, now Sir John, a boy, and page to Thomas
Mowbray,²³ Duke of Norfolk.

Sil. This Sir John, cousin, that comes hither
anon about soldiers ?

Shal. The same Sir John, the very same. I
saw him break Skogan's head²⁴ at the court gate,

subsequently kept terms at one of the inns of court. Still, how-
ever, we are willing to allow that with one of his miraculous ability
in availing himself of knowledge acquired through intercourse with
others, it would have sufficed him to be acquainted with young men
who had thus studied at college and in an inn of court, to become
versed in many particulars known to them by their experience.

19. *Mad Shallow yet.* "Mad" is here used in the sense of
'mad-cap,' 'wild,' 'desperately rollicking.' See Note 40, Act
iv., "First Part Henry IV."

20. *Roundly.* 'Dashingly,' 'daringly,' 'without hesitation.'
See Note 24, Act i., "First Part Henry IV."

21. *Cotswold.* Celebrated for athletic sports, and for the skill
of its natives in manly pastimes. See Note 13, Act i., "Merry
Wives."

22. *Swinge-bucklers.* A synonyme, in Shakespeare's time,
for riotous swordsmen. See Note 83, Act i., "First Part
Henry IV."

23. *Page to Thomas Mowbray, &c.* This passage affords
another link in the chain of evidence to prove that the character
of Sir John Falstaff was originally named Sir John Oldcastle ;
since it has been ascertained by Mr. Halliwell that Sir John
Oldcastle, surnamed "the good Lord Cobham," was actually in
his youth page to the Duke of Norfolk. See Note 41, Act i., of
the present play, and Note 1, Act i., "First Part Henry IV."

24. *Skogan's head.* It appears there were two men bearing



Warwick. Many good morrows to your majesty!
King Henry. Is it good morrow, lords?
Warwick. 'Tis one o'clock, and past.

Act III. Scene I.



Shallow. Let me see; where is Mouldy?

Mouldy. [Advancing.] Here, an't please you.

Shallow. What think you, Sir John? a good-limbed fellow.

Act III. Scene II.

when he was a crack,²⁵ not thus high: and the very same day did I fight with one Sampson Stockfish, a fruiterer, behind Gray's Inn. Oh, the mad days that I have spent! and to see how many of mine old acquaintance are dead!

Sil. We shall all follow, cousin.

Shal. Certain, 'tis certain; very sure, very sure: death, as the Psalmist saith, is certain to all; all

shall die.—How a good yoke of bullocks²⁶ at Stamford fair?

Sil. Truly, cousin, I was not there.

Shal. Death is certain.—Is old Double of your town living yet?

Sil. Dead, sir.

Shal. Dead!—See, see!—he drew a good bow;—and dead!—he shot a fine shoot!—John of Gaunt

this name: one of whom was a person mentioned by Holinshed as being "of a pleasante witte, and bent to merry devises," who flourished in the time of Edward IV.; and the other described by Ben Jonson as

"A fine gentleman, and master of arts
Of Henry the Fourth's time, that made disguises
For the king's sons, and writ in ballad royal
Daintily well."

Moreover, there was a volume published in the reign of Henry VIII., by Andrew Borde, called "Scoggins' Jests;" therefore the name of "Slogan" was sufficiently familiar to the public

mind as associated with merriment, to make Shakespeare introduce it here with good effect.

25. *A crack.* A boy, a young lad. It has been derived from the old Norse word, *krake*; and Tyrwhitt mentions that one of the fabulous kings and heroes of Denmark, called Hrolf, was surnamed *Krake*. Shakespeare uses it here, and elsewhere, to express a lively, spirited, forward boy.

26. *How a good yoke of bullocks?* An idiomatic and elliptical use of the word "how;" signifying 'how much are,' or 'how sell.' The same idiom is repeated a little farther on—"How a score of ewes now?"

loved him well, and betted much money on his head. Dead!—he would have clapped in the clout²⁷ at twelve score; and carried you a forehand shaft²⁸ a fourteen and fourteen and a half, that it would have done a man's heart good to see.—How a score of ewes now?

Sil. Thereafter as they be:²⁹ a score of good ewes may be worth ten pounds.

Shal. And is old Double dead?

Sil. Here come two of Sir John Falstaff's men, as I think.

Enter BARDOLPH and one with him.

Bard. Good morrow, honest gentlemen: I beseech you, which is Justice Shallow?

Shal. I am Robert Shallow, sir; a poor esquire of this county, and one of the king's justices of the peace: what is your good pleasure with me?

Bard. My captain, sir, commends him to you; my captain, Sir John Falstaff,—a tall gentleman,³⁰ by Heaven, and a most gallant leader.

Shal. He greets me well, sir. I knew him a good back-sword man. How doth the good knight? may I ask how my lady his wife doth?

Bard. Sir, pardon; a soldier is better accommodated than with a wife.

Shal. It is well said, in faith, sir; and it is well said indeed too. Better accommodated!—it is good; yea, indeed, it is: good phrases are surely, and ever were, very commendable. Accommodated!³¹—it comes of *accommodo*: very good; a good phrase.

Bard. Pardon me, sir; I have heard the word. Phrase call you it? by this good day, I know not the phrase; but I will maintain the word with my sword to be a soldier-like word, and a word of exceeding good command, by Heaven. Accommodated; that is, when a man is, as they say, accommodated; or when a man is,—being,—whereby,—he may be thought to be accommodated; which is an excellent thing.

Shal. It is very just.³²—Look, here comes good Sir John.

Enter FALSTAFF.

Give me your good hand, give me your worship's

good hand: by my troth, you look well, and bear your years very well: welcome, good Sir John.

Fal. I am glad to see you well, good Master Robert Shallow:—Master Surecard, as I think?

Shal. No, Sir John; it is my cousin Silence, in commission with me.

Fal. Good Master Silence, it well befits you should be of the peace.

Sil. Your good worship is welcome.

Fal. Fie! this is hot weather.—Gentlemen, have you provided me here half a dozen sufficient men.

Shal. Marry, have we, sir. Will you sit?

Fal. Let me see them, I beseech you.

Shal. Where's the roll? where's the roll? where's the roll?—Let me see, let me see, let me see. So, so, so, so: yea, marry, sir:—Ralph Mouldy!—let them appear as I call; let them do so, let them do so.—Let me see; where is Mouldy?

Moul. [*Advancing.*] Here, an't please you.

Shal. What think you, Sir John? a good-limbed fellow; young, strong, and of good friends.

Fal. Is thy name Mouldy?

Moul. Yea, an't please you.

Fal. 'Tis the more time thou wert used.

Shal. Ha, ha, ha! most excellent, i' faith! things that are mouldy lack use: very singular good!—in faith, well said, Sir John; very well said.

Fal. [*To SHALLOW.*] Prick him.³³

Moul. I was pricked well enough oefore, an you could have let me alope: my old dame will be undone now, for one to do her husbandry and her drudgery: you need not to have pricked me; there are other men fitter to go out than I.

Fal. Go to: peace, Mouldy; you shall go. Mouldy, it is time you were spent.

Moul. Spent!

Shal. Peace, fellow, peace, stand aside: know you where you are?—For the other, Sir John:—let me see;—Simon Shadow!

Fal. Yea, marry, let me have him to sit under: he's like to be a cold soldier.

Shal. Where's Shadow?

Shad. [*Advancing.*] Here, sir.

Fal. Shadow, whose son art thou?

27. *Clapped in the clout.* Hit the mark in the centre of the target. See Note 21, Act iv., "Love's Labour's Lost" "At twelve score" means 'at a distance of twelve score yards.' See Note 143, Act ii., "First Part Henry IV."

28. *Carried you a forehand shaft.* "You" is used in the same idiomatic manner here as in the passage commented upon in Note 75, Act iii., "King John." "A forehand shaft" is an archery technicality for an arrow peculiarly constructed for shooting straight forward; and Ascham, in his "Toxophilus," says—"The forehande must have a bigge breste, to bere the great myghte of the howe."

29. *Thereafter as they be.* 'That's according to what they may turn out to be in goodness.'

30. *A tall gentleman.* "Tall" is here used for 'valorous,' 'able-bodied,' 'stout,' 'bold.' See Note 25, Act i., "Twelfth Night."

31. *Accommodated.* This was one of the words that were fashionably affected and brought in upon every occasion by gallants in Shakespeare's time, and which affectation he has satirised. Its favour among would-be martial men is indicated by Bardolph's affirming it to be "a soldier-like word, and a word of exceeding good command;" while the absurd way in which it was hacked and introduced upon all occasions, pertinent or not pertinent, and without the slightest idea on the part of its utterer as to what was its real meaning, is silly shown by Bardolph's floundering in his attempted definition of the word.

32. *It is very just.* A comment worthy of this justice of justices.

33. *Prick him.* 'Mark him on the roll or list.' See Note 128, Act ii.

Shad. My mother's son, sir.

Fal. Thy mother's son! like enough; and thy father's shadow: so the son³⁴ of the female is the shadow of the male: it is often so, indeed; but not of the father's substance.

Shal. Do you like him, Sir John?

Fal. Shadow will serve for summer,—prick him; for we have a number of shadows to fill up the muster-book.³⁵

Shal. Thomas Wart!

Fal. Where's he?

Wart. [*Advancing.*] Here, sir.

Fal. Is thy name Wart?

Wart. Yea, sir.

Fal. Thou art a very ragged wart.

Shal. Shall I prick him, Sir John?

Fal. It were superfluous; for his apparel is built upon his back, and the whole frame stands upon pins: prick him no more.

Shal. Ha, ha, ha!—you can do it, sir; you can do it: I commend you well.—Francis Feeble!

Fee. [*Advancing.*] Here, sir.

Fal. What trade art thou, Feeble?

Fee. A woman's tailor, sir.

Shal. Shall I prick him, sir?

Fal. You may: but if he had been a man's tailor, he would have pricked you.—Wilt thou make as many holes in an enemy's battle as thou hast done in a woman's petticoat?

Fee. I will do my good will, sir: you can have no more.

Fal. Well said, good woman's tailor! well said, courageous Feeble! thou wilt be as valiant as the wrathful dove or most magnanimous mouse.—Prick the woman's tailor well, Master Shallow; deep, Master Shallow.

Fee. I would Wart might have gone, sir.

Fal. I would thou wert a man's tailor, that thou mightst mend him, and make him fit to go. I cannot put him to a private soldier,³⁶ that is the leader of so many thousands: let that suffice, most forcible Feeble.

Fee. It shall suffice, sir.

Fal. I am bound to thee, reverend Feeble.—Who is next?

Shal. Peter Bullcalf of the green!

Fal. Yea, marry, let us see Bullcalf.

Bull. [*Advancing.*] Here, sir.

Fal. Fore Heaven, a likely fellow!—Come, prick me Bullcalf till he roar again.

Bull. Oh, lord! good my lord captain,—

Fal. What! dost thou roar before thou art pricked?

Bull. Oh, lord, sir! I am a diseased man.

Fal. What disease hast thou?

Bull. A tearing cold, sir,—a cough, sir,—which I caught with ringing in the king's affairs upon his coronation-day, sir.

Fal. Come, thou shalt go to the wars in a gown: we will have away thy cold; and I will take such order, that thy friends shall ring for thee.—Is here all?

Shal. Here is two more called than your number;³⁷ you must have but four here, sir:—and so, I pray you, go in with me to dinner.

Fal. Come, I will go drink with you, but I cannot tarry dinner. I am glad to see you, by my troth, Master Shallow.

Shal. Oh, Sir John, do you remember since we lay all night in the windmill in Saint George's fields?

Fal. No more of that, good Master Shallow, no more of that.

Shal. Ha, it was a merry night. And is Jane Nightwork alive?

Fal. She lives, Master Shallow.

Shal. She never could away with me.³⁸

Fal. Never, never; she would always say she could not abide Master Shallow.

Shal. By the mass, I could anger her to the heart. She was then a bona-roba.³⁹ Doth she hold her own well?⁴⁰

Fal. Old, old, Master Shallow.

Shal. Nay, she must be old; she cannot choose but be old; certain she's old; and had Robin Nightwork by old Nightwork before I came to Clement's Inn.

Sil. That's fifty-five year ago.

34. *The son.* There is a play on the word "son" here, as if it were spelt 'sun,' in antithesis to "shadow."

35. *We have a number of shadows to fill up the muster-book.* A covert hint that many names are on the muster-book for which they have received pay, but not had the men.

36. *I cannot put him to a private soldier.* In this sentence "to" is used elliptically for 'to be.' The word is somewhat similarly used in the passage commented upon in Note 28, Act iv., "Richard II."

37. *Here is two more called than your number.* It has been objected that "two" here must be wrong, as there have been but five men apparently "called," and Falstaff is to "have but four." But we think it likely that the author intended there should be six men on the stage, as summoned by Justice Shallow to be chosen from for the four recruits due to Falstaff; and as five only of them were named—Mouldy, Shadow, Wart, Feeble,

and Bullcalf—these only were inserted in the stage direction in the printed copies of the play. What confirms us in this opinion is, that afterwards, when Mouldy and Bullcalf are left unchosen, there remain but *three* selected recruits—Wart, Shadow, Feeble; while, if we suppose the other unnamed man present, there are the requisite "four" made up.

38. *She never could away with me.* An idiomatic phrase, formerly in familiar use, and not yet wholly obsolete; signifying, 'could not endure me.' It is supposed to have originated in 'not being able to bear travelling in company with;' and so coming to mean 'bear to be with,' 'consort with,' 'agree with.'

39. *Bona-roba.* An Italian word, adopted in England, at the period when Shakespeare wrote, as a slang term for a comely, free-lived woman.

40. *Doth she hold her own well?* An idiomatic phrase, tantamount to 'Does she wear well?' 'Does she keep her good looks?'

Shal. Ha, cousin Silence, that thou hadst seen that that this knight and I have seen!—Ha, Sir John, said I well?

Fal. We have heard the chimes at midnight, Master Shallow.

Shal. That we have, that we have, that we have; in faith, Sir John, we have: our watchword was, "Hem, boys!"—Come, let's to dinner; come, let's to dinner:—oh, the days that we have seen!—come, come.

[*Exeunt* FALSTAFF, SHALLOW, and SILENCE.]

Bull. Good Master corporate⁴¹ Bardolph, stand my friend; and here is four Harry ten shillings⁴² in French crowns for you. In very truth, sir, I had as lief be hanged, sir, as go: and yet, for mine own part, sir, I do not care; but rather, because I am unwilling, and, for mine own part, have a desire to stay with my friends; else, sir, I did not care, for mine own part, so much.

Bard. Go to; stand aside.

Moul. And, good master corporal captain, for my old dame's sake, stand my friend: she has nobody to do anything about her when I am gone; and she is old, and cannot help herself: you shall have forty, sir.⁴³

Bard. Go to; stand aside.

Fee. By my troth, I care not; a man can die but once;—we owe Heaven a death: I will never bear a base mind: an't be my destiny, so; an't be not, so: no man is too good to serve his prince; and let it go which way it will, he that dies this year is quit for the next.

Bard. Well said; thou art a good fellow.

Fee. Faith, I will bear no base mind.

[*Re-enter* FALSTAFF, SHALLOW, and SILENCE.]

Fal. Come, sir, which men shall I have?

Shal. Four of which you please.

Bard. [To FAL.] Sir, a word with you—[*Aside to him.*] I have three pound to free Mouldy and Bullcalf.⁴⁴

Fal. [*Aside to BARD.*] Go to; well.

Shal. Come, Sir John, which four will you have?

Fal. Do you choose for me.

Shal. Marry, then,—Mouldy, Bullcalf, Feeble, and Shadow.

Fal. Mouldy and Bullcalf: for you, Mouldy, stay at home till you are past service:—and for your part, Bullcalf, grow till you come into it:—I will none of you.

Shal. Sir John, Sir John, do not yourself wrong: they are your likeliest men, and I would have you served with the best.

Fal. Will you tell me, Master Shallow, how to choose a man? Care I for the limb, the thewes,⁴⁵ the stature, bulk, and big assemblance of a man! Give me the spirit, Master Shallow.—Here's Wart;—you see what a ragged appearance it is:⁴⁶ he shall charge you, and discharge you,⁴⁷ with the motion of a pewterer's hammer; come off, and on, swifter than he that gibbets on the brewer's bucket.⁴⁸ And this same half-faced fellow,⁴⁹ Shadow,—give me this man: he presents no mark to the enemy,—the foeman may with as great aim level at the edge of a penknife. And, for a retreat,—how swiftly will this Feeble, the woman's tailor, run off! O, give me the spare men, and spare me the great ones.—Put me a caliver⁵⁰ into Wart's hand, Bardolph.

Bard. Hold, Wart, traverse;⁵¹ thus, thus, thus.

Fal. Come, manage me your caliver. So:—very well:—go to:—very good:—exceeding good.—Oh, give me always a little, lean, old, chapped, bald shot.⁵²—Well said,⁵³ i' faith, Wart;

41. *Corporate.* Bullcalf's blunder for 'corporal.'

42. *Harry ten shillings.* A coin of that value in the reigns of Henry VII. and VIII., bearing the head of the sovereign upon it; and Shakespeare allows the word "Harry" here to pass for signifying Henry IV.

43. *You shall have forty, sir.* Here "shillings" is understood after "forty;" the word "shillings" having been used in the penultimate speech. This passage affords an instance of a peculiarity which belongs to Shakespeare's style; that of allowing a lately-used word to be understood as repeated in another sentence soon following after.

44. *I have three pound to free, &c.* Since Bullcalf's "four Harry ten shillings" and Mouldy's "forty" make up four pounds, we find that Master Corporal Bardolph is here emulating the example of his knightly captain in cool appropriation of money, by sequestrating one pound out of this bribe for his own use. Moreover, we here see that Mouldy and Bullcalf bid high, and offer more to buy themselves off than the usual price paid for military substitutes. See Note 34, Act iv., "First Part Henry IV."

45. *Thewes.* Before Shakespeare's time this word was applied to mental and moral qualities, and was thus used by Chaucer, Spenser, and other writers. By Shakespeare it is used for muscular strength, bodily vigour, sinewy power.

46. *Here's Wart;—you see what a ragged appearance it is.*

Here again "it" is used peculiarly (see Note 76, Act ii.); and gives a marked effect to the sentence.

47. *He shall charge you, and discharge you.* "You" is here used as in the sentence discussed in Note 28 of the present Act.

48. *Swifter than he that gibbets on the brewer's bucket.* This refers to the strong, quick motion with which brewers' men sling or hang on the beer-bucket to each end of the gibbet, beam, or yoke that they bear across their shoulders in transporting malt liquor from the vat to the barrel.

49. *Half-faced fellow.* A fellow with so thin and sharp a figure that he looks like the profile of a man. See Note 13, Act i., "King John."

50. *Put me a caliver.* "Me" is here used idiomatically; as it is a little farther on in the sentence, 'manage me your caliver.' A caliver was a hand-gun; was smaller and lighter than a musket, and was fired without a rest.

51. *Traverse.* An ancient military term for 'march.' "Manage" was a technical expression, applied to arms or weapons in the sense of 'handle,' 'manipulate,' 'use.' See Note 61, Act i., "Love's Labour's Lost."

52. *Shot.* Sometimes used for the man who shoots. In the "Exercise of Arms," 1609—"First of all is in this figure showed to every shot how he shall stand and march, and carry his caliver."

53. *Well said.* Often used for 'well done.' See Note 42, Act v., "First Part Henry IV."

thou art a good scab:⁵⁴ hold, there is a tester⁵⁵ for thee.

Shal. He is not his craft's master; he doth not do it right. I remember at Mile End Green,⁵⁶—when I lay⁵⁷ at Clement's Inn,—I was then Sir Dagonet in Arthur's show,⁵⁸—there was a little quiver⁵⁹ fellow, and he would manage you his piece thus; and he would about and about, and come you in⁶⁰ and come you in: "rah, tah, tah," would he say; "bounce" would he say; and away again would he go, and again would he come:—I shall never see such a fellow.

Fal. These fellows will do well, Master Shallow.—Farewell, Master Silence: I will not use many words with you.—Fare you well, gentlemen both: I thank you: I must a dozen mile to-night.—Bardolph, give the soldiers coats.

Shal. Sir John, Heaven bless you, and prosper your affairs, and send us peace! As you return, visit my house; let our old acquaintance be renewed: peradventure I will with you to the court.

Fal. I would you would, Master Shallow.

Shal. Go to; I have spoke at a word. Fare you well.

Fal. Fare you well, gentle gentlemen. [*Exeunt SHALLOW and SILENCE.*] On, Bardolph; lead the men away. [*Exeunt BARDOLPH, Recruits, &c.*] As I return, I will fetch off these justices: I do see the bottom of Justice Shallow. Lord, lord! how subject we old men are to this vice of lying!

This same starved justice hath done nothing but prate to me of the wildness of his youth, and the feats he hath done about Turnbull Street;⁶¹ and every third word a lie, duer paid to the hearer than the Turk's tribute. I do remember him at Clement's Inn, like a man made after supper of a cheese-paring: when he was naked, he was, for all the world, like a forked radish, with a head fantastically carved upon it with a knife: he was so forlorn, that his dimensions to any thick sight were invisible:⁶² he was the very genius of famine. He came ever in the rearward of the fashion; and sung those tunes to the overscutched⁶³ huswives that he heard the carmen whistle, and sware—they were his fancies or his good-nights.⁶⁴ And now is this Vice's dagger⁶⁵ become a squire, and talks as familiarly of John of Gaunt as if he had been sworn brother⁶⁶ to him; and I'll be sworn he never saw him but once in the Tilt-yard,—and then he burst⁶⁷ his head for crowding among the marshal's men. I saw it, and told John of Gaunt he beat his own name; for you might have thrust him and all his apparel into an eel-skin; the case of a treble haut-boy was a mansion for him, a court:—and now has he land and beeves. Well, I will be acquainted with him, if I return; and it shall go hard but I will make him a philosopher's two stones to me:⁶⁸ if the young dace be a bait for the old pike, I see no reason, in the law of Nature, but I may snap at him. Let time shape, and there an end. [*Exit.*]

54. *Thou art a good scab.* One of Falstaff's facetiously uncomplimentary commendatory epithets; such as, elsewhere, "rascalliest sweet young prince," &c. Here, the epithet has, of course, punning reference to the fellow's name—*Wart.*

55. *Tester.* Sixpence. See Note 12, Act i., "Two Gentlemen of Verona."

56. *Mile End Green.* The place for public sports and exercises among the citizens; and also their place for mustering and training. See Note 64, Act iv., "All's Well."

57. *Lay.* 'Lodged,' 'dwelt.'

58. *Sir Dagonet in Arthur's show.* Shallow's mention of the particular part he took in this "show" is not only characteristic in its vanity, but characteristic in the fact it involves; for "Sir Dagonet" was King "Arthur's" fool. "Arthur's show" was an exhibition of Toxophilites, who styled themselves "The Auncient Order, Society, and Unitle laudable of Prince Arthure and his Knightly Armory of the Round Table." The associates, fifty-eight in number, took the names of the several knights who figure in that romantic and chivalrous history, "La Morte d'Arthure"; and their usual place of meeting was "Mile End Green."

59. *Quiver.* 'Nimble,' 'activ,' 'quick.' Gothic, *quivan*, to be alive.

60. *And come you in.* "You" used idiomatically. See Note 47 of the present Act.

61. *Turnbull Street.* A corruption of Turnmill Street; formerly the resort of bullies, rogues, and idlers.

62. *Invisible.* The old copies print 'invincible' for "invisible." Rowe's correction.

63. *Overscutched.* Pope explains this to mean 'whipped,' 'carted;' and Cotgrave says that a *scutcher* was a *whip* or *riding-rod.*

64. *His fancies or his good-nights.* "Fancies" were the names of favourite songs, gay and fanciful; and "good-nights" were last-dying-speeches made into ballads.

65. *Vice's dagger.* See Note 39, Act iv., "Twelfth Night."

66. *Sworn brother.* See Note 13, Act i., "Much Ado."

67. *Burst.* 'Broke.' See Note 5, Induction, "Taming of the Shrew."

68. *I will make him a philosopher's two stones to me.* 'I will make him double the value of the philosopher's stone to me.' Falstaff thus vaunts his power of transferring men's money from their pocket to his own, as surpassing that of the philosopher's stone to transmute base metals into gold; and the result proves his boast to be no empty one, for he afterwards succeeds in obtaining "a thousand pound" from "Master Shallow." See Note 74, Act v.

ACT IV.

SCENE I.—*A Forest in YORKSHIRE.*

*Enter the Archbishop of YORK, MOWBRAY,
HASTINGS, and others.*

Arch. What is this forest call'd?

Hast. 'Tis Gualtree Forest,¹ an 't shall please your grace.

Arch. Here stand, my lords; and send discoverers forth

To know the numbers of our enemies.

Hast. We have sent forth already.

Arch. 'Tis well done.

My friends and brethren in these great affairs,
I must acquaint you that I have receiv'd
New-dated letters² from Northumberland;
Their cold intent, tenour, and substance, thus:—
Here doth he wish his person, with such powers
As might hold sortance³ with his quality,
The which he could not levy; whereupon
He is retir'd, to ripe his growing fortunes,
To Scotland; and concludes in hearty prayers
That your attempts may overlive the hazard
And fearful meeting of their opposite.⁴

Mowb. Thus do the hopes we have in him
touch ground,
And dash themselves to pieces.

Enter a Messenger.

Hast. Now, what news?

Mess. West of this forest, scarcely off a mile,
In goodly form comes on the enemy;
And, by the ground they hide, I judge their number
Upon, or near, the rate of thirty thousand.

Mowb. The just proportion that we gave them
out.

Let us sway on,⁵ and face them in the field.

Arch. What well-appointed⁶ leader fronts us here?
Mowb. I think it is my Lord of Westmoreland.

Enter WESTMORELAND.

West. Health and fair greeting from our general,
The prince, Lord John and Duke of Lancaster.

Arch. Say on, my Lord of Westmoreland, in peace,
What doth concern your coming.

West. Then, my lord,
Unto your grace do I in chief address

The substance of my speech. If that rebellion

Came like itself, in base and abject routs,

Led on by bloody youth,⁷ guarded with rags,⁸

And countenanc'd by boys and beggary,—

I say, if fell commotion so appear'd,

In his true, native, and most proper⁹ shape,

You, reverend father, and these noble lords,

Had not been here, to dress the ugly form

Of base and bloody insurrection

With your fair honours. You, lord archbishop,—

Whose see is by a civil peace maintain'd;

Whose beard the silver hand of peace hath touch'd;

Whose learning and good letters peace hath tutor'd;

Whose white investments¹⁰ figure innocence,

The dove and very blessed spirit of peace,—

Wherefore do you so ill translate yourself

Out of the speech of peace, that bears such grace,

Into the harsh and boist'rous tongue of war;

Turning your books to greaves,¹¹ your ink to blood,

Your pens to lances, and your tongue divine

To a loud trumpet and a point of war?¹²

Arch. Wherefore do I this?—so the question
stands.

Briefly to this end:—we are all diseas'd;

And, with our surfeiting and wanton hours,

Have brought ourselves into a burning fever,

1. *Gualtree Forest.* In the North Riding of Yorkshire. Holinshed was the poet's authority for this place of meeting of the rebel forces upon the present occasion.

2. *New-dated letters.* Newly-dated letters; letters of recent date.

3. *Hold sortance.* 'Be suitable;' 'accord.'

4. *Opposite.* 'Opponent,' 'adversary.' See Note 38, Act iii., "Twelfth Night."

5. *Let us sway on.* This verb has excellent effect thus employed, to give the idea of a military movement, a body of forces sweeping heavily, yet impetuously, on in a given direction. Holinshed thus uses it—"The left side of the enemy was compelled to sway a good way back and give ground." As a noun, in a similar sense, Dryden uses the word—

"They rush along, the rattling woods give way,
The branches bend before their sweepy sway."

6. *Well-appointed.* 'Completely accoutred.' Shakespeare elsewhere uses the term for 'amply furnished with soldiers,' 'fully supplied with forces.'

7. *Led on by bloody youth.* Warburton proposed to change "bloody" to 'heavy;' but the word is here used in one of the senses it then bore, 'full of blood,' 'sanguine,' in distinction from its other sense of 'blood-thirsty,' 'sanguinary.' A few lines farther on, the word "bloody" is used in both these senses combinedly.

8. *Guarded with rags.* The Folio prints 'rage' here instead of "rags." Mr. Collier's MS. corrector made the emendation; which the context shows to be right. "Guarded" means 'trimmed,' 'decked.' See Note 44, Act i., "Much Ado."

9. *Proper.* Here used to express that which belongs to; that which is essentially pertaining to.

10. *White investments.* The episcopal rochet is here meant. Formerly all bishops wore white, even when they travelled.

11. *Turning your books to greaves.* The old copies print 'graves,' that being formerly one mode of spelling "greaves;" which mean armour for the legs.

12. *A point of war.* Many passages in the old dramatists show this expression to be a military technicality for a warlike flourish, a martial call to arms played on some instrument.

And we must bleed for it: of which disease
Our late king, Richard, being infected, died.
But, my most noble Lord of Westmoreland,
I take not on me here as a physician;
Nor do I, as an enemy to peace,
Troop in the throngs of military men;
But, rather, show a while like fearful war,
To diet rank minds sick of happiness,
And purge the obstructions which begin to stop
Our very veins of life. Hear me more plainly.
I have in equal balance justly weigh'd
What wrongs our arms may do, what wrongs we
suffer,

And find our griefs¹³ heavier than our offences.
We see which way the stream of time doth run,
And are enforc'd from our most quiet there¹⁴
By the rough torrent of occasion;
And have the summary of all our griefs,
When time shall serve, to show in articles;
Which, long ere this, we offer'd to the king,
And might by no suit gain our audience:
When we are wrong'd,¹⁵ and would unfold our griefs,
We are denied access unto his person,
Even by those men that most have done us wrong.
The dangers of the days but newly gone
(Whose memory is written on the earth
With yet-appearing blood), and the examples
Of every minute's instance¹⁶ (present now),
Have put us in these ill-beseeming arms;
Not to break peace, or any branch of it,
But to establish here a peace indeed,
Concurring both in name and quality.

13. *Griefs*. Used for 'grievances.' See Note 50, Act iv., "First Part Henry IV."

14. *Our most quiet there*. Warburton altered "there" to 'sphere;' an alteration which we formerly adopted, under the impression that the line contained an error. With this same idea, we subsequently imagined that the mistaken word might be "most," and that possibly it might be a misprint for 'past.' Now, however, after studious re-consideration of the passage, we believe that the line is correctly given in the Folio (the Quarto omits this portion of the speech), and as it stands in our present text. The reasons for our belief are these:—The word "most" was occasionally used in Shakespeare's time to express 'greatest,' or 'surpassingly great' (see "First Part Henry VI.," Act iv., sc. 1, where "most extremes" is used for 'greatest extremes'), as he himself occasionally uses "more" for 'greater' (see Note 3, Act iv., "King John"); and he also employs "greatest" in the sense of 'supreme,' or 'great in an intense degree,' just the sense which "most" bears in the present line. See "greatest" twice thus used in the speech referred to in Notes 30 and 31, Act iii., "All's Well." In fact, Shakespeare sometimes adjectives in the superlative with this effect of intensity; not as ordinary superlatives, but as *superlatives of eminence*: a mode of using adjectives common in Latin, and by no means unknown in English. We often (when using "most" as an adverb) say 'most dear,' 'most wise,' not meaning 'dearest or wisest of all,' in comparison with others, but meaning 'pre-eminently dear,' 'supremely wise,'—that is, in an intense degree. With regard to the word "there" in the present line, we take it to refer to the place which the speaker and his associates occupied in "the stream of time:" according to Shakespeare's mode of using "there" in reference to an implied rather than a definitely

West. When ever yet was your appeal denied?
Wherein have you been gall'd by the king?
What peer hath been suborn'd to grate on you;—
That you should seal this lawless bloody book
Of forg'd rebellion with a seal divine,
And consecrate commotion's bitter edge?¹⁷

Arch. My brother general, the commonwealth,
To brother born a household cruelty,
I make my quarrel in particular.¹⁸

West. There is no need of any such redress;¹⁹
Or if there were, it not belongs to you.

Mowb. Why not to him in part, and to us all
That feel the bruises of the days before,²⁰
And suffer the condition of these times
To lay a heavy and unequal hand
Upon our honours?

West. Oh, my good Lord Mowbray,
Construe the times to their necessities,²¹
And you shall say indeed, it is the time,
And not the king, that doth you injuries.
Yet, for your part, it not appears to me,
Either from the king, or in the present time,
That you should have an inch of any ground
To build a grief on: were you not restor'd
To all the Duke of Norfolk's signiories,
Your noble and right-well-remember'd father's?

Mowb. What thing, in honour, had my father lost,
That need to be reviv'd and breath'd in me?
The king, that lov'd him, as the state stood then,
Was, force perforce, compell'd to banish him:
And then that Henry Bolingbroke and he,—
Being mounted and both rous'd in their seats,

named place. See Note 55, Act ii. Consequently, we interpret the whole line to mean—"And we are enforc'd from our supreme quiet therein by the rough," &c.

15. *When we are wrong'd . . . We are denied*. Instance of Shakespeare's deviating into present tense while describing a past occurrence. See Note 91, Act ii., "First Part Henry IV."

16. *The examples of every minute's instance*. 'The examples that every minute produces or brings forth.'

17. *Commotion's bitter edge*. "Commotion" has before been used for 'rebellion' or 'insurrection'; and here "commotion's bitter edge" is used for the 'sword of bitter contention and rebellion.'

18. *My quarrel in particular*. The second line of this speech is omitted in the Folio; and in the Quarto, where the line appears, there was probably still much left out from the original manuscript. The purport of the speech, as it now stands, we make out to be—"The grievances of my brother general, the commonwealth, and the home cruelty to my born brother, cause me to make this quarrel my own." The archbishop's brother had been beheaded by the king's order; and allusion is made to this circumstance in a passage which mentions the prelate thus—

"Who bears hard
His brother's death at Bristol, the Lord Scroop."
"First Part Henry IV.," Act i., sc. 3.

19. *Any such redress*. This expression gives strength to the belief that there is some portion of the previous speech wanting; since it is said in reply, and as if "redress" had formed one of the words used by the archbishop.

20. *The days before*. Here used for 'former days.'

21. *Construe the times to their necessities*. "To" is here elliptically used for 'according to.'



Hastings. Now, what news?
Messenger. West of this forest, scarcely off a mile,
In goodly form comes on the enemy.

Act IV. Scene I.

Their neighing coursers daring of the spur,
 Their armèd staves in charge,²² their beavers down,²³
 Their eyes of fire sparkling through sights of steel,²⁴
 And the loud trumpet blowing them together,—
 Then, then, when there was nothing could have
 stay'd

My father from the breast of Bolingbroke,
 Oh, when the king did throw his warder down,
 His own life hung upon the staff he threw;
 Then threw he down himself, and all their lives,
 That by indictment and by dint of sword
 Have since miscarried under Bolingbroke.

West. You speak, Lord Mowbray, now you
 know not what.

The Earl of Hereford²⁵ was reputed then
 In England the most valiant gentleman:
 Who knows on whom fortune would then have
 smil'd?

But if your father had been victor there,
 He ne'er had borne it out of Coventry:²⁶
 For all the country, in a general voice,
 Cried hate upon him; and all their prayers and love
 Were set on Hereford, whom they doted on,
 And bless'd and grac'd indeed,²⁷ more than the king.
 But this is mere digression from my purpose.—
 Here come I from my princely general
 To know your griefs; to tell you from his grace
 That he will give you audience; and wherein
 It shall appear that your demands are just,
 You shall enjoy them,—everything set off²⁸
 That might so much as think you enemies.²⁹

Mowb. But he hath forc'd us to compel this offer;
 And it proceeds from policy, not love.

West. Mowbray, you overween to take it so;
 This offer comes from mercy, not from fear:
 For, lo! within a ken³⁰ our army lies;
 Upon mine honour, all too confident
 To give admittance to a thought of fear.
 Our battle is more full of names than yours,
 Our men more perfect in the use of arms,

Our armour all as strong, our cause the best;
 Then reason wills our hearts should be as good:
 Say you not, then, our offer is compell'd.

Mowb. Well, by my will, we shall admit no parley.

West. That argues but the shame of your offence:
 A rotten case abides no handling.

Hast. Hath the Prince John a full commission,
 In very ample virtue of his father,
 To hear and absolutely to determine
 Of what conditions we shall stand upon?

West. That is intended³¹ in the general's name:
 I muse³² you make so slight a question.

Arch. Then take, my Lord of Westmoreland,
 this schedule,

For this contains our general grievances:
 Each several article herein redress'd,

All members of our cause, both here and hence,
 That are insinew'd to this action,
 Acquitted by a true substantial form,
 And present execution of our wills

To us and to our purposes consign'd;³³—

We come within our awful³⁴ banks again,
 And knit our powers to the arm of peace.

West. This will I show the general. Please
 you, lords,

In sight of both our battles we may meet;
 And either end in peace,—which Heaven so
 frame!

Or to the place of difference call the swords
 Which must decide it.

Arch. My lord, we will do so. [*Exit WEST.*]

Mowb. There is a thing within my bosom tells me,
 That no conditions of our peace can stand.

Hast. Fear you not that: if we can make our
 peace

Upon such large terms and so absolute
 As our conditions shall consist³⁵ upon,
 Our peace shall stand as firm as rocky mountains.

Mowb. Ay, but our valuation shall be such,
 That every slight and false-derived cause,

22. *Their armèd staves in charge.* Their lances fixed in the rest for the encounter.

23. *Their beavers down.* The movable portion of the helmet being closed over the faces of the wearers. See Note 25, Act iv., "First Part Henry IV."

24. *Sights of steel.* The perforated part of the helmet, made for seeing through.

25. *The Earl of Hereford.* Bolingbroke's title was *Duke of Hereford*; but "Earl" and "Count" were often applied somewhat indiscriminately, as being used for noblemen generally.

26. *He ne'er had borne it out of Coventry.* "It" is used here in Shakespeare's mode of employing a pronoun in reference to an implied noun. In the present instance "it" means 'victory' or 'the honour of being victor.'

27. *Indeed.* The Folio prints 'and did,' instead of "indeed." This emendation was proposed by Thirlby, and first adopted by Theobald.

28. *Everything set off.* This phrase is so ambiguous in expression, that it is capable of several interpretations; and therein precisely serves the purpose of the speaker. It may mean 'everything set apart, cast out, thrown forth, acquitted, excluded, or

excepted,' or may mean 'everything counterbalanced, rendered account for, or yielded retribution for.'

29. *That might so much as think you enemies.* Hamner changed "think" to 'mark,' and Capell to 'hint' here; but we believe that "think" in this passage is used elliptically to express 'cause you to be thought.'

30. *Ken.* View; reach of sight.

31. *Intended.* Here used for 'understood,' 'implied.' French, *entendu*.

32. *Muse.* Here used for 'wonder.' See Note 39, Act iii., "King John."

33. *Consign'd.* The old copies print 'coufin'd' and 'confinde' here, instead of "consign'd" (Johnson's correction); which word is to be taken in the sense of 'signed,' 'sealed,' 'ratified,' 'confirmed,' as derived from the Latin, *consignatus*. Shakespeare subsequently, in this same play, uses the word "consigning" with similar meaning. See Note 37, Act v.

34. *Awful.* Here used for 'lawfully appointed,' 'just,' 'rightful.' See Note 30, Act v., "Taming of the Shrew."

35. *Consist.* Here used in the sense of 'stand,' 'rest'; as derived from the Latin, *consisto*.

Yea, every idle, nice,³⁶ and wanton reason,
Shall to the king taste of this action ;
That, were our royal³⁷ faiths martyrs in love,
We shall be winnow'd with so rough a wind,
That even our corn shall seem as chaff,
And good from bad find no partition.

Arch. No, no, my lord. Note this,—the king is weary

Of dainty and such picking grievances :³⁸
For he hath found, to end one doubt by death,
Revives two greater in the heirs of life ;
And therefore will he wipe his tables³⁹ clean,
And keep no tell-tale to his memory,
That may repeat and history his loss
To new remembrance : for full well he knows
He cannot so precisely weed this land
As his misdoubts present occasion :
His foes are so enrooted with his friends,
That, plucking to unfix an enemy,
He doth unfasten so and shake⁴⁰ a friend.
So that this land, like an offensive wife
That hath enrag'd him on to offer strokes,⁴¹
As he is striking, holds his infant up,
And hangs resolv'd correction in the arm
That was uprear'd to execution.

Hast. Besides, the king hath wasted all his rods
On late offenders, that he now doth lack
The very instruments of chastisement :
So that his power, like to a fangless lion,
May offer,⁴² but not hold.

Arch. 'Tis very true :
And therefore be assur'd, my good lord marshal,
If we do now make our atonement well,
Our peace will, like a broken limb united,
Grow stronger for the breaking.

Mowb. Be it so.
Here is return'd my Lord of Westmoreland.

Re-enter WESTMORELAND.

West. The prince is here at hand : pleaseth
your lordship

To meet his grace just distance 'tween our armies.

Mowb. Your grace of York, in Heaven's name,
then, set forward.

Arch. Before, and greet his grace :—my lord,
we come. [*Exeunt.*

SCENE II.—*Another part of the Forest.*

*Enter, from one side, MOWBRAY, the Archbishop,
HASTINGS, and others ; from the other side,
Prince JOHN of LANCASTER, WESTMORELAND,
Officers, and Attendants.*

P. John. You are well encounter'd here, my
cousin Mowbray :—

Good day to you, gentle lord archbishop ;—
And so to you, Lord Hastings,—and to all.—
My Lord of York, it better show'd with you,
When that your flock, assembled by the bell,
Encircled you to hear with reverence
Your exposition on the holy text,
Than now to see you here an iron man,
Cheering a rout of rebels with your drum,
Turning the word to sword, and life to death.
That man that sits within a monarch's heart,
And ripens in the sunshine of his favour,
Would he abuse the countenance of the king,
Alack, what mischiefs might he set abroad,
In shadow of such greatness ! With you, lord bishop,
It is even so. Who hath not heard it spoken,
How deep you were within the books of God ?
To us, the speaker in his parliament ;
To us, the imagin'd voice of God himself ;
The very opener and intelligencer
Between the grace, the sanctities of heaven,
And our dull workings. Oh, who shall believe,
But you misuse the reverence of your place,
Employ the countenance and grace of Heaven,
As a false favourite doth his prince's name,
In deeds dishonourable ? You have taken up,⁴³
Under the counterfeited zeal of God,⁴⁴
The subjects of his substitute, my father,
And, both against the peace of Heaven and him,
Have here up-swarm'd them.

Arch. Good my Lord of Lancaster,
I am not here against your father's peace ;
But, as I told my Lord of Westmoreland,
The time misorder'd doth, in common sense,
Crowd us and crush us to this monstrous form,
To hold our safety up. I sent your grace
The parcels⁴⁵ and particulars of our grief,—
The which hath been with scorn show'd from the
court,

36. *Nice.* Here used in the sense of 'trivial,' 'frivolous,' 'unsubstantial.'

37. *Royal.* Here, and elsewhere, used by Shakespeare in the sense of 'due to regal authority,' 'felt towards the king.'

38. *Of dainty and such picking grievances.* This affords an instance of Shakespeare's transposed construction ; as the phrase would usually be written, 'of such dainty and such picking,' &c. "Picking" is here used to express 'petty,' 'insignificant.'

39. *Tables.* Table-books made of ivory, slate, &c.

40. *Unfasten so and shake.* "So" is here used in the sense of 'thus ;' and it is worthy of remark how repeatedly and how variously Shakespeare uses the word "so" in the course of this speech.

41. *Enrag'd him on to offer strokes.* It has been proposed to

alter "him on" here ; but it is precisely in Shakespeare's condensed expressive style to use the pronoun "him" in this figurative sentence, so as to give the double effect of the husband who is implied in the word "wife," and the king who was mentioned at the beginning of the speech.

42. *Offer.* Here used for 'assail,' 'attack,' 'make hostile attempt.' See Note 20, Act iv., "First Part Henry IV."

43. *Taken up.* 'Levied,' 'raised as soldiers.'

44. *Zeal of God.* This has been altered to 'seal of God ;' but here "zeal of God" is used in the sense of 'religious fervour,' 'devotion to God's cause,' 'righteousness.' See Note 79, Act ii., "King John."

45. *Parcels.* 'Items,' 'details.' See Note 78, Act ii., "First Part Henry IV."

Whereon this Hydra⁴⁶ son of war is born ;
Whose dangerous eyes may well be charm'd asleep
With grant of our most just and right desires,
And true obedience, of this madness cur'd,
Stoop tamely to the foot of majesty.

Mowb. If not, we ready are to try our fortunes
To the last man.

Hast. And though we here fall down,
We have supplies to second our attempt :
If they miscarry, theirs shall second them ;
And so success⁴⁷ of mischief shall be born,
And heir from heir shall hold this quarrel up,
Whiles England shall have generation.

P. John. You are too shallow, Hastings, much
too shallow,
To sound the bottom of the after-times.

West. Pleaseth your grace to answer them directly,
How far forth you do like their articles.

P. John. I like them all, and do allow them well ;
And swear here, by the honour of my blood,
My father's purposes have been mistook ;
And some about him have too lavishly
Wrested his meaning and authority.—
My lord, these griefs shall be with speed redress'd ;
Upon my soul, they shall. If this may please you,
Discharge your powers into their several counties,
As we will ours : and here, between the armies,
Let's drink together friendly and embrace,
That all their eyes may bear those tokens home
Of our restorèd love and amity.

Arch. I take your princely word for these redresses.

P. John. I give it you, and will maintain my word :
And thereupon I drink unto your grace.

Hast. [To an Officer.] Go, captain, and deliver
to the army

This news of peace : let them have pay, and part :⁴¹
I know it will well please them. Hie thee, cap-
tain. [Exit Officer.]

Arch. To you, my noble Lord of Westmoreland,

West. I pledge your grace ; and, if you knew
what pains

I have bestow'd to breed this present peace,
You would drink freely : but my love to you
Shall show itself more openly hereafter.

Arch. I do not doubt you.

West. I am glad of it.—
Health to my lord and gentle cousin, Mowbray.

Mowb. You wish me health in very happy season ;
For I am, on the sudden, something ill.

Arch. Against ill chances men are ever merry ;⁴⁹
But heaviness foreruns the good event,

West. Therefore be merry, coz ; since sudden sorrow
Serves to say thus,—Some good thing comes to-
morrow.

Arch. Believe me, I am passing light in spirit.

Mowb. So much the worse, if your own rule be
true. [Shouts within.]

P. John. The word of peace is render'd : hark,
how they shout !

Mowb. This had been cheerful after victory.

Arch. A peace is of the nature of a conquest ;
For then both parties nobly are subdu'd,
And neither party loser.

P. John. Go, my lord,
And let our army be discharged too.

[Exit WESTMORELAND.]

And, good my lord, so please you, let our trains⁵⁰
March by us, that we may peruse the men
We should have cop'd withal.

Arch. Go, good Lord Hastings,
And, ere they be dismiss'd, let them march by.

[Exit HASTINGS.]

P. John. I trust, lords, we shall lie to-night
together.—

Re-enter WESTMORELAND.

Now, cousin, wherefore stands our army still ?

West. The leaders, having charge from you to
stand,

Will not go off until they hear you speak.

P. John. They know their duties.

Re-enter HASTINGS.

Hast. My lord, our army is dispers'd already :
Like youthful steers unyok'd, they take their courses
East, west, north, south ; or, like a school broke up,
Each hurries towards his home, and sporting-place.

West. Good tidings, my Lord Hastings ; for the
which

I do arrest thee, traitor, of high treason :—

And you, lord archbishop,—and you, Lord Mow-
bray,—

Of capital treason I attach you both.

Mowb. Is this proceeding just and honourable ?

West. Is your assembly so ?

Arch. Will you thus break your faith ?

P. John. I pawn'd thee none :
I promis'd you redress of these same grievances

Whereof you did complain ; which, by mine honour,
I will perform with a most Christian care.

But for you, rebels,—look to taste the due

Meet for rebellion, and such acts as yours.

Most shallowly did you these arms commence,

46. *Hydra.* A monster with many heads and ever-watchful eyes, slain by Hercules.

47. *Success.* Here used for 'succession,' 'sequence,' 'following on.'

48. *Part.* Here used for 'depart.'

49. *Against ill chances men are ever merry.* Shakespeare has elsewhere confirmed this popular belief.

50. *Let our trains.* "Our" has been altered to 'your' here ; but it is just one of those fair-sounding proposals that this perfidious son of tricking Bolingbroke makes ; he proposes to let the forces on each side march by, that each party may see those that were to have contended with them, well knowing that no such thing will take place, having evidently had a secret understanding with Westmoreland as to what was to be really done.



Westmoreland. Good tidings, my Lord Hastings, for the which
I do arrest thee, traitor, of high treason.

Act IV. Scene 11.



Falstaff. I came, saw, and overcame.

Prince John. It was more of his courtesy than your deservng.

Act IV. Scene III.

Fondly⁵¹ brought here, and foolishly sent hence.—
Strike up our drums, pursue the scatter'd stray:
Heaven, and not we, hath safely fought to-day.⁵²—
Some guard these traitors to the block of death,
Treason's true bed, and yielder up of breath.

[*Exeunt.*]

SCENE III.—*Another part of the Forest.*

Alarums: Excursions. Enter FALSTAFF and COLEVILE, meeting.

Fal. What's your name, sir? of what condition are you, and of what place, I pray?

Cole. I am a knight, sir; and my name is Colevile of the dale.

Fal. Well, then, Colevile is your name, a knight is your degree, and your place the dale: Colevile shall be still your name, a traitor your degree, and the dungeon your place,—a place deep enough,⁵³ so shall you be still Colevile of the dale.

Cole. Are not you Sir John Falstaff?

Fal. As good a man as he, sir, who'er I am. Do ye yield, sir? or shall I sweat for you? If I do sweat, they are the drops of thy lovers, and they weep for thy death: therefore, rouse up fear and trembling, and do observance to my mercy.

51. *Fondly.* 'Weakly;' indulging in a fond but ill-grounded hope.

52. *Heaven, and not we, hath, &c.* This sickening hypocrisy of daring to ascribe to Heaven so glaring an act of treachery and faithlessness, is thoroughly in keeping with Prince John's cold-natured and treacherous character—as inherited from his oily, crafty father. See Note 9, Act i., "Richard II."

53. *A place deep enough.* Tyrwhitt and others would change "place" to 'dale' here; but Johnson's explanation of the passage suffices to show why the original word should be retained. He says—"The sense of *dale* is included in *deep*; a *dale* is a deep place; a *dungeon* is a deep place; he that is in a *dungeon* may be therefore said to be in a *dale*."

Cole. I think you are Sir John Falstaff; and in that thought yield me.

Fal. I have a whole school of tongues in this paunch of mine; and not a tongue of them all speaks any other word but my name. An I had but a paunch of any indifferency, I were simply the most active fellow in Europe: my bulk, my bulk, my bulk! undoes me.—Here comes our general.

Enter Prince JOHN of LANCASTER, WESTMORELAND, and others.

P. John. The heat is past;⁵⁴ follow no farther now:—

Call in the powers, good cousin Westmoreland.

[*Exit* WESTMORELAND.]

Now, Falstaff, where have you been all this while? When everything is ended, then you come: These tardy tricks of yours will, on my life, One time or other break some gallows' back.

Fal. I would be sorry, my lord, but it should be thus: I never knew yet but rebuke and check was the reward of valour. Do you think me a swallow, an arrow, or a bullet? have I, in my poor and old motion,⁵⁵ the expedition of thought? I have speeded hither with the very extremest inch of possibility; I have foundered nine-score and odd posts:⁵⁶ and here, travel-tainted as I am, have, in my pure and immaculate valour, taken Sir John Coleville of the dale, a most furious knight, and valorous enemy. But what of that? he saw me, and yielded; that I may justly say with the hook-nosed fellow of Rome,⁵⁷—I came, saw, and overcame.

P. John. It was more of his courtesy than your deserving.

Fal. I know not:—here he is, and here I yield him: and I beseech your grace, let it be booked with the rest of this day's deeds; or, by Heaven, I will have it in a particular ballad⁵⁸ else, with mine own picture on the top of it, Coleville kissing my foot:

54. *The heat is past.* The word "heat" here has been explained to mean 'the violence of resentment,' 'the eagerness of revenge;' but we take it to be here used in the sense of 'course,' 'race,' 'chase,' 'pursuit.' See Note 125, Act ii. At the close of the preceding scene, Prince John has said—"Pursue the scatter'd stray."

55. *In my poor and old motion.* Sir John's wit can make his age as good a plea here as he made his youth answer the purpose on another occasion. See passage referred to in Note 53, Act i.

56. *Nine-score and odd posts.* Shakespeare generally uses "posts" for messengers who travel post-haste; but here he uses "posts" for 'post-horses.' Falstaff's fine exaggerations have so rich an excess that they proclaim their own immunity from censure as lies. They at once avow innocence of intention to deceive; they are uttered for the pure pleasure of wit-invention. It is not that he for a moment means Prince John to believe in his having foundered more than a hundred and eighty horses, but he has a relish in defending himself with such exuberance of resource that his hearer shall be compelled to give way. He is not in the right; but it is his will that those who listen to him shall allow him to leave off as if he were in the right, even while

to the which course if I be enforced, if you do not all show like gilt two-pences to me, and I, in the clear sky of fame, o'er shine you as much as the full moon doth the cinders of the element,⁵⁹ which show like pins' heads to her, believe not the word of the noble: therefore let me have right, and let desert mount.

P. John. Thine's too heavy to mount.

Fal. Let it shine, then.

P. John. Thine's too thick to shine.

Fal. Let it do something, my good lord, that may do me good, and call it what you will.

P. John. Is thy name Coleville?

Cole. It is, my lord.

P. John. A famous rebel art thou, Coleville.

Fal. And a famous true subject took him.

Cole. I am, my lord, but as my betters are, That led me hither: had they been rul'd by me, You should have won them dearer than you have.

Fal. I know not how they sold themselves: but thou, like a kind fellow, gavest thyself away gratis; and I thank thee for thee.

Re-enter WESTMORELAND.

P. John. Now, have you left pursuit?

West. Retreat is made, and execution stay'd.

P. John. Send Coleville, with his confederates, To York, to present execution:—

Blunt, lead him hence; and see you guard him sure. [*Exit* COLEVILE, guarded.]

And now despatch we toward the court, my lords: I hear the king my father is sore sick:

Our news shall go before us to his majesty,—

Which, cousin, you shall bear,—to comfort him;

And we with sober speed will follow you.

Fal. My lord, I beseech you, give me leave to go Through Glostershire: and, when you come to court, Stand my good lord,⁶⁰ pray, in your good report.

P. John. Fare you well, Falstaff: I, in my condition,⁶¹

he is in the wrong, for the pure sake of his wit. He never proves his case; but he so ably defends his cause that he invariably gains the day. No one can condemn, though no one acquits him; he is left unjudged, and suffered still to go at large, and in triumph—the victor ever.

57. *The hook-nosed fellow of Rome.* Sir John's sovereignly off-hand way of naming Julius Cæsar. It was on the occasion of his subduing Pharnaces, King of Pontus, in one day, that Cæsar made the celebrated boast: *Veni, vidi, vici*—"I came, saw, and overcame."

58. *In a particular ballad.* Alluding to the custom of having special events recorded in ballads. See Note 113, Act iv, "Winter's Tale."

59. *The cinders of the element.* A whimsical name for the stars. Falstaff, by his superbly slighting names for exalted objects, magnificently places himself above all things; so that planets, emperors, &c., seem but poor and minim in comparison, while princes and heroes dwindle into "gilt two-pences" beside him.

60. *Stand my good lord.* An idiomatic phrase; signifying, 'befriend me,' 'be propitious to me.' See Note 11, Act ii.

61. *In my condition.* We take this to mean, 'In my capacity

Shall better speak of you than you deserve.

[*Exeunt all except FALSTAFF.*]

Fal. I would you had but the wit: 'twere better than your dukedom.—Good faith, this same young soher-blooded boy doth not love me; nor a man cannot make him laugh;⁶²—but that's no marvel, he drinks no wine. 'There's never any of these demure boys come to any proof; for thin drink doth so over-cool their blood, and making many fish-meals, that they fall into a kind of male green-sickness; and they are generally fools and cowards;—which some of us should he too, but for inflammation. A good sherris-sack⁶³ hath a two-fold operation in it. It ascends me into the brain;⁶⁴ dries me there all the foolish and dull and crudy vapours which environ it; makes it apprehensive,⁶⁵ quick, forgetive,⁶⁶ full of nimble, fiery, and delectable shapes; which delivered o'er to the voice (the tongue), which is the birth, becomes excellent wit. The second property of your excellent sherris is,—the warming of the blood; which, before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice; but the sherris warms it, and makes it course from the inwards to the parts extreme: it illumineth the face, which, as a heacon, gives warning to all the rest of this little kingdom, man, to arm; and then the vital commoners and inland petty spirits muster me all to their captain, the heart, who, great, and puffed up with this retinue, doth any deed of courage: and this valour comes of sherris. So that skill in the weapon is nothing without sack, for that sets it a-work; and learning, a mere hoard of gold kept by a devil,⁶⁷ till sack commences it, and sets it in act and use.⁶⁸ Hereof comes it, that

as commander-general of the forces.' The frigid Prince John implies that in this capacity it behoves him to tell the strict truth respecting the various officers serving under him, and that therefore saying anything favourable of Falstaff will be to speak better of him than he deserves.

62. *A man cannot make him laugh.* A quality deeply distasteful to Shakespeare (see Note 42, Act i., "Merchant of Venice"), to his finest characters, and to all those who know how essentially a sense of humour is allied to the finest sensibilities of humanity. Not only to the cheerful-hearted and noble-natured Portia is this incapacity for appreciating mirth repugnant, not only does the genial and opulent-witted Falstaff cordially detest one who is untouched by a jest (resenting it doubly, as an insult of impenetrability to his own powers of wit, as well as a defect in the young man's nature); but this insensibility of the young prince's to a humorous idea is perfectly alien to his insensibility in betraying the rebel leaders by false words and lying sophistries. The man who could see and hear Falstaff unmoved was the very man to coolly order "those traitors to the block of death," after having cheated them by fair-sounding promises—cold, hard, impervious to feeling throughout.

63. *Sherris-sack.* What is now called sherry, or sherry wine. The epithet "sherris" when added to the word "sack" served to designate the special sack that was meant: "sack" being a term applied to several kinds of wine—originally, *dry* wine; and "sherris" being a corruption of the Spanish, Xeres, whence this particular wine comes. See Note 42, Act iii., "Merry Wives."

Prince Harry is valiant; for the cold blood he did naturally inherit of his father, he hath, like lean, sterile, and bare land, manured, husbanded, and tilled, with excellent endeavour of drinking good, and good store of fertile sherris, that he is become very hot and valiant. If I had a thousand sons, the first human principle I would teach them should be,—to forswear thin potations, and to addict themselves to sack.

Enter BARDOLPH.

How now, Bardolph!

Bard. The army is discharged all, and gone.

Fal. Let them go. I'll through Glostershire; and there will I visit Master Robert Shallow, esquire: I have him already tempering⁶⁹ between my finger and my thumb, and shortly will I seal with him. Come away. [*Exeunt.*]

SCENE IV.—WESTMINSTER. *A Room in the Palace.*

Enter King HENRY, CLARENCE, Prince HUMPHREY, WARWICK, and others.

K. Hen. Now, lords, if Heaven doth give successful end

To this debate that bleedeth at our doors,
We will our youth lead on to higher fields,
And draw no swords but what are sanctified.
Our navy is address'd,⁷⁰ our power collected,
Our substitutes in absence well invested,
And everything lies level to our wish:
Only, we want a little personal strength;
And pause us, till these rebels, now afoot,
Come underneath the yoke of government.

64. *It ascends me into the brain; dries me, &c.* "Me" is here used in the same idiomatic manner before frequently pointed out. See Note 50, Act iii.

65. *Apprehensive.* 'Intellectually ready,' 'quick to perceive and understand.' See Note 61, Act iii., "Much Ado."

66. *Forgetive.* 'Inventive,' 'imaginative;' capable of mentally forging. This is a word of Shakespeare's own forging; and an excellently expressive one it is.

67. *A mere hoard of gold kept by a devil.* In reference to the ancient belief that mines of gold were guarded by evil spirits.

68. *Commences it, and sets it in act and use.* "Commences" is here used for 'gives beginning to,' 'puts in first operation;' and includes reference to the sense in which the word is collegially used. To "commence" is a collegiate term for 'take an academic degree;' and other writers of Shakespeare's time besides himself use the word with this signification. "Commencement" is the term used at the University of Cambridge for the period when Masters of Arts and Doctors complete their degrees. The words in the text, "Sets it in act and use," serve to confirm the probability of this included allusion; since "act" is the term used at both universities for the exercise or ceremony observed when taking a degree.

69. *Tempering.* Used for manipulating and preparing for use the soft wax which was formerly employed for sealing.

70. *Address'd.* 'Ready,' 'prepared.' See Note 49, Act v., "As You Like It."

War. Both which we doubt not but your majesty
Shall soon enjoy.

K. Hen. Humphrey, my son of Gloster,
Where is the prince your brother?

P. Humph. I think he's gone to hunt, my lord,
at Windsor.

K. Hen. And how accompanied?

P. Humph. I do not know, my lord.

K. Hen. Is not his brother, Thomas of Clarence,
with him?

P. Humph. No, my good lord; he is in presence
here.

Cl. What would my lord and father?

K. Hen. Nothing but well to thee, Thomas of
Clarence.

How chance thou art not with the prince thy
brother?

He loves thee, and thou dost neglect him, Thomas;
Thou hast a better place in his affection

Than all thy brothers: cherish it, my boy;

And noble offices thou mayst effect

Of mediation, after I am dead,

Between his greatness and thy other brethren:

Therefore omit him not;⁷¹ blunt not his love,

Nor lose the good advantage of his grace

By seeming cold or careless of his will;

For he is gracious, if he be observ'd;⁷²

He hath a tear for pity, and a hand

Open as day for melting charity:

Yet notwithstanding, being incens'd, he's flint;

As humorous⁷³ as winter, and as sudden

As flaws congeal'd in the spring of day.⁷⁴

His temper, therefore, must be well observ'd:

Chide him for faults, and do it reverently,

When you perceive his blood⁷⁵ inclin'd to mirth;

But, being moody, give him line and scope,

Till that his passions, like a whale on ground,

Confound themselves with working. Learn this,

Thomas,

And thou shalt prove a shelter to thy friends;

A hoop of gold to bind thy brothers in,
That the united vessel of their blood,
Mingled with venom of suggestion⁷⁶
(As, force perforce, the age will pour it in),
Shall never leak, though it do work as strong
As aconitum or rash gunpowder.⁷⁷

Cl. I shall observe him with all care and love.

K. Hen. Why art thou not at Windsor with
him, Thomas?

Cl. He is not there to-day; he dines in London.

K. Hen. And how accompanied? canst thou tell
that?

Cl. With Poins, and other his continual fol-
lowers.

K. Hen. Most subject is the fattest soil to weeds;
And he, the noble image of my youth,

Is overspread with them: therefore my grief

Stretches itself beyond the hour of death:

The blood weeps from my heart, when I do shape,

In forms imaginary, th' unguided days

And rotten times that you shall look upon

When I am sleeping with my ancestors.

For when his headstrong riot hath no curb,

When rage and hot blood are his counsellors,

When means and lavish manners meet together,

Oh, with what wings shall his affections⁷⁸ fly

Towards fronting peril and oppos'd decay!

War. My gracious lord, you look beyond him⁷⁹
quite:

The prince but studies his companions,

Like a strange tongue; wherein, to gain the
language,

'Tis needful that the most immodest word

Be look'd upon and learn'd; which once attain'd,

Your highness knows, comes to no farther use

But to be known and hated. So, like gross terms,

The prince will, in the perfectness of time,

Cast off his followers; and their memory

Shall as a pattern or a measure live,

By which his grace must mete the lives of others,

71. *Omit him not.* Elliptically expressing 'omit not to cultivate his liking,' 'do not fail to propitiate him.'

72. *If he be observ'd.* If he be treated with due observance or deference.

73. *Humorous.* Here used for 'wayward,' 'petulant.' See Note 41, Act iii., "First Part Henry IV."

74. *Sudden as flaws congeal'd in the spring of day.* "Flaws" are sudden gusts of wind; and "the spring of day" is a poetical term for morning. Warburton thus explains the passage—"Alluding to the opinion of some philosophers that the vapours being congealed in the air by cold, which is most intense towards the morning, and being afterwards rarified and let loose by the warmth of the sun, occasion those sudden and impetuous gusts of wind which are called *flaws*." Although Warburton's interpretation has been disputed by other commentators—among them Mr. Edwards, who says that "flaws are small blades of ice which are struck on the edges of the water in winter mornings"—yet we feel inclined to believe that Warburton is right: first, because Shakespeare always uses the word "flaw," elsewhere, in the sense of a sudden gust of wind, when he does not use it in the sense of a crack, a fracture; and, secondly, be-

cause the simile instituted between a fitful, hasty temper and sudden gusts of wind is more in keeping than that of a hasty temper and blades of ice.

75. *Blood.* Here used for 'disposition.'

76. *Suggestion.* Although Shakespeare uses this word elsewhere for 'temptation,' 'vicious inducement' (see Note 33, Act iii., "All's Well"), yet we think that here it includes its more usual sense of 'promptings,' 'intimations; and that the "venom of suggestion," besides meaning the evil temptations youth meets with, also means the poisonous insinuations that may be poured in the future king's ear by ill-intentioned persons, to produce dissension and estrangement between him and his brothers.

77. *Aconitum or rash gunpowder.* "Aconitum" is the Latin word for 'aconite,' or 'wolf's bane,' a poisonous herb. "Rash" is here, and elsewhere, used for 'violent,' 'hasty,' 'sudden.'

78. *Affections.* Here used for 'natural propensities,' 'constitutional predilections,' 'native inclinations.' See Note 8, Act iv., "Merchant of Venice."

79. *You look beyond him.* An idiomatic phrase, signifying 'you overshoot the mark in estimating him,' 'you misjudge him.'

Turning past evils to advantages.

K. Hen. 'Tis seldom-when the bee doth leave
her comb
In the dead carrion.⁸⁰

Enter WESTMORELAND.

Who's here? Westmoreland?

West. Health to my sovereign, and new happiness

Added to that that I am to deliver!

Prince John, your son, doth kiss your grace's hand:
Mowbray, the Bishop Scroop, Hastings, and all,
Are brought to the correction of your law;
There is not now a rebel's sword unsheath'd,
But Peace puts forth her olive everywhere:
The manner how this action hath been borne,
Here at more leisure may your highness read,
With every course in his particular.⁸¹

K. Hen. O Westmoreland, thou art a summer
bird,

Which ever in the haunch of winter sings
The lifting-up of day.—Look, here's more news.

Enter HARCOURT.

Har. From enemies Heaven keep your majesty;
And, when they stand against you, may they fall
As those that I am come to tell you of!
The Earl Northumberland and the Lord Bardolph,
With a great power of English and of Scots,
Are by the sheriff of Yorkshire overthrown:
The manner and true order of the fight,
This packet, please it you, contains at large.

K. Hen. And wherefore should these good news
make me sick?

Will Fortune never come with both hands full,
But write her fair words still in foulest letters?
She either gives a stomach, and no food,—
Such are the poor, in health; or else a feast,
And takes away the stomach,—such are the rich,
That have abundance, and enjoy it not.
I should rejoice now at this happy news;
And now my sight fails, and my brain is giddy;—
Oh, me! come near me; now I am much ill.

[*Stoops.*

P. Humph. Comfort, your majesty!

Cla. Oh, my royal father!
West. My sovereign lord, cheer up yourself,
look up.

War. Be patient, princes; you do know, these fits
Are with his highness very ordinary.
Stand from him, give him air; he'll straight be well.

Cla. No, no, he cannot long hold out these pangs:
Th' incessant care and labour of his mind
Hath wrought the mure,⁸² that should confine it in,
So thin, that life looks through, and will break out.

P. Humph. The people fear me,⁸³ for they do
observe
Unfather'd heirs and loathly births of Nature:⁸⁴
The seasons change their manners, as the year
Had found⁸⁵ some months asleep, and leap'd them
over.

Cla. The river hath thrice flow'd, no ebb
between;
And the old folk, Time's doting chronicles,
Say it did so a little time before
That our great-grand sire, Edward, sick'd⁸⁶ and died.

War. Speak lower, princes, for the king re-
covers.

P. Humph. This apoplexy will certain be his end.

K. Hen. I pray you, take me up, and bear me
hence
Into some other chamber: softly, pray.

[*They convey the King into an inner part of
the room, and place him on a bed.*

Let there be no noise made, my gentle friends;
Unless some dull⁸⁷ and favourable hand
Will whisper music to my weary spirit.

War. Call for the music in the other room.

K. Hen. Set me the crown upon my pillow here.

Cla. His eye is hollow, and he changes much.

War. Less noise, less noise!

Enter Prince HENRY.

P. Hen. Who saw the Duke of Clarence?

Cla. I am here, brother, full of heaviness.

P. Hen. How now! rain within doors, and none
abroad!

80. 'Tis seldom-when the bee doth leave her comb in the dead carrion. "Seldom-when" is a compound form anciently used. See Note 30, Act iv., "Measure for Measure." The passage may be thus interpreted—"The bee rarely deposits her comb in a carrion carcase; but once having done so, she does not forsake it;" and in like manner, they who once acquire a habit of frequenting low haunts rarely abandon them.

81. In his particular. 'In its detail.' "His" used for 'its.' "Here," in the line above, refers to Prince John's despatch, of which Westmoreland is the bearer.

82. Hath wrought the mure . . . so thin. 'Hath made or worn the wall so thin.' "Wrought" is the preterite of 'work.' "Mure" is from the Latin, *murus*; and Shakespeare has elsewhere used other derivatives from the same word, as "mural," in Act v., sc. 1, "Midsummer Night's Dream," and "circum-mured." See Note 4, Act iv., "Measure for Measure."

83. The people fear me. "Fear" is here used actively, for

'frighten,' 'alarm,' 'make afraid.' See Note 1, Act ii., "Measure for Measure."

84. Unfather'd heirs and loathly births of Nature. "Unfather'd heirs" mean 'fatherless children,' creatures supposed to have been born without fathers. See Note 9, Act v., "Merry Wives." These ex-natural beings were believed to be endowed with the gift of prophecy; as Merlin, who figures in the romance of "La Morte d'Arthure." "Loathly births of Nature" are "monsters," "prodigies."

85. As the year had found. "As" is here elliptically used for 'as if,' 'as though.' See Note 6, Act iv., "Winter's Tale."

86. Sick'd. 'Sickened,' 'fell sick.' A most unusual form of the word; but employed here for the sake of the verse line.

87. Dull. Here used for 'drowsy,' 'slumberous,' 'lulling,' 'sleep-inducing.' Shakespeare twice uses "dulness" for 'drowsiness;' and we find "in her dull and sleeping hour," "Midsummer Night's Dream," Act iii., sc. 2.

How doth the king?

P. Humph. Exceeding ill.

P. Hen. Heard he the good news yet?
Tell it him.

P. Humph. He alter'd much upon the hearing it.

P. Hen. If he be sick

With joy, he will recover without physic.

War. Not so much noise, my lords:—sweet prince, speak low;

The king your father is dispos'd to sleep.

Cla. Let us withdraw into the other room.

War. Will't please your grace to go along with us?

P. Hen. No; I will sit and watch here by the king. [*Exeunt all except Prince HENRY.*]

Why doth the crown lie there upon his pillow,

Being so troublesome a bedfellow?

Oh, polish'd perturbation! golden care!

That keep'st the ports⁸⁸ of slumber open wide

To many a watchful night!—Sleep with it now!

Yet not so sound and half so deeply sweet

As he whose brow with homely higgins⁸⁹ hound

Snore out the watch of night. Oh, majesty!

When thou dost pinch thy bearer, thou dost sit

Like a rich armour worn in heat of day,

That scalds with safety. By his gates of breath

There lies a downy feather which stirs not:

Did he suspire, that light and weightless down

Perforce must move.—My gracious lord! my father!

This sleep is sound indeed; this is a sleep,

That from this golden rigol⁹⁰ hath divorc'd

So many English kings. Thy due from me

Is tears and heavy sorrows of the blood,

Which nature, love, and filial tenderness,

Shall, oh, dear father, pay thee plenteously:

My due from thee is this imperial crown,

Which, as immediate from thy place and blood,

Derives itself to me. Lo, here it sits,

[*Putting it on his head.*]

Which Heaven shall guard: and put the world's
whole strength

Into one giant arm, it shall not force

This lineal honour from me: this from thee

Will I to mine leave, as 'tis left to me. [*Exit.*]

K. Hen. Warwick! Gloster! Clarence!

Re-enter WARWICK and the rest.

Cla. Doth the king call?

War. What would your majesty? how fares
your grace?

K. Hen. Why did you leave me here alone, my
lords?

Cla. We left the prince my brother here, my
liege,

Who undertook to sit and watch by you.

K. Hen. The Prince of Wales! Where is he?
let me see him:

He is not here.

War. This door is open; he is gone this way.

P. Humph. He came not through the chamber
where we stay'd.

K. Hen. Where is the crown? who took it
from my pillow?

War. When we withdrew, my liege, we left
it here.

K. Hen. The prince hath ta'en it hence:—go,
seek him out.

Is he so hasty, that he doth suppose

My sleep my death?—

Find him, my lord of Warwick; chide him
hither. [*Exit WARWICK.*]

This part of his conjoins with my disease,

And helps to end me.—See, sons, what things you
are!

How quickly Nature falls into revolt

When gold becomes her object!

For this the foolish over-careful fathers

Have broke their sleeps with thought,⁹¹ their brains
with care,

Their bones with industry;

For this they have engrossed⁹² and pil'd up

The canker'd heaps of strange-achievèd gold;

For this they have been thoughtful to invest

Their sons with arts and martial exercises:

When, like the bee, tolling from every flower

The virtuous sweets,

Our thighs pack'd with wax, our mouths with honey,

We bring it to the hive; and, like the bees,

Are murder'd for our pains. This bitter taste

Yield⁹³ his engrossments to the ending father.—

Re-enter WARWICK.

Now, where is he that will not stay so long

Till his friend sickness hath determin'd⁹⁴ me?

War. My lord, I found the prince in the next
room,

Washing with kindly tears his gentle cheeks;

With such a deep demeanour in great sorrow,

That tyranny, which never quaff'd but blood,

88. *Ports.* 'Portals,' 'gates.' See Note 37, Act iii., "All's Well."

89. *Biggin.* A head-band of coarse cloth; so called from the forehead cloth worn by the *Béguines*, an order of nuns in Flanders.

90. *Rigol.* 'Circle,' or 'circlet.' It is said to be derived from the old Italian, *rigolo*, a small wheel. Shakespeare uses the word twice, and each time in the sense of a circle.

91. *Thought.* The Folio prints 'thoughts.' Rowe's correction.

92. *Engrossed.* Here used for 'accumulated.'

93. *Yield.* Printed 'yeelds' in the Quarto, 'yields' in the Folio. But the context shows that the word "engrossments" refers to the "heaps" which the "over-careful fathers" have "engrossed and pil'd up;" therefore the construction is—"his engrossments yield to the father this bitter taste," and not (according to Mr. Singer) that "his" is used for 'its' here, requiring 'yields' after "taste." Rowe made the correction.

94. *Determin'd.* Here used for 'ended,' 'terminated.'

Would, by beholding him, have wash'd his knife
With gentle eye-drops. He is coming hither.

K. Hen. But wherefore did he take away the
crown?

Lo, where he comes.—[*Re-enter Prince HENRY.*]
—Come hither to me, Harry.—

Depart the chamber, leave us here alone.

[*Exeunt all except K. HEN. and P. HEN.*]

P. Hen. I never thought to hear you speak again.

K. Hen. Thy wish was father, Harry, to that
thought:

I stay too long by thee, I weary thee.

Dost thou so hunger for my empty chair,

That thou wilt needs invest thee with mine honours
Before thy hour be ripe? Oh, foolish youth!

Thou seek'st the greatness that will overwhelm thee.

Stay hut a little; for my cloud of dignity

Is held from falling with so weak a wind,

That it will quickly drop: my day is dim.

Thou hast stolen that which, after some few hours,
Were thine without offence; and at my death

Thou hast seal'd up my expectation:⁹⁵

Thy life did manifest thou lov'dst me not,

And thou wilt have me die assur'd of it.

Thou hid'st a thousand daggers in thy thoughts,

Which thou hast whetted on thy stony heart,

To stab at half an hour of my life.

What! canst thou not forbear me half an hour?

Then, get thee gone, and dig my grave thyself;

And bid the merry bells ring to thine ear,

That thou art crown'd, not that I am dead.

Let all the tears that should bedew my hearse

Be drops of halm to sanctify thy head:

Only compound me with forgotten dust;

Give that which gave thee life unto the worms.

Pluck down my officers, break my decrees;

For now a time is come to mock at form:—

Harry the Fifth is crown'd:—up, vanity!

Down, royal state! all you sage counsellors, hence!

And to the English court assemble now,

From every region, apes of idleness!

Now, neighbour confines, purge you of your scum:

Have you a ruffian that will swear, drink, dance,

Revel the night, rob, murder, and commit

The oldest sins the newest kind of ways?

Be happy, he will trouble you no more;

England shall double-gild his treble guilt,—

England shall give him office, honour, might;

For the fifth Harry from curh'd license plucks

The muzzle of restraint, and the wild dog

Shall flesh his tooth in every innocent.

Oh, my poor kingdom, sick with civil blows!

95. *Seal'd up my expectation.* 'Confirmed my anticipation.' "Up" is used in this sentence—as Shakespeare frequently employs the word—to give force and completeness to a verb. See Note 66, Act iv., "King John."

96. *Less fine in carat.* 'Less valuable in weight.' See Note 5, Act iv., "Comedy of Errors."

When that my care could not withhold thy riots,
What wilt thou do when riot is thy care?

Oh, thou wilt be a wilderness again,
Peopled with wolves, thy old inhabitants!

P. Hen. [*Kneeling.*] Oh, pardon me, my liege!
but for my tears,

The moist impediments unto my speech,

I had forestall'd this dear and deep reuke,

Ere you with grief had spoke, and I had heard

The course of it so far. There is your crown;

And He that wears the crown immortally

Long guard it yours! If I affect it more

Than as your honour and as your renown,

Let me no more from this obedience rise,—

Which my most true and inward duteous spirit

Teacheth,—this prostrate and exterior bending!

Heaven witness with me, when I here came in,

And found no course of breath within your majesty,

How cold it struck my heart! If I do feign,

Oh, let me in my present wildness die,

And never live to show th' incredulous world

The noble change that I have purposèd!

Coming to look on you, thinking you dead

(And dead almost, my liege, to think you were),

I spake unto the crown as having sense,

And thus upbraided it: "The care on thee de-
pending

Hath fed upon the body of my father;

Therefore, thou, best of gold, art worst of gold:

Other, less fine in carat,⁹⁶ is more precious,

Preserving life in med'cine potable:⁹⁷

But thou, most fine, most honour'd, most renown'd,

Hast eat thy bearer up." Thus, my most royal
liege,

Accusing it, I put it on my head,

To try with it,—as with an enemy

That had before my face murder'd my father,—

The quarrel of a true inheritor.

But if it did infect my blood with joy,

Or swell my thoughts to any strain of pride;

If any rebel or vain spirit of mine

Did with the least affection of a welcome

Give entertainment to the might of it,—

Let Heaven for ever keep it from my head,

And make me as the poorest vassal is,

That doth with awe and terror kneel to it!

K. Hen. Oh, my son,

Heaven put it in thy mind to take it hence,

That thou mightst win the more thy father's love,

Pleading so wisely in excuse of it!

Come hither, Harry, sit thou by my bed;

And hear, I think, the very latest counsel

97. *Med'cine potable.* In reference to the salutary powers believed to exist in a solution of gold; which was thought to communicate its virtue to those who swallowed it. 'Potable gold'—meaning, literally, 'drinkable gold'—was the name given to it by those who dealt in this pretended communicator of incorruptibility.



Prince Henry. [Kneeling.] Oh, pardon me, my liege! but
for my tears,
The moist impediments unto my speech,
I had forestall'd this dear and deep rebuke.

Act IV. Scene IV.

That ever I shall breathe. Heaven knows, my son,
 By what by-paths and indirect crook'd ways
 I met this crown; and I myself know well
 How troublesome it sat upon my head:
 To thee it shall descend with better quiet,
 Better opinion, better confirmation;
 For all the soil of the achievement goes
 With me into the earth. It seem'd in me
 But as an honour snatch'd with boist'rous hand;
 And I had many living to upbraid
 My gain of it by their assistances;
 Which daily grew to quarrel and to bloodshed,
 Wounding supposed peace:⁹⁸ all these bold fears⁹⁹
 Thou see'st with peril I have answer'd;
 For all my reign hath been but as a scene
 Acting that argument: and now my death
 Changes the mode; for what in me was purchas'd,¹⁰⁰
 Falls upon thee in a more fairer¹⁰¹ sort;
 So thou the garland wear'st successively.¹⁰²
 Yet, though thou stand'st more sure than I could do,
 Thou art not firm enough, since griefs are green;
 And all thy friends,—which thou must make the friends,¹⁰³—
 Have but their stings and teeth newly ta'en out;
 By whose fell working I was first advanc'd,
 And by whose power I well might lodge a fear
 To be again displac'd: which to avoid,
 I cut them off; and had a purpose now
 To lead out many to the Holy Land,
 Lest rest and lying still might make them look
 Too near unto my state. Therefore, my Harry,
 Be it thy course to busy giddy minds

With foreign quarrels; that action, hence borne out,
 May waste the memory of the former days.
 More would I, but my lungs are wasted so,
 That strength of speech is utterly denied me.
 How I came by the crown, O God, forgive;
 And grant it may with thee in true peace live!¹⁰⁴

P. Hen. My gracious liege,
 You won it, wore it, kept it, gave it me;
 Then plain and right must my possession be:
 Which I, with more than with a common pain,
 'Gainst all the world will rightfully maintain.

K. Hen. Look, look, here comes my John of Lancaster.

Enter Prince JOHN of LANCASTER, WARWICK, Lords, and others.

P. John. Health, peace, and happiness to my royal father!

K. Hen. Thou bring'st me happiness and peace, son John;

But health, alack, with youthful wings is flown
 From this bare wither'd trunk: upon thy sight,
 My worldly business makes a period.—

Where is my lord of Warwick?

P. Hen. My lord of Warwick!

K. Hen. Doth any name particular belong
 Unto the lodging where I first did swoon?¹⁰⁵

War. 'Tis call'd Jerusalem, my noble lord.

K. Hen. Laud be to God!—even there my life must end.

It hath been prophesied to me many years,
 I should not die but in Jerusalem;
 Which vainly I suppos'd the Holy Land:—
 But, bear me to that chamber; there I'll lie;
 In that Jerusalem shall Harry die. [*Exeunt.*]

98. *Supposed peace.* 'Peace supposed to exist,' 'peace not really subsisting.'

99. *All these bold fears.* The word "fears" seems to us to be used here for 'causers of fear,' 'those calculated to inspire fear;' as in the passage explained in Note 63, Act i., "First Part Henry IV."

100. *Purchas'd.* Here used in the sense it occasionally bore of 'purlained,' 'obtained by indirect means;' as derived from the French *pourchas*, which meant gain by eager pursuit, and even by the strong hand. 'Purchase' was a word adopted among thieves to signify goods that were pilfered or stolen. See Note 32, Act ii., "First Part Henry IV."

101. *More fairer.* Instance of double comparative.

102. *Thou the garland wear'st successively.* 'Thou wear'st the crown by right of succession.'

103. *And all thy friends,—which thou must make thy friends.* The first "thy" in this line has been altered by Tyrwhitt and others to 'my.' Not only, however, do all the old copies give "thy" here, but the repeated word, and the paradoxical effect of the phrase, lead us to believe it to be what Shakespeare wrote. By the first "thy friends," the king means those who are friendly inclined to the prince, and whom, he goes on to say, must be made securely friends. How much King Henry's foes and friends are intermixed, and with how much difficulty they are dis severed, sorted out, and either dispatched or retained, is shown in the passage commented upon in Note 40, Act iv.; and in the present instance he proceeds to show how certain of them

have had "their stings and teeth newly ta'en out," others who have been "cut off," and others still again whom he meant to have led forth "to the Holy Land." It is this close intermingling of persons amicably and inimically inclined to the royal cause, which is here purposely conveyed, that gives the confused effect to the speech here; but if we take the sentence referring to those who have been "cut off" as applying to the ascertained enemies, and the sentences referring to those whose stings have been "newly ta'en out" and to those who were to have been led forth "to the Holy Land," as applying to the favourably disposed persons who are to be strengthened into future friends and adherents, the sense is made clear. Shakespeare sometimes has these intentionally confused passages; and, as it appears to us, always with a dramatic purpose. Here, he wishes to give strongly the perplexity of the king with his disaffected nobles and with those whom he hoped to attach to his dynasty; and the construction of the sentences is accordingly involved.

104. *With thee in true peace live!* These two last lines form a consistent close to Bolingbroke's career; beseeching forgiveness for a guilty deed, and begging to preserve its fruits, in one breath.

105. *Doth any name particular belong, &c.* This passage presents another record of the custom of giving particular names to rooms in former times. See Note 13, Act ii., "Measure for Measure." Shakespeare has given this incident of King Henry's death in the Jerusalem Chamber almost word for word as he found it in Holinshed.

ACT V.

SCENE I.—GLOUCESTERSHIRE. *A Hall in SHALLOW'S House.*

Enter SHALLOW, FALSTAFF, BARDOLPH, and Page.

Shal. By cock and pie,¹ sir, you shall not away to-night.—What, Davy, I say!

Fal. You must excuse me, Master Robert Shallow.

Shal. I will not excuse you; you shall not be excused; excuses shall not be admitted; there is no excuse shall serve; you shall not be excused.—Why, Davy!

Enter DAVY.

Davy. Here, sir.

Shal. Davy, Davy, Davy, Davy,—let me see, Davy; let me see, Davy; let me see:—yea, marry, William cook,² bid him come hither.—Sir John, you shall not be excused.

Davy. Marry, sir, thus; those precepts³ cannot be served: and, again, sir,—shall we sow the headland with wheat?

Shal. With red wheat, Davy. But for William cook:—are there no young pigeons?

Davy. Yes, sir.—Here is now the smith's note for shoeing and plough irons.

Shal. Let it be cast,⁴ and paid.—Sir John, you shall not be excused.

Davy. Now, sir, a new link to the bucket must needs be had:—and, sir, do you mean to stop any of William's wages, about the sack he lost the other day at Hinckley⁵ fair?

Shal. He shall answer it.—Some pigeons, Davy, a couple of short-legged hens, a joint of mutton, and any pretty little tiny kickshaws,⁶ tell William cook.

Davy. Doth the man of war stay all night, sir?

Shal. Yea, Davy. I will use him well: a friend i' the court is better than a penny in purse.⁷ Use his men well, Davy; for they are arrant knaves, and will backbite.

Davy. No worse than they are backbitten, sir; for they have marvellous foul linen.

Shal. Well conceited,⁸ Davy.—About thy business, Davy.

Davy. I beseech you, sir, to countenance William Visor of Wincot⁹ against Clement Perkes of the hill.

Shal. There are many complaints, Davy, against that Visor: that Visor is an arrant knave, on my knowledge.

Davy. I grant your worship that he is a knave, sir; but yet, Heaven forbid, sir, but a knave should have some countenance at his friend's request. An honest man, sir, is able to speak for himself, when a knave is not. I have served your worship truly, sir, this eight years; and if I cannot once or twice in a quarter bear out a knave against an honest man, I have but a very little credit with your worship. The knave is mine honest friend, sir; therefore, I beseech your worship, let him be countenanced.

Shal. Go to; I say he shall have no wrong.¹⁰ Look about, Davy. [*Exit DAVY.*] Where are you, Sir John? Come, come, come, off with your boots.—Give me your hand, Master Bardolph.

Bard. I am glad to see your worship.

Shal. I thank thee with all my heart, kind Master Bardolph:—[*to the Page*] and welcome, my tall fellow.¹¹—Come, Sir John.

Fal. I'll follow you, good Master Robert Shallow. [*Exit SHALLOW.*] Bardolph, look to our horses. [*Exeunt BARDOLPH and Page.*] If I were

1. *By cock and pie.* A petty oath of common use in Shakespeare's time. See Note 34, Act I., "Merry Wives."

2. *William cook.* It was formerly the custom to designate servants by their Christian name combined with the title of the particular department of service which they fulfilled; as "William cook," "John footman," "Thomas coachman," &c.

3. *Precepts.* Justices' warrants.

4. *Cast.* Cast-up, computed, reckoned.

5. *Hinckley.* A market town in Leicestershire.

6. *Kickshaws.* Originally a corruption of the French word *quelque-chose*, something; a dainty trifle, a light and elegantly cooked eatable; in modern parlance, 'a made dish.'

7. *A friend i' the court is better than a penny in purse.* A proverbial sentence.

8. *Well conceited.* "Conceited" is here used for 'conceived,' 'imagined.' Justice Shallow applauds his serving-man's grinning jest with the same expression that Nym uses when he says, "Is not the humour *conceited*?" "Merry Wives," Act I., sc. 3.

9. *Wincot.* Spelt in the old copies 'Woncot;' but it is probably the same familiar abbreviation of Wilmecote, or Wilnecote, which occurs before. See Note 40, Induction, "Taming of the Shrew."

10. *He shall have no wrong.* Justice Shallow's leniency towards Visor's acknowledged knavery at Davy's instance is but a transcript of the style in which justice was administered by its namesake administrators in Shakespeare's time. Sir Nicholas Bacon, in a speech to Parliament, 1559, says, "Is it not a monstrous disguising to have a justice a maintainer, acquitting some for gain, editing others for malice, bearing with him as his servant, overthrowing the other as his enemy?" And a member of the House of Commons, in 1601, says, "A justice of peace is a living creature, that for half-a-dozen chickens will dispense with a dozen of penal statutes."

11. *My tall fellow.* "Tall" bore the sense of 'valiant,' 'stout,' 'sturdy;' and here we may believe that Shallow is deep enough to intend a feeble pun in ironical allusion to the smallness and shortness of the boy-page.

sawed into quantities, I should make four dozen of such bearded hermits' staves as Master Shallow.¹² It is a wonderful thing to see the semblable coherence of his men's spirits and his: they, by observing him, do bear themselves like foolish justices; he, by conversing with them, is turned into a justice-like serving-man: their spirits are so married in conjunction with the participation of society, that they flock together in consent,¹³ like so many wild-geese. If I had a suit to Master Shallow, I would humour his men with the imputation of being near their master:¹⁴ if to his men, I would curry with Master Shallow, that no man could better command his servants. It is certain that either wise bearing or ignorant carriage is caught, as men take diseases, one of another: therefore let men take heed of their company. I will devise matter enough out of this Shallow to keep Prince Harry in continual laughter the wearing-out of six fashions (which is four terms, or two actions), and he shall laugh without *intervallums*.¹⁵ Oh, it is much that a lie with a slight oath, and a jest with a sad brow,¹⁶ will do with a fellow that never had the ache in his shoulders! Oh, you shall see him laugh till his face be like a wet cloak ill laid up!

Shal. [Within.] Sir John!

Fal. I come, Master Shallow; I come, Master Shallow. [Exit.]

SCENE II.—WESTMINSTER. *A Room in the Palace.*

Enter, severally, WARWICK and the Lord Chief Justice.

War. How now, my lord chief justice! whither away?

Ch. Just. How doth the king?

War. Exceeding well;¹⁷ his cares are now all ended.

Ch. Just. I hope, not dead.

War. He's walk'd the way of nature; And, to our purposes, he lives no more.

12. *I should make four dozen, &c.* The relish with which Falstaff each time stays by himself to witticise upon Shallow's peculiarities, the gusto with which he makes the justice's leanness furnish him with as ample store of humour as his own fatness, the shrewdness with which he penetrates the truth of the relative qualities and positions of the country magistrate and his serving-man, all show how thoroughly the author himself enjoyed the composition of this thrice-admirable comedy-portrait character. While we revel in Sir John, we feel that we must be sharing a pleasurable sensation with Shakespeare himself; and as our laughter comes, and our eyes swim, we fancy the poet's face beaming in sympathy as when it hung over the page where he first sketched the immortal knight.

13. *In consent.* In agreement, in accord, in consonance, in unison.

Ch. Just. I would his majesty had call'd me with him:

The service that I truly did his life Hath left me open to all injuries.

War. Indeed I think the young king loves you not.

Ch. Just. I know he doth not; and do arm myself

To welcome the condition of the time; Which cannot look more hideously upon me Than I have drawn it in my fantasy.

War. Here comes the heavy issue of dead Harry:

Oh, that the living Harry had the temper Of him, the worst of these three gentlemen! How many nobles then should hold their places, That must strike sail to spirits of vile sort!

Ch. Just. O Heaven, I fear all will be overturn'd!

Enter Prince JOHN, Prince HUMPHREY, CLARENCE, WESTMORELAND, and others.

P. John. Good morrow, cousin Warwick, good morrow.

P. Humph. } Good morrow, cousin.
Cl. }

P. John. We meet like men that had forgot to speak.

War. We do remember: but our argument Is all too heavy to admit much talk.

P. John. Well, peace be with him that hath made us heavy!

Ch. Just. Peace be with us, lest we be heavier!
P. Humph. Oh, good my lord, you have lost a friend indeed;

And I dare swear, you borrow not that face Of seeming sorrow,—it is sure your own.

P. John. Though no man be assur'd what grace to find,

You stand in coldest expectation:

I am the sorrier; would 'twere otherwise.

Cl. Well, you must now speak Sir John Falstaff fair;

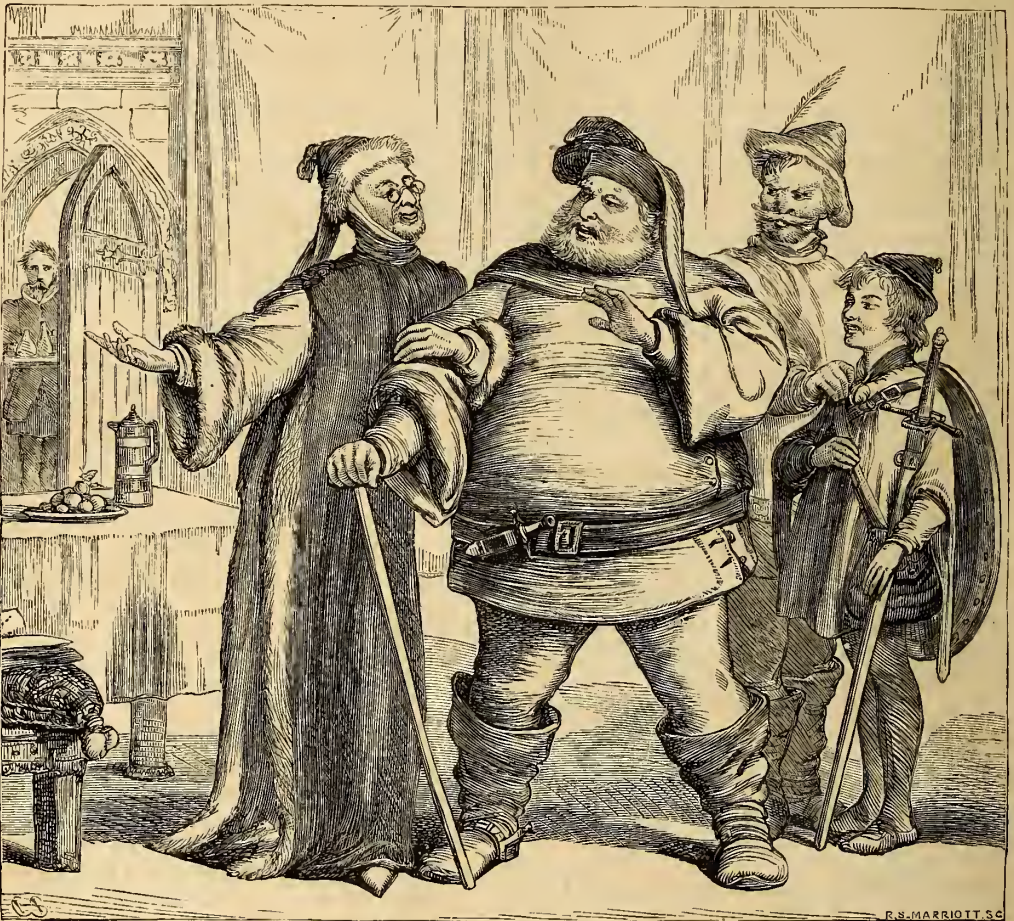
Which swims against your stream of quality.

14. *Near their master.* On a par with their master, an intimate of his, possessed of his confidence, and able to influence him. See Note 20, Act ii., "Much Ado."

15. *Intervallums.* A jocosely appropriated Latin word *intervallum*, interval.

16. *A sad brow.* A grave face. See Note 26, Act i., "Much Ado." We may gather from this that Falstaff enhanced the effect of some of his jokes by staid utterance and a quiet, dry manner; but others, be sure, he accompanied by a broad roar; and *all* with a twinkle of his eye that spoke volumes in archness and roguish meaning.

17. *Exceeding well.* There is more than one passage in Shakespeare giving token that it was usual to say of the dead that they were "well." See Note 2, Act v., "Winter's Tale."



Shallow. By cock and pie, sir, you shall not away to-night.

Act V. Scene I.

Ch. Just. Sweet princes, what I did, I did in honour,
Led by the impartial conduct of my soul;
And never shall you see that I will beg
A raggèd and forestall'd remission.¹⁸
If truth and upright innocence fail me,
I'll to the king my master that is dead,
And tell him who hath sent me after him.
War. Here comes the prince.

Enter King HENRY V.

Ch. Just. Good morrow; and God save your majesty!

King. This new and gorgeous garment, majesty,
Sits not so easy on me as you think.—
Brothers, you mix your sadness with some fear:
This is the English, not the Turkish court;
Not Amurath an Amurath succeeds,¹⁹
But Harry Harry. Yet be sad, good brothers,
For, to speak truth, it very well becomes you:
Sorrow so royally in you appears,
That I will deeply put the fashion on,
And wear it in my heart: why, then, be sad;
But entertain no more of it, good brothers,
Than a joint burden laid upon us all.
For me, by Heaven, I bid you be assur'd,

18. *A raggèd and forestall'd remission.* "Ragged" is here used in the sense of 'base,' 'worthless'; and as Shakespeare elsewhere uses the word "forestalled" in the sense of 'prevented,' 'pre-checked,' or 'pre-impeded,' so here "forestall'd remission" probably means 'a pardon pre-determinedly refused,' 'a pardon beforehand intended to be not granted.'

19. *Not Amurath an Amurath succeeds.* Amurath, Emperor of the Turks, dying in 1596, left a son Amurath; who, on coming to the throne, invited his brothers to a feast, and had them all strangled, lest his succession—he being the second son—should be disputed.



King Henry V. There is my hand,
You shall be as a father to my youth.

Act V. Scene II.



I'll be your father and your brother too;
Let me but bear your love, I'll bear your cares:
Yet weep that Harry's dead; and so will I;
But Harry lives, that shall convert those tears,
By number, into hours of happiness.

P. John, &c. We hope no other from your
majesty.

King. You all look strangely on me [*to the*
Chief Justice]:—and you most;
You are, I think, assur'd I love you not.

Ch. Just. I am assur'd, if I be measur'd rightly,
Your majesty hath no just cause to hate me.

King. No!
How might a prince of my great hopes forget
So great indignities you laid upon me?
What! rate, rebuke, and roughly send to prison
The immediate heir of England! Was this easy?²⁰
May this be wash'd in Lethe,²¹ and forgotten?

Ch. Just. I then did use the person of your
father;
The image of his power lay then in me:
And, in the administration of his law,
Whiles I was busy for the commonwealth,
Your highness pleasèd to forget my place,
The majesty and power of law and justice,
The image of the king whom I presented,
And struck me in my very seat of judgment;
Whereon, as an offender to your father,
I gave bold way to my authority,
And did commit you,²² If the deed were ill,
Be you contented, wearing now the garland,
To have a son set your decrees at naught,
To pluck down justice from your awful²³ bench,
To trip the course of law, and blunt the sword
That guards the peace and safety of your person,
Nay, more, to spurn at your most royal image,
And mock your workings in a second body.²⁴
Question²⁵ your royal thoughts, make the case
yours;
Be now the father, and propose a son;²⁶
Hear your own dignity so much profan'd,

See your most dreadful laws so loosely slighted,
Behold yourself so by a son disdain'd;
And then imagine me taking your part,
And, in your power, soft silencing your son.
After this cold²⁷ considerance, sentence me;
And, as you are a king, speak in your state,²⁸
What I have done that misbecame my place,
My person, or my liege's sovereignty.

King. You are right, justice, and you weigh this
well;

Therefore still bear the balance and the sword:
And I do wish your honours may increase,
Till you do live to see a son of mine
Offend you, and obey you, as I did.
So shall I live to speak my father's words:
"Happy am I, that have a man so bold,
That dares do justice on my proper son;²⁹
And not less happy, having such a son,
That would deliver up his greatness so
Into the hands of justice."—You did commit me:
For which, I do commit into your hand
Th' unstained sword that you have us'd to bear;
With this remembrance,³⁰—that you use the same
With the like bold, just, and impartial spirit
As you have done 'gainst me. There is my hand,
You shall be as a father to my youth:
My voice shall sound as you do prompt mine ear;
And I will stoop and humble my intents
To your well-practic'd wise directions.—
And, princes all, believe me, I beseech you:—
My father is gone wild into his grave,³¹
For in his tomb lie my affections;
And with his spirit sadly I survive,
To mock the expectation³² of the world,
To frustrate prophecies, and to raise out
Rotten opinion, who hath³³ writ me down
After my seeming.³⁴ The tide of blood in me
Hath proudly flow'd in vanity till now:
Now doth it turn, and ebb back to the sea,
Where it shall mingle with the state of floods,³⁵
And flow henceforth in formal majesty.

20. *Was this easy?* 'Was this easy to be borne?' 'Was this a light offence?' Shakespeare elsewhere uses the word "easy" in the sense of 'venial,' 'light,' 'unimportant.'

21. *Lethe.* See Note 12, Act iv., "Twelfth Night."

22. *Did commit you.* There are several references in the course of the play to this courageous act of Lord Chief Justice Gascoigne's towards the young prince, who so far forgot himself as to strike the representative of England's lawful authority; and the present nobly dignified speech of self-vindication is in worthy keeping with the act.

23. *Awful.* Here used partly in the sense of 'lawful' (see Note 34, Act iv.); partly in the sense of 'deserving reverence.'

24. *Mock your workings in a second body.* 'Set at naught your decrees as carried out in the person of a deputed representative.'

25. *Question.* Here used for 'cross-examine,' 'inquire minutely into.' See Note 48, Act ii., "Midsummer Night's Dream."

26. *Propose a son.* Used for 'imagine to yourself a son.'

27. *Cold.* 'Calm,' 'dispassionate.'

28. *As you are a king, speak in your state.* 'As you are a king, speak in your royal character;' 'speak that which befits you as a ruler.'

29. *My proper son.* 'My own son.'

30. *Remembrance.* 'Reminder,' 'admonition.'

31. *My father is gone wild into his grave, &c.* The prince gives his hearers to understand that he has buried all his wild propensities in his father's grave, and adopts his staid and sober spirit instead.

32. *Expectation.* 'Anticipation.' See Note 95, Act iv.

33. *Rotten opinion, who hath, &c.* "Who" here used for 'which;' as is often 'which' for 'who.' See Note 18, Act v., "Richard II."

34. *After my seeming.* 'According to what I appeared to be.'

35. *The state of floods.* "State" is here used for 'natural condition of dignity,' 'proper character of grandeur,' 'stateliness.' 'A stately flow' is as much implied by the word "state" here, as royal office or power is employed in the word "state" shortly before. See Note 28 above.

Now call we our high court of parliament :
And let us choose such limbs of noble counsel,
That the great body of our state may go
In equal rank with the best-govern'd nation ;
That war, or peace, or both at once, may be
As things acquainted and familiar to us ;—

[To the Lord Chief Justice.

In which you, father, shall have foremost hand.
Our coronation done, we will accite,³⁶
As I before remember'd, all our state :
And (Heaven consigning³⁷ to my good intents)
No prince, nor peer, shall have just cause to say,
Heaven shorten Harry's happy life one day !

[*Exeunt.*

SCENE III.—GLOUCESTERSHIRE. *The Garden
of SHALLOW's House.*

*Enter FALSTAFF, SHALLOW, SILENCE, BARDOLPH,
the Page, and DAVY.*

Shal. Nay, you shall see mine orchard, where,
in an arbour, we will eat a last year's pippin of my
own grafting, with a dish of carraways,³⁸ and so
forth :—come, cousin Silence :—and then to bed.

Fal. 'Fore Heaven, you have here a goodly
dwelling and a rich.

Shal. Barren, barren, barren ; beggars all,
beggars all, Sir John :—marry, good air.—Spread,
Davy ; spread, Davy : well said,³⁹ Davy.

Fal. This Davy serves you for good uses ; he
is your serving-man and your husband.⁴⁰

Shal. A good varlet, a good varlet, a very good
varlet, Sir John :—by the mass, I have drunk too
much sack at supper :⁴¹—a good varlet. Now sit
down, now sit down :—come, cousin.

Sil. Ah, sirrah ! quoth-a,—we shall [*Singing.*

Do nothing but eat, and make good cheer,
And praise Heaven for the merry year ;
And lusty lads roam here and there
So merrily,
And ever among⁴² so merrily.

Fal. There's a merry heart !—Good Master
Silence, I'll give you a health for that anon.

36. *Accite.* 'Summon.' See Note 33, Act ii.

37. *Consigning.* 'Confirming,' 'setting the seal to ;' 'ratifying.' See Note 33, Act iv.

38. *A dish of carraways.* Carraway-seeds and apples were frequently served together at dessert formerly.

39. *Well said.* Equivalent to 'well done.' See Note 53, Act iii.

40. *Husband.* An old form of 'husbandman.'

41. *Too much sack at supper.* By this we find that the "pippins" and "carraways" to be eaten "in an arbour," formed the meal called an 'after-supper.' See Note 65, Act ii.

42. *Ever among.* An idiomatic phrase, signifying 'at the same time,' 'still amidst it all.' Chaucer uses the expression in his "Romant of the Rose," line 3771.

43. *Proface.* An Anglicised form of the Italian "*Prò vi faccia ;*" which Florio renders, "Much good may it do you."

Shal. Give Master Bardolph some wine, Davy.

Davy. [*To BARDOLPH, and pointing to another table.*] Sweet sir, sit ; I'll be with you anon ; most sweet sir, sit.—Master page, good master page, sit.—Proface !⁴³ What you want in meat, we'll have in drink : but you must bear ;—the heart's all. [*Exit.*

Shal. Be merry, Master Bardolph ;—and, my little soldier there, be merry.

Sil. [*Singing.*

Be merry, be merry, my wife has all ;
For women are shrews, both short and tall :
'Tis merry in hall when beards wag all,⁴⁴
And welcome merry Shrove-tide,⁴⁵
Be merry, be merry, &c.

Fal. I did not think Master Silence had been a man of this mettle.

Sil. Who, I ? I have been merry twice and once⁴⁶ ere now.

Re-enter DAVY.

Davy. There is a dish of leather-coats⁴⁷ for you. [*Setting them before BARDOLPH.*

Shal. Davy,—

Davy. Your worship ?—[*To BARDOLPH.*] I'll be with you straight.—[*To SHALLOW.*] A cup of wine, sir ?

Sil. [*Singing.*

A cup of wine that's brisk and fine,
And drink unto the leman⁴⁸ mine ;
And a merry heart lives long-a.

Fal. Well said, Master Silence.

Sil. And we shall be merry ;—now comes in the sweet of the night.⁴⁹

Fal. Health and long life to you, Master Silence.

Sil. [*Singing.*

Fill the cup, and let it come ;
I'll pledge you a mile to the bottom.

Shal. Honest Bardolph, welcome : if thou wantest anything, and wilt not call, beshrew thy heart.—[*To the Page.*] Welcome, my little tiny thief, and welcome, indeed, too.—I'll drink to Master Bardolph, and to all the cavaleroes⁵⁰ about London.

44. 'Tis merry in hall when beards wag all. This was a very ancient saying.

45. *Shrove-tide.* A season of especial merriment ; being the close of the carnival season, and immediately preceding the commencement of Lent.

46. *Twice and once.* Silence's flabby version of 'once or twice.'

47. *Leather-coats.* A provincial name for the kind of apples called 'russetines.'

48. *Leman.* An old word for 'sweetheart.' See Note 27, Act ii., "Twelfth Night."

49. *The sweet of the night.* "The sweet" is here and elsewhere used for 'the choicest portion.' See stanza of Autolycus's song referred to in Note 26, Act iv., "Winter's Tale."

50. *Cavaleroes.* Dashing fellows. Mine host of the Garter, in the "Merry Wives," gives it as a smart title, "Cavalero Slender,"

Davy. I hope to see London once ere I die.⁵¹

Bard. An I might see you there, Davy,—

Shal. By the mass, you'll crack a quart together, —ha! will you not, Master Bardolph?

Bard. Yea, sir, in a pottle-pot.

Shal. I thank thee:—the knave will stick by thee, I can assure thee that: he will not out; he is true bred.

Bard. And I'll stick by him, sir.

Shal. Why, there spoke a king. Lack nothing: be merry. [*Knocking beard.*] Look who's at door⁵² there, ho! who knocks?

Fal. [*To SILENCE, who drinks a bumper.*] Why, now you have done me right.

Sil. [*Singing.*] Do me right,⁵³
And dub me knight:
Samingo.⁵⁴

Is't not so?

Fal. 'Tis so.

Sil. Is't so? Why, then, say an old man can do somewhat.

Re-enter DAVY.

Davy. An 't please your worship, there's one Pistol come from the court with news.

Fal. From the court! let him come in.

Enter PISTOL.

How now, Pistol!

Pist. Sir John, 'save you!

Fal. What wind hlew you hither, Pistol?

Pist. Not the ill wind which blows no man to good,—Sweet knight, thou art now one of the greatest men in the realm.

Sil. By'r lady, I think he be,⁵⁵ but Goodman Puff of Barson.

Pist. Puff?

Puff in thy teeth, most recreant⁵⁶ coward base!—Sir John, I am thy Pistol and thy friend,

And helter-skelter have I rode to thee;

And tidings do I bring, and lucky joys,

And golden times, and happy news of price.

Fal. I pray thee, now, deliver them like a man of this world.

Pist. A fillip for the world and worldlings base! I speak of Africa and golden joys.

Fal. Oh, base Assyrian knight, what is thy news? Let King Cophetua know the truth thereof.⁵⁷

Sil. [*Singing.*]

And Robin Hood, Scarlet, and John.

Pist. Shall dunghill curs confront the Helicons?⁵⁸

And shall good news be huffed?

Then, Pistol, lay thy head in Furies' lap.⁵⁹

Shal. Honest gentleman, I know not your hreeding.

Pist. Why, then, lament therefore.

Shal. Give me pardon, sir;—if, sir, you come with news from the court, I take it there is hut two ways,—either to utter them, or to conceal them. I am, sir, under the king, in some authority.

Pist. Under which king, Bezonian?⁶⁰ speak, or die.

Shal. Under King Harry.

Pist. Harry the fourth? or fifth?

Shal. Harry the fourth.

Pist. A fillip for thine office!—

Sir John, thy tender lambkin now is king;

Harry the fifth's the man. I speak the truth:

When Pistol hes, do this [*makes a contemptuous gesture*]; and fig me,⁶¹ like

The bragging Spaniard.

Fal. What! is the old king dead?

Pist. As nail in door:⁶² the things I speak are just.

Fal. Away, Bardolph! saddle my horse.—

and "Cavalero Justice." See also Note 4, Act iv., "Midsummer Night's Dream." It is a corruption of the Spanish word *caballero*, a knight, a gentleman.

51. *Once ere I die.* "Once" is here used for 'one time or other,' 'at some time.' See Note 25, Act v., "First Part Henry IV."

52. *Who's at door.* See Note 131, Act ii.

53. *Do me right.* A drinking phrase, signifying 'pledge me,' 'drink as deep as I do.' See Note 24, Act v., "Much Ado."

54. *Samingo.* Silence's muddled contraction of 'San Domingo,' the latter word being an old burden to a drinking song, and 'San Domingo' being the patron saint of toppers,—why, has not been ascertained.

55. *I think he be, but Goodman Puff of Barson.* "But" is here used in the sense of 'except.' See Note 15, Act iii., "King John." "Barson" is a corruption of 'Barstow,' a village in Warwickshire.

56. *Recreant.* 'Dastardly,' 'mean spirited;' from the old French *vicréant*, 'wearied,' 'faint-hearted.'

57. *Let King Cophetua know, &c.* Falstaff tries to get a staid answer from Pistol: but finding him bent upon ranting—as usual—humours the ranter's folly by falling into a similarly bombastic style; and, hearing the word "Africa," plunges into an allusion to "King Cophetua," the scene of whose ballad-

story is laid there. See Note 11, Act iv., "Love's Labour's Lost."

58. *The Helicons.* Pistol's version of 'the Heliconiades,' a name given to the Muses, because they dwelt upon Mount Helicon, which was sacred to them, and where they had a temple.

59. *Furies' lap.* It has been suggested that this should possibly be 'Fury's lap;' but mine ancient's fustian disdains such nice considerations of rationality as whether he shall "lay his head" with either Alecto, Megæra, or Tisiphone, or with all three fell sisters at once.

60. *Bezonian.* A wretch, a poor rascal; from the Italian *bisogno*, want, need.

61. *And fig me.* This was an expression of contempt, accompanied by a gesture indicative of insult; usually performed by placing the thumb between the fore and middle finger. It has been variously attributed to a Spanish and to an Italian origin; but it was adopted generally, not only on the continent of Europe, but in England, where a remnant of it still exists in the disdainful phrase, 'A fig for you!' See Note 41, Act 1., "Merry Wives."

62. *As nail in door.* 'Dead as a door-nail' is an old proverbial expression. 'A door-nail' is the nail or lump of iron on which ancient door-knockers struck; and being subject to innumerable blows, became a type of ultra deadness.



Pistol. Sir John, 'save you!

Falstaff. What wind blew you hither, Pistol?

Act V. Scene III.

Master Robert Shallow, choose what office thou wilt in the land, 'tis thine.—Pistol, I will double-charge thee with dignities.

Bard. Oh, joyful day!—

I would not take a knighthood for my fortune.

Pist. What! I do bring good news?

Fal. Carry Master Silence to bed,⁶³—Master Shallow, my Lord Shallow, be what thou wilt; I am fortune's steward. Get on thy boots: we'll ride all night.—Oh, sweet Pistol!—Away, Bar-

dolph! [*Exit BARDOLPH.*—Come, Pistol, utter more to me; and, withal, devise something to do thyself good.—Boot, boot, Master Shallow: I know the young king is sick for me. Let us take any man's horses;⁶⁴ the laws of England are at my commandment. Happy are they which have been my friends; and woe unto my lord chief justice!

Pist. Let vultures vile seize on his lungs also! "Where is the life that late I led?"⁶⁵ say they: Why, here it is;—welcome these pleasant days!

[*Exeunt.*

63. *Carry Master Silence to bed.* By this pleasant touch Shakespeare contrives to show us that Silence has laps'd into his own name after his unusual bursts of ballad-garrulity, and has collapsed into a drunken heap after his jollification.

64. *Let us take any man's horses.* The turn that Sir John's exuberant joy takes in the present event is thoroughly consistent with the thought that suggests itself to his good spirits upon a former occasion, of robbing the exchequer (see Note 106, Act iii., "First Part Henry IV."); but let it be at the same time observed that his opulent fancy and large nature take pleasure in

ideas of lavish gift as well as ample gain. He bids Shallow "be what thou wilt," Pistol, "devise something to do thyself good;" and while denouncing "woe unto my lord chief justice," exclaims, "Happy are they which have been my friends!" Falstaff's luxuriant composition has a quality of generousness; he loves abundance as in thorough harmony with himself; abundance to bestow as well as to possess.

65. "Where is the life that late I led?" See Note 27, Act iv., "Taming of the Shrew."

SCENE IV.—LONDON. *A Street.*

Enter Beadles, *dragging in* Hostess and DOLL
TEARSHEET.

Host. No, thou arrant knave; I would I might die, that I might have thee hanged: thou hast drawn my shoulder out of joint.

*First Bead.*⁶⁶ The constables have delivered her over to me; and she shall have whipping-cheer enough, I warrant her: there hath been a man or two lately killed about her.

Dol. Nut-hook,⁶⁷ nut-hook, you lie!

Host. Oh, that Sir John were come! he would make this a bloody day to somebody.

First Bead. Come, I charge you both go with me; for the man is dead that you and Pistol beat among you.

Dol. I'll tell thee what, thou thin man in a censer,⁶⁸ I will have you as soundly swunged for this,—you blue-bottle rogue!⁶⁹ you filthy famished correctioner! if you be not swunged, I'll forswear half-kirtles.⁷⁰

First Bead. Come, come, you she knight-errant, come.

Host. Oh, that right should thus overcome might! Well, of sufferance comes ease.

Dol. Come, you rogue, come; bring me to a justice.

Host. Ay, come, you starved bloodhound.

Dol. Goodman death! goodman bones!

Host. Thou atomy,⁷¹ thou!

Dol. Come, you thin thing! come, you rascal!⁷²

First Bead. Very well. [Exeunt.]

SCENE V.—*A Public Place near WESTMINSTER ABBEY.*

Enter two Grooms, strewing rushes.

First Groom. More rushes, more rushes.⁷³

66. *First Bead.* In the Quarto, 1600, the name of *Sincklo* is given as the prefix to this speech and the rest belonging to the same speaker through this scene. See Note 25, Induction, "Taming of the Shrew."

67. *Nut-hook.* A bailiff, a hooker of thieves. See Note 24, Act i., "Merry Wives."

68. *Thin man in a censer.* The censers made of thin metal, used for perfuming rooms, had pierced convex lids, in the centre of which there was often a rudely-embossed figure. See Note 58, Act i., "Much Ado," and Note 68, Act iv., "Taming of the Shrew."

69. *Blue-bottle rogue!* In Shakespeare's time beadles wore a blue livery; and moreover Mistress Doll includes a hint at the man's being as pestiferous as a huge buzzing blue-fly, blow-fly, or "blue-bottle."

70. *Half-kirtles.* A "half-kirtle" was a modification of the "kirtle," explained in Note 120, Act ii., and seems to have been a sort of loose jacket, or very ample bodice, something like a short cloak. Some authorities, however, describe it to have been more like an apron.

71. *Atomy.* This is the Quarto word, while the Folio gives 'anatomy,' of which it was probably intended to be the Hostess's corruption, as it affords the double meaning of 'anatomy,' in the

Sec. Groom. The trumpets have sounded twice.

First Groom. It will be two of the clock ere they come from the coronation: despatch, despatch. [Exeunt.]

Enter FALSTAFF, SHALLOW, PISTOL, BARDOLPH, and *the Page.*

Fal. Stand here by me, Master Robert Shallow; I will make the king do you grace: I will leer upon him as he comes by; and do but mark the countenance that he will give me.

Pist. Bless thy lungs, good knight!

Fal. Coine here, Pistol; stand behind me.— [To SHALLOW.] Oh, if I had had time to have made new liveries, I would have bestowed the thousand pound I borrowed of you.⁷⁴ But it is no matter; this poor show doth better; this doth infer the zeal I had to see him,—

Shal. It doth so,⁷⁵

Fal. It shows my earnestness of affection,—

Shal. It doth so.

Fal. My devotion,—

Shal. It doth, it doth, it doth.

Fal. As it were, to ride day and night; and not to deliberate, not to remember, not to have patience to shift me,—

Shal. It is most certain.

Fal. But to stand stained with travel, and sweating with desire to see him; thinking of nothing else, putting all affairs else in oblivion, as if there were nothing else to be done but to see him.

Pist. 'Tis *semper idem*, for *absque hoc nihil est*:⁷⁶ 'tis all in every part.

Shal. 'Tis so, indeed.

Pist. My knight, I will inflame thy noble liver,⁷⁷

And make thee rage.

sense of 'skeleton' (see Note 66, Act iii., "King John") and "atomy," in the sense of 'atom' (see Note 48, Act iii., "As You Like It"); since she is jeering at the beadle's extreme thinness and smallness.

72. *Rascal.* A forester's term for lean deer; and for a bare, sorry fellow. See Note 88, Act iii., "As You Like It."

73. *More rushes.* These were strewed over the floors of rooms as a substitute for carpets, before the latter were introduced (see Note 38, Act iii., "First Part Henry IV."); and were also scattered on the ground where a procession was to pass along.

74. *The thousand pound I borrowed of you.* Falstaff has made good his word. See Note 68, Act iii.

75. *It doth so.* This and the two next speeches containing the same words, are in the Quarto assigned to Pistol. The Folio corrects the error as far as regards the present speech, but leaves the mistaken prefix to the two latter ones; whereas the mere repetition serves to show that they all three belong to Shallow.

76. *Semper idem, for absque hoc nihil est.* Pistol uses a Latin expression, 'Ever the same, for without this there is nothing;' and then goes on to allude to an English proverbial phrase, 'All in all, and all in every part;' which he seems to give as its free rendering.

77. *Liver.* Formerly held to be the seat of the passions. See Note 7, Act iv., "Tempest."

Thy Doll, and Helen⁷⁸ of thy noble thoughts,
Is in base durance⁷⁹ and contagious prison ;
Haul'd thither
By most mechanical and dirty hand :—
Rouse up revenge from ebon den with fell Alecto's
snake,⁸⁰

For Doll is in. Pistol speaks naught but truth.

Fal. I will deliver her.

[*Shouts within, and the trumpets sound.*]

Pist. There roar'd the sea, and trumpet-clangor
sounds.

*Enter the King and his train, the Chief Justice
among them.*

Fal. 'Save thy grace, King Hal ! my royal Hal !

Pist. The heavens thee guard and keep, most
royal imp⁸¹ of fame !

Fal. 'Save thee, my sweet boy !

King. My lord chief justice, speak to that
vain man.⁸²

Ch. Just. Have you your wits ? know you what
'tis you speak ?

Fal. My king ! my Jove ! I speak to thee, my
heart !

King. I know thee not, old man ; fall to thy
prayers ;

How ill white hairs become a fool and jester !

I have long dream'd of such a kind of man,

So surfeit-swell'd, so old, and so profane ;

But, being awake, I do despise my dream.

Make less thy body hence,⁸³ and more thy grace ;

Leave gormandising ; know, the grave doth gape

For thee thrice wider than for other men.—

Reply not to me with a fool-born jest :⁸⁴

Presume not that I am the thing I was ;

For Heaven doth know, so shall the world per-
ceive,

That I have turn'd away my former self ;

So will I those that kept me company.

When thou dost hear I am as I have been,
Approach me, and thou shalt be as thou wast,
The tutor and the feeder of my riots :
Till then, I banish thee, on pain of death,—
As I have done the rest of my misleaders,—
Not to come near our person by ten mile.⁸⁵
For competence of life I will allow you,
That lack of means enforce you not to evil :
And, as we hear you do reform yourselves,
We will, according to your strength and qualities,
Give you advancement.⁸⁶ [*To Chief Justice.*] Be
it your charge, my lord,

To see perform'd the tenour of our word.—

Set on. [*Exeunt King and his train.*]

Fal. Master Shallow, I owe you a thousand
pound.⁸⁷

Shal. Ay, marry, Sir John : which I beseech
you to let me have home with me.

Fal. That can hardly be, Master Shallow. Do
not you grieve at this : I shall be sent for in private
to him : look you, he must seem thus to the world :
fear not your advancement ; I will be the man yet
that shall make you great.

Shal. I cannot perceive how,—unless you give
me your doublet, and stuff me out with straw. I
beseech you, good Sir John, let me have five hun-
dred of my thousand.

Fal. Sir, I will be as good as my word : this
that you heard was but a colour.

Shal. A colour, I fear, that you will die in, Sir
John.

Fal. Fear no colours :⁸⁸ go with me to dinner :
—come, Lieutenant Pistol ;—come, Bardolph :—
I shall be sent for soon⁸⁹ at night.

*Re-enter Prince JOHN, the Chief Justice, Officers,
&c.*

Ch. Just. Go, carry Sir John Falstaff to the
Fleet :⁹⁰

78. *Helen.* Taken as a type of beauty. See Note 4, Act v., "Midsummer Night's Dream."

79. *Durance.* Captivity. See Note 29, Act iv., "Comedy of Errors."

80. *Alecto's snake.* Alecto, one of the three Furies ; whose heads were tressed with serpents instead of hair.

81. *Imp.* 'Offshoot,' 'scion,' 'youth,' 'young man.' See Note 4r, Act i., "Love's Labour's Lost."

82. *My lord chief justice, speak, &c.* The very selection made by the new king of the person whom he desires to reply in his name to Falstaff, suffices at once to denote his changed relations between himself and the latter ; but Sir John, although keenly feeling this, will take his answer from none but the king's own mouth.

83. *Hence.* Here used for 'henceforth,' or 'henceforward.'

84. *Reply not to me with a, &c.* We see by this that there was a light in Falstaff's eye, a play of his lip that betokened some repartee as to wherefore the grave should naturally gape wider for him than for other and slenderer men ; and the king, knowing of old that once let Falstaff retort and he is silenced, forestalls the intended reply by forbidding and condemning it beforehand.

85. *Not to come near our person by ten mile.* The very sentence pronounced involves an acknowledgment of Falstaff's perilous power of wit.

86. *Advancement.* Considering the substance of this promise, and the new moral responsibilities of the king, his treatment of the knight is not so hard as has been alleged. He ensures him from want and its temptations, and he offers inducement to reform : that his withdrawal from personal consociation with him should pierce Falstaff to the heart, is true ; but he could not do less, if sincere in his own project of reformation ; and that former ill-doing should bring pain to all concerned, is its mere natural consequence, and part of the vital moral truth that Shakespeare uniformly demonstrates.

87. *I owe you a thousand pound.* Could Falstaff's utter defeat and humiliation be more admirably shown than by those few words,—admitting a debt ? But his spirits soon rally ; and he almost immediately becomes his own confident self again,—patronising his debtor, and securely, grandly easy.

88. *Fear no colours.* See Note 60, Act i., "Twelfth Night."

89. *Soon.* Formerly sometimes used as we now use 'by-and-by.' See Note 18, Act i., "Comedy of Errors."

90. *To the Fleet.* That this summary consignment of Falstaff

KING HENRY IV.—PART II.

Take all his company along with him.

Fal. My lord, my lord,—

Ch. Just. I cannot now speak: I will hear you soon.—Take them away.

Pist. *Se fortuna mi tormenta, spero mi contenta.*⁹¹ [*Exeunt* FALSTAFF, SHALLOW, PISTOL, BARDOLPH, and Page, with Officers.

P. John. I like this fair proceeding⁹² of the king's:
He hath intent his wonted followers
Shall all be very well provided for;

But all are banish'd, till their conversations
Appear more wise and modest to the world.

Ch. Just. And so they are.

P. John. The king hath call'd his parliament,
my lord.

Ch. Just. He hath.

P. John. I will lay odds that, ere this year expire,
We bear our civil swords and native fire
As far as France: I heard a bird so sing,⁹³
Whose music, to my thinking, pleas'd the king.
Come, will you hence? [*Exeunt.*

EPILOGUE.

Spoken by a Dancer.

First, my fear; then my court'sy; last my speech. My fear is, your displeasure; my court'sy, my duty; and my speech, to beg your pardons. If you look for a good speech now, you undo me: for what I have to say is of mine own making; and what indeed I should say will, I doubt, prove mine own marring. But to the purpose, and so to the venture.—Be it known to you (as it is very well), I was lately here in the end of a displeasing play, to pray your patience for it, and to promise you a better. I did mean, indeed, to pay you with this; which, if, like an ill venture, it come unluckily home, I break, and you, my gentle creditors, lose. Here I promised you I would be, and here I commit my body to your mercies: bate me some, and I will pay you some, and, as most debtors do, promise you infinitely.

If my tongue cannot entreat you to acquit me,

will you command me to use my legs? and yet that were but light payment,—to dance out of your debt. But a good conscience will make any possible satisfaction, and so will I. All the gentlemen here have forgiven me: if the gentlemen will not, then the gentlemen do not agree with the gentlewomen, which was never seen before in such an assembly.

One word more, I beseech you. If you be not too much cloyed with fat meat, our humble author will continue the story, with Sir John in it, and make you merry with fair Katharine of France: where, for anything I know, Falstaff shall die of a sweat, unless already he be killed with your hard opinions; for Oldcastle died a martyr, and this is not the man.⁹⁴ My tongue is weary; when my legs are too, I will bid you good night: and so kneel down before you;—but, indeed, to pray for the queen.⁹⁵

to a London prison originates with the Lord Chief Justice Gascoigne's own feeling of remembered annoyance at Sir John's former wit-triumphs over him, and not with the king's will, is proved by the sentence the king himself pronounced: "I banish thee . . . not to come near our person by ten mile."

91. *Se fortuna mi tormenta, &c.* Pistol here repeats, with a slight variation, the motto from his sword. See Note 98, Act ii.

92. *I like this fair proceeding.* Very characteristic is this speech of the cold-blooded Prince John! He, like the lord chief justice, has old wit-scores to pay off against Falstaff, and now rejoices in his disgrace; but he puts a demure face on the affair, and applauds the "fairness" of the "proceeding," while saying nothing about the extreme manner in which the king's orders are carried out. The very way in which he uses the word "banish'd," and in which Gascoigne coolly rejoins, "And so they are," to our minds conveys the quiet understanding with

which these two personages tacitly agree to thus revenge their old grudges against the former favourite of Prince Hal.

93. *I heard a bird so sing.* This phrase for a current report no one knows or cares to say exactly whence originating, is of ancient date.

94. *Oldcastle died a martyr, and this is not the man.* This sentence forms the crowning point in the evidence that the character of Falstaff originally bore the name of Oldcastle. See Note 41, Act i. It also affords proof that Shakespeare was anxious to mark his having had no intention of associating the character of the witty knight with the heroic sufferer whose name he had at first been given; since the words in the text are so unmistakable in the disclaimer they make.

95. *To pray for the queen.* It was the custom formerly, at the conclusion of a performance, for the players to kneel and pray for the reigning monarch: and it has been pointed out that the "*Vivant Rex et Regina*" which figures at the end of modern play-bills, is a remnant of this custom.



DRAMATIS PERSONÆ.

KING HENRY the Fifth.
DUKE OF GLOSTER, } Brothers to the King.
DUKE OF BEDFORD, }
DUKE OF EXETER, Uncle to the King.
DUKE OF YORK, Cousin to the King.
EARLS OF SALISBURY, WESTMORELAND, and WARWICK.
ARCHBISHOP OF CANTERBURY.
BISHOP OF ELY.
EARL OF CAMBRIDGE, }
LORD SCROOP, } Conspirators.
SIR THOMAS GREY, }
SIR THOMAS ERPINGHAM, GOWER, FLUELLEN, MACMORRIS,
JAMY, Officers in King Henry's Army.
BATES, COURT, WILLIAMS, Soldiers in the same.
PISTOL, NYM, BARDOLPH.
Boy, Servant to them.
A Herald.
Chorus.

CHARLES the Sixth, King of France.
LEWIS, the Dauphin.
DUKES OF BURGUNDY, ORLEANS, and BOURBON.
The Constable of France.
RAMBURES and GRANDPRÉ, French Lords.
MONTJOY, a French Herald.
Governor of Harfleur.
Embassadors to the King of England.

ISABEL, Queen of France.
KATHARINE, Daughter of Charles and Isabel.
ALICE, a Lady attending on the Princess Katharine.
Hostess of the Boar's Head Tavern in Eastcheap; formerly
Mistress Quickly, now wife to Pistol.

Lords, Ladies, Officers, Soldiers, Citizens, Messengers, and
Attendants.

SCENE—*During the earlier part of the play, in ENGLAND,
afterwards in FRANCE.*

KING HENRY V.¹

ACT I.

Enter Chorus.

Chor. Oh, for a Muse of fire, that would ascend
The brightest heaven of invention,—
A kingdom for a stage, princes to act,
And monarchs to behold the swelling scene!
Then should the warlike Harry, like himself,
Assume the port of Mars; and at his heels,
Leash'd-in like hounds, should famine, sword, and
fire,
Crouch for employment. But pardon, gentles all,
The flat unraisèd spirit that hath dar'd
On this unworthy scaffold to bring forth
So great an object: can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O² the very casques³
That did affright the air at Agincourt?
Oh, pardon! since a crooked figure may

Attest in little place a million;
And let us, ciphers to this great account,
On your imaginary forces⁴ work.
Suppose within the girdle of these walls
Are now confin'd two mighty monarchies,
Whose high uprearèd and abutting fronts
The perilous narrow ocean parts asunder:
Piece out our imperfections with your thoughts;
Into a thousand parts divide one man,
And make imaginary puissance;
Think, when we talk of horses, that you see them
Printing their proud hoofs i' the receiving earth;—
For 'tis your thoughts that now must deck our
kings,
Carry them⁵ here and there; jumping o'er times,
Turning th' accomplishment of many years
Into an hour-glass: for the which supply,

1. There were three Quarto copies of this play, published successively in the years 1600, 1602, and 1608; but so imperfect are they throughout as to render it probable that they were printed from mere oral transcript taken during performance. Not one of these three copies bears the author's name on the title-page; which circumstance, together with their mutilated text, give token that they were printed and published without his knowledge—certainly without his sanction; and that the original transcript (for the 1602 and 1608 Quartos are but reprints of the first in 1600) was surreptitiously obtained. The first known copy of the play in its present complete state—that is to say, with the choruses, scenes, speeches, and passages which were omitted in the Quarto copies—is the one in the Folio, 1623; where it comes next in order of succession to the "Second Part of King Henry IV." In the chorus at the commencement of Act v. there is a passage which bears evident reference to the expedition of the Earl of Essex to Ireland in 1599 (see Note 6, Act v.); it is probable, therefore, that that was the year in which Shakespeare wrote this brilliant chronicle-drama. Not only is it full of high patriotic spirit, glorious enthusiasm, excitement of popular aspiration, development of royal self-reform, but the whole is executed in so lofty a style, that an historical pageant is exalted into a noble, national moral record; splendour of achievement being shown forth with the

added and grander effulgence of righteous lustre. No wonder that this play was a darling with the people; no wonder that it was frequently acted; no wonder that it drew crowded and delighted audiences whenever it was performed.

2. *This wooden O.* Shakespeare elsewhere uses "Oes" to express circular objects (see Note 52, Act iii., "Midsummer Night's Dream"); and here, by "this wooden O," he refers to the interior of the Globe Theatre, which was round in shape.

3. *The very casques.* "Very" is here not used in its sense of 'actual' or 'identical'; but in the sense it sometimes bore of 'mere,' 'sole.' Katharine, in "Taming of the Shrew," Act iv., sc. 2, says—"Thou false deluding slave, that feed'st me with the *very* name of meat."

4. *Imaginary forces.* 'Powers of imagination.' "Imaginary" is here used for 'imaginative.' A little farther on the word seems to be employed in its more usual and its stricter sense; for though "make imaginary puissance" might be interpreted to mean 'exert your powers of imagination,' we take it to signify 'create fancied numbers of men,' 'make out in your fancy a numerous armed force,' 'picture to yourselves a visionary host of soldiers.'

5. *Deck our kings, carry them, &c.* The construction is elliptical here; the word 'and' being understood before "carry" and before "turning" in this phrase.

Admit me Chorus to this history ;
Who, prologue-like, your humble patience pray,
Gently to hear, kindly to judge, our play. [*Exit.*]

SCENE I.—LONDON. *An Ante-Chamber in the King's Palace.*

Enter the Archbishop of CANTERBURY and the Bishop of ELY.

Cant. My lord, I'll tell you,—that self bill is urg'd,
Which in the eleventh year of the last king's reign
Was like, and had indeed against us pass'd,⁶
But that the scrambling⁷ and unquiet time
Did push it out of farther question.⁸

Ely. But how, my lord, shall we resist it now ?

Cant. It must be thought on. If it pass against us,
We lose the better half of our possession :
For all the temporal lands, which men devout
By testament have given to the Church,
Would they strip from us ;⁹ being valu'd thus,—
As much as would maintain,¹⁰ to the king's honour,

Full fifteen earls and fifteen hundred knights,
Six thousand and two hundred good esquires ;
And, to relief of lazars and weak age,
Of indigent faint souls past corporal toil,
A hundred almshouses, right well supplied ;
And to the coffers of the king beside,
A thousand pounds by the year: thus runs the bill.

Ely. This would drink deep.

Cant. 'T would drink the cup and all.

Ely. But what prevention ?

Cant. The king is full of grace and fair regard.

Ely. And a true lover of the holy church.

Cant. The courses of his youth promis'd it not.

The breath no sooner left his father's body,
But that his wildness, mortified in him,
Seem'd to die too ;¹¹ yea, at that very moment,
Consideration, like an angel, came,
And whipp'd th' offending Adam out of him,
Leaving his body as a paradise,
To envelope and contain celestial spirits.
Never was such a sudden scholar made ;
Never came reformation in a flood,
With such a heady current,¹² scouring faults ;
Nor never Hydra-headed¹³ wilfulness
So soon did lose his seat, and all at once,¹⁴
As in this king.

Ely. We are bless'd in the change.

Cant. Hear him but reason in divinity,
And, all-admiring, with an inward wish
You would desire the king were made a prelate :
Hear him debate of commonwealth affairs,
You would say, it hath been all-in-all his study :
List his discourse of war, and you shall hear
A fearful battle render'd you in small :
Turn him to any cause of policy,
The Gordian knot of it he will unloose,
Familiar as his garter:—that, when he speaks,
The air, a charter'd libertine, is still,
And the mute wonder lurketh in men's ears,
To steal his sweet and honey'd sentences ;
So that the art and practic part of life
Must be the mistress to this theoretic.¹⁵
Which is a wonder, how his grace should glean it,
Since his addiction was to courses vain ;
His companies¹⁶ unletter'd, rude, and shallow ;
His hours fill'd up with riots, banquets, sports ;
And never noted in him any study,
Any retirement, any sequestration
From open haunts and popularity.

Ely. The strawberry grows underneath the nettle,

And wholesome berries thrive and ripen best,
Neighbour'd by fruit of baser quality :

6. *Was like, and had indeed against us pass'd.* This affords an instance of a peculiar mode of construction that Shakespeare occasionally adopts. See Note 58, Act ii., "Richard II." "Was like," in the present passage, is used for 'was likely to pass;' because, by introducing "pass'd" at the end of the line, he allows 'to pass' to be understood previously in the same line, while "like" is employed for 'likely'—an adjective for an adverb.

7. *Scrambling.* 'Scrambling,' 'turbulent,' 'factious.' See Note 15, Act v., "Much Ado."

8. *Question.* 'Debate,' 'controversy.'

9. *Would they strip from us.* According to usual and more strict construction, "they" would refer to "men devout;" but according to Shakespeare's mode of using a pronoun in reference to an implied particular, "they," in this passage, refers to the Commons who urged the bill against the clergy.

10. *As much as would maintain, &c.* In these and the following words, ending with "by the year," the archbishop is quoting the tenour of the Parliament bill; which Shakespeare took almost word for word from Holinshed.

11. *His wildness, mortified in him, seem'd to die too.* This passage affords at once a parallel and illustration to the sentence explained in Note 31, Act v., "Second Part Henry IV."

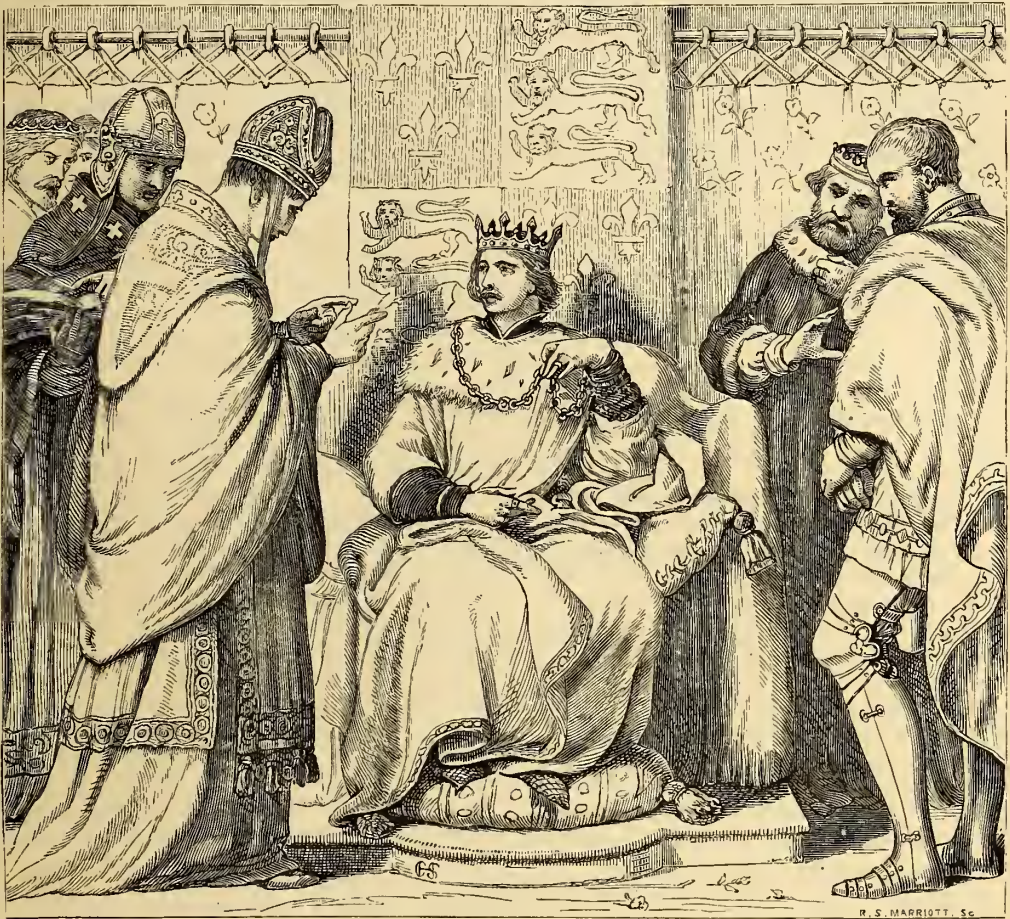
12. *Current.* The first Folio prints 'currance' instead of "current," which is the word given in the second Folio.

13. *Hydra-headed.* See Note 46, Act iv., "Second Part Henry IV."

14. *All at once.* A usual phrase in Shakespeare's time. See Note 112, Act iii., "As You Like It." Here, besides meaning 'inclusively,' it signifies something like what we now express by 'once for all,' entirely and for ever.

15. *So that the art and practic part of life must be the mistress to this theoretic.* 'So that one would think the art of living, and the practical part of life, must have been that which taught him this theoretical knowledge.' "Practic" and "theoric" were sometimes used in Shakespeare's time for 'practice' and 'theory.' See Note 44, Act iv., "All's Well."

16. *Companies.* Companions, associates. See Note 35, Act i., "Midsummer Night's Dream."



King Henry. May I with right and conscience make this claim?
Archbishop of Canterbury. The sin upon my head, dread sovereign! *Act I Scene II.*

And so the prince obscur'd his contemplation
 Under the veil of wildness; which, no doubt,¹⁷
 Grew like the summer grass, fastest by night,
 Unseen, yet *crescive* in his faculty.¹⁸

Cant. It must be so; for miracles are ceas'd;
 And therefore we must needs admit the means
 How things are perfected.

Ely. But, my good lord,
 How now for mitigation of this bill
 Urg'd by the Commons? Doth his majesty;
 Incline to it, or no?

Cant. He seems indifferent;
 Or, rather, swaying more upon our part,

Than cherishing th' exhibitors against us:
 For I have made an offer to his majesty,—
 Upon our spiritual convocation,
 And in regard of causes now in hand,
 Which I have open'd to his grace at large,
 As touching France,—to give a greater sum
 Than ever at one time the clergy yet
 Did to his predecessors part withal.

Ely. How did this offer seem receiv'd, my lord?

Cant. With good acceptance of his majesty;
 Save that there was not time enough to hear
 (As, I perceiv'd, his grace would fain have done)
 The severals and unhidden passages¹⁹

17. *Which, no doubt.* Here "which" refers to "contemplation," not to "wildness;" according to Shakespeare's mode of sometimes making a relatively-used pronoun refer to the not immediately last-named antecedent. See Note 63, Act v., "Winter's Tale."

18. *Crescive in his faculty.* *Crescive* is a classical word for 'growing;' as derived from the Latin, *crescit*, grows, increases. "His" is here used for 'its.'

19. *The severals and unhidden passages.* "Severals" is here used for 'several particulars;' and "unhidden passages" for

Of his true titles to some certain dukedoms,
And, generally, to the crown and seat of France,
Deriv'd from Edward, his great-grandfather.

Ely. What was th' impediment that broke this off?

Cant. The French ambassador upon that instant Crav'd audience;—and the hour, I think, is come To give him hearing: is it four o'clock?

Ely. It is.

Cant. Then go we in, to know his embassy;
Which I could, with a ready guess, declare,
Before the Frenchman speak a word of it.

Ely. I'll wait upon you; and I long to hear it.

[*Exeunt.*]

SCENE II.—LONDON. *A Room of State in the Palace.*

Enter King HENRY, GLOSTER, BEDFORD, EXETER, WARWICK, WESTMORELAND, and Attendants.

K. Hen. Where is my gracious lord of Canterbury?

Exe. Not here in presence.

K. Hen. Send for him, good uncle.

West. Shall we call in th' ambassador, my liege?

K. Hen. Not yet, my cousin: we would be resolv'd,

Before we hear him, of some things of weight,
That task our thoughts, concerning us and France.

Enter the Archbishop of CANTERBURY and the Bishop of ELY.

Cant. God and his angels guard your sacred throne,

And make you long become it!

K. Hen. Sure, we thank you.

My learned lord, we pray you to proceed,

And justly and religiously unfold

Why the law Salique, that they have in France,

Or should, or should not, bar us in our claim:

And God forbid, my dear and faithful lord,

That you should fashion, wrest, or bow your reading,

Or nicely charge²⁰ your understanding soul

With opening titles miscreate,²¹ whose right

Suits not in native colours with the truth;

For God doth know how many, now in health,

Shall drop their blood in approbation²²

Of what your reverence shall incite us to.

'evident traces,' 'lines of succession that may clearly be denoted.'

^{20.} *Nicely charge.* 'Subtly burden,' 'sophistically load; and "understanding" is here used for 'conscious,' 'cognisant.'

²¹ *Miscreate.* 'Spurious,' 'ill-founded,' 'falsely-based.'

²² *Approbation.* Here used for 'proof,' 'maintenance,' 'support.'

Therefore take heed how you impawn²³ our person,

How you awake the sleeping sword of war:

We charge you, in the name of God, take heed;

For never two such kingdoms did contend

Without much fall of blood; whose guiltless drops

Are every one a woe, a sore complaint,

'Gainst him whose wrongs give edge unto the

swords

That make such waste in brief mortality.

Under this conjuration, speak, my lord;

For we will hear, note, and believe in heart

That what you speak is in your conscience wash'd

As pure as sin with baptism.

Cant. Then hear me, gracious sov'reign,—and you peers,

That owe yourselves, your lives, and services

To this imperial throne.—There is no bar

To make against your highness' claim to France

But this, which they produce from Pharamond,—

In terram Salicam mulieres ne succedant,

"No woman shall succeed in Salique land:"

Which Salique land the French unjustly gloze²⁴

To be the realm of France, and Pharamond

The founder of this law and female har.

Yet their own authors faithfully affirm,

That the land Salique is in Germany,

Between the floods of Sala and of Elbe;

Where Charles the Great, having subdu'd the Saxons,

There left behind and settled certain French;

Who, holding in disdain the German women

For some dishonest manners of their life,

Establish'd then this law,—to wit, no female

Should be inheritrix in Salique land:

Which Salique, as I said, 'twixt Elbe and Sala,

Is at this day in Germany call'd Meisen.

Then doth it well appear, the Salique law

Was not devisèd for the realm of France:

Nor did the French possess the Salique land

Until four hundred one and twenty years

After defunction of King Pharamond,

Idly suppos'd the founder of this law;

Who died within the year of our redemption

Four hundred twenty-six;²⁵ and Charles the Great

Subdu'd the Saxons, and did seat the French

Beyond the river Sala, in the year

Eight hundred five. Besides, their writers say,

King Pepin, which deposèd Childerick,

Did, as heir general, being descended

^{23.} *Impawn.* 'Pledge,' 'engage.'

^{24.} *Gloze.* 'Misrepresent,' 'misconstrue,' 'misinterpret; 'speciously set forth.' See Note 2, Act ii., "Richard II."

^{25.} *Four hundred twenty-six.* Used for 'four hundred and twenty-six;' as, just before, "four hundred one and twenty years" is used for 'four hundred and twenty-one years.' See also Note 48, Act iv., "All's Well."

Of Blithild, which was daughter to King Clothair,
Make claim and title to the crown of France.

Hugh Capet also,—who usurp'd the crown
Of Charles the duke of Lorraine, sole heir male
Of the true line and stock of Charles the
Great,—

To fine his title²⁶ with some show of truth
(Though, in pure truth, it was corrupt and naught),
Convey'd himself²⁷ as heir to the Lady Lingare,
Daughter to Charlemain, who was the son
To Lewis the emperor, and Lewis the son
Of Charles the Great. Also King Lewis the
Tenth,²⁸

Who was sole heir to the usurper Capet,
Could not keep quiet in his conscience,
Wearing the crown of France, till satisfied
That fair Queen Isabel, his grandmother,
Was lineal of the Lady Ermengare,
Daughter to Charles the aforesaid duke of Lor-
raine :

By the which marriage the line of Charles the
Great

Was re-united to the crown of France.
So that, as clear as is the summer's sun,
King Pepin's title, and Hugh Capet's claim,
King Lewis his satisfaction,²⁹ all appear
To hold in right and title of the female :
So do the kings of France unto this day ;
Howbeit they would hold up this Salique law
To bar your highness claiming from the female ;
And rather choose to hide them in a net,
Than amply to imbar their crookèd titles³⁰
Usurp'd from you and your progenitors.

26. *To fine his title.* 'To adorn or embellish his title.'
27. *Convey'd himself.* 'Passed himself off,' 'caused himself to appear.' For evidence of the sense of deception which attached to the word "conveyed" in Shakespeare's time, see Note 29, Act iv., "Richard II." Shakespeare found in Holinshed the exact phrase he has here used—"conveied himselfe as heire to the ladie Lingard;" and the whole speech is taken very literally from the old chronicler's words.

28. *Lewis the Tenth.* This should be 'Lewis the Ninth;' but Shakespeare followed Holinshed, who gives it thus erroneously.

29. *King Lewis his satisfaction.* 'King Lewis's satisfaction.' A form of the possessive case used till even a century later than Shakespeare's time. See Note 123, Act ii., "Second Part Henry IV." "Satisfaction" here refers to the previous words—"till satisfied that fair Queen Isabel," &c.

30. *Rather choose to hide them in a net, than amply to imbar their crookèd titles.* The word "imbar" in this passage is spelt "imbarre" in the Folio; and printed 'imbrace' and 'embrace' in the Quartos. Various editors since have variously altered the word and passage. But, as it stands, the sentence seems to us to afford a clear interpretation. The word "bar" has been used frequently during the speech; and now "imbar" is a verb formed in consistent meaning with "bar." The word "amply" is used in the sense it occasionally bears of 'fully,' 'openly,' 'unreservedly;' as Milton employs it in the passage—

"Obscurely then foretold,
Now *amplier* known thy Saviour and thy Lord."
Milton's "Paradise Lost," Book xii.

K. Hen. May I with right and conscience make
this claim ?

Cant. The sin upon my head, dread sovereign !
For in the Book of Numbers is it writ,—
When the son dies,³¹ let the inheritance
Descend unto the daughter. Gracious lord,
Stand for your own ; unwind your bloody flag ;
Look back into your mighty ancestors :
Go, my dread lord, to your great-grandsire's
tomb,
From whom you claim ; invoke his warlike spirit,
And your great-uncle's, Edward the Black
Prince,

Who on the French ground play'd a tragedy,
Making defeat on the full power of France,
Whiles his most mighty father on a hill
Stood smiling to behold his lion's whelp
Forage in blood³² of French nobility.
Oh, noble English, that could entertain
With half their forces the full pride of France,
And let another half stand laughing by,
All out of work and cold for action !³³

Ely. Awake remembrance of these valiant
dead,

And with your puissant arm renew their feats :
You are their heir ; you sit upon their throne ;
The blood and courage that renownèd them
Runs in your veins ; and my thrice-puissant liege
Is in the very May-morn of his youth,
Ripe for exploits and mighty enterprises.

Exe. Your brother kings and monarchs of the
earth

Do all expect that you should rouse yourself,

And, thus interpreted, "amply" supplies the antithesis with "hide" in the previous line. Moreover, if we lay an emphasis on "their" after "imbar," we shall distinctly perceive the intended analogy between the previous "bar" and the present "imbar." According to this view of the words in the passage, we take the entire sentence to mean—"And rather choose to shroud themselves in a tangled collection of sophistries, than openly to expose how beset with bars and impediments are their own indirect titles." We at one time believed that "imbar" might mean to 'fortify,' 'make good ;' but on careful re-consideration of the whole passage, we believe it to bear the interpretation above given. Shakespeare often uses words very elliptically ; and therefore we think that he here uses "imbar" for 'show to be beset with bars'—the same "bars" that the French maintain to subsist against the English claim.

31. *When the son dies.* The Folio reads 'man' instead of "son," which is the reading of the Quartos. Holinshed gives the passage thus—"The archbishop farther alledged out of the booke of Numbers this saeing : 'When a man dieth without a sonne, let the inheritance descend to his daughter.'" We think, therefore, that Shakespeare, in order to condense the gist of the meaning into the one line, wrote "son" rather than 'man.'

32. *Forage in blood.* "Forage" is here used in the sense of 'ravagingly prey,' 'destructively ramp or range.' See Note 4, Act v., "King John."

33. *Cold for action!* "For" is here elliptically used for 'for want of ;' as we have pointed out in several previous instances. See Notes 44, Act i., "All's Well ;" 54, Act iv., "Taming of the Shrew ;" and 12, Act iii., "As You Like It."

As did the former lions of your blood,

West. They know your grace hath cause and means and might:—

So hath your highness;³⁴ never king of England Had nobles richer and more loyal subjects, Whose hearts have left their bodies here in England

And lie pavilion'd in the fields of France.

Cant. Oh, let their bodies follow, my dear liege, With blood and sword and fire to win your right: In aid whereof we of the spirituality Will raise your highness such a mighty sum, As never did the clergy at one time Bring in to any of your ancestors.

K. Hen. We must not only arm to invade the French,

But lay down our proportions to defend Against the Scot, who will make road upon us With all advantages.

Cant. They of those marches,³⁵ gracious sovereign,

Shall be a wall sufficient to defend Our inland from the pilfering borderers.

K. Hen. We do not mean the coursing snatchers only,

But fear the main intendment³⁶ of the Scot, Who hath been still a giddy³⁷ neighbour to us; For you shall read that my great-grandfather Never went with his forces into France, But that the Scot on his unfurnish'd kingdom Came pouring, like the tide into a breach, With ample and brim fulness of his force; Galling the gleaned land with hot assays, Girding with grievous siege castles and towns; That England, being empty of defence, Hath shook and trembled at the ill neighbourhood.

Cant. She hath been then more fear'd³⁸ than harm'd, my liege;

For hear her but exempl'd by herself:—

When all her chivalry hath been in France, And she a mourning widow of her nobles, She hath herself not only well defended, But taken, and impounded as a stray, The King of Scots; whom she did send to France To fill King Edward's fame with prisoner kings, And make your chronicle³⁹ as rich with praise As is the ooze and bottom of the sea With sunken wreck and sumless⁴⁰ treasures.

West. But there's a saying, very old and true,—

“If that you will France win,
Then with Scotland first begin:”

For once the eagle England being in prey, To her unguarded nest the weasel Scot Comes sneaking, and so sucks her princely eggs; Playing the mouse in absence of the cat, To spoil and havoc more than she can eat.

Exe. It follows, then, the cat must stay at home: Yet that is but a crush'd necessity,⁴¹

Since we have locks to safeguard necessities, And pretty traps to catch the petty thieves. While that the armèd hand doth fight abroad, Th' advisèd head defends itself at home; For government, though high, and low, and lower,

Put into parts, doth keep in one concert,⁴² Congreering⁴³ in a full and natural close, Like music.

Cant. Therefore doth Heaven divide The state of man in divers functions, Setting endeavour in continual motion; To which is fixèd, as an aim or butt, Obedience: for so work the honey-bees;

34. *So hath your highness.* If emphasis be laid on “hath” in this sentence, it shows the poet's meaning. He makes the speaker follow up the observation that other princes know the king to have a good and just cause, ample means and power, by saying ‘and so your highness hath,’ ‘your highness hath in truth all these.’ We have many times shown that Shakespeare's elliptical style requires emphasis laid upon certain words to render it clear; he, as a writer for the stage and a thorough master of declamation, knew the effect produced by this, and the force contained therein: therefore, we think that this should be borne in mind ere his sentences are hastily pronounced faulty, or are altered—as has been the case with the present one

35. *Marches.* ‘Borders,’ ‘border-lands.’

36. *The main intendment.* ‘The chief intention,’ ‘the principal and general purpose;’ in contradistinction to the petty inroads made by the border-men.

37. *Giddy.* ‘Inconstant,’ ‘insecure,’ ‘unstable,’ ‘unreliable.’ See Note 72, Act v., “Much Ado.”

38. *Fear'd.* Here used, unningly: in its sense of ‘frightened,’ and in its sense of ‘causing fear;’ for England was more frightened than hurt, and she caused the Scots more fear than she received harm from them.

39. *Your chronicle.* The Folio prints ‘their’ or ‘your,’ which is the Quarto word.

40. *Sumless.* ‘Not to be summed,’ ‘that cannot be computed.’

Shakespeare sometimes uses words ending in “less” not to express simply negation of the thing named in the first syllable, but to express the state of being unable to obtain the thing named. We have still in use such words as ‘matchless;’ meaning ‘without a match,’ or ‘not to be matched.’ Where the first syllable is a verb as well as a noun, the final syllable “less” affords this elliptical form of expression; but where the first syllable is merely a noun, “less” acts simply as a negative or privative syllable.

41. *A crush'd necessity.* The Quartos read ‘curst’ for “crush'd,” which is the rendering of the Folio. “Crush'd,” here, may be used to express ‘strained,’ ‘forced,’ or ‘destroyed,’ ‘subdued;’ for Shakespeare uses the verb “to crush” with various effect. It is probable that here “crush'd” combines something of the sense of each of the above significations; and that by a “crush'd necessity” Exeter means a necessity strained or forced by your argument, and a necessity destroyed or subdued by my saying, “We have locks,” &c. For farther illustration of the meaning which “crush'd” bears here, see the sense in which the poet uses the word “forc'd,” as explained in Note 46, Act ii., “Winter's Tale.”

42. *Concert.* ‘Harmonious agreement;’ a ‘unison of consent.’

43. *Congreering.* A stronger form of ‘agreeing;’ and used, we believe, exclusively by Shakespeare. The Folio gives this word, while the Quartos print ‘congrueth.’



King Henry. And some are yet ungotten and unborn
That shall have cause to curse the Dauphin's scorn.

Act I. Scene II.

Creatures that, by a rule in nature, teach
The act of order⁴⁴ to a peopled kingdom.
They have a king, and officers of sorts :⁴⁵
Where some, like magistrates, correct at home ;
Others, like merchants, venture trade abroad ;
Others, like soldiers, armèd in their stings,
Make boot⁴⁶ upon the summer's velvet buds ;
Which pillage they with merry march bring home
To the tent-royal of their emperor :
Who, busied in his majesty, surveys
The singing masons building roofs of gold ;
The civil⁴⁷ citizens kneading up the honey ;
The poor mechanic porters crowding in
Their heavy burdens at his narrow gate ;
The sad-ey'd⁴⁸ justice, with his surly hum,
Deliv'ring o'er to executioners⁴⁹ pale
The lazy yawning drone. I this infer,—
That many things, having full reference
To one concert, may work contrariously :
As many arrows, loosèd several ways,
Fly to one mark ; as many ways meet in one town ;
As many fresh streams meet in one salt sea ;
As many lines close in the dial's centre ;
So may a thousand actions, once afoot,
End in one purpose, and be all well borne
Without defeat. Therefore to France, my liege.
Divide your happy England into four ;
Whereof take you one quarter into France,
And you withal shall make all Gallia shake.
If we, with thrice such powers left at home,
Cannot defend our own doors from the dog,
Let us be worried, and our nation lose
The name of hardiness and policy.

K. Hen. Call in the messengers sent from the
Dauphin. [*Exit an Attendant.*]
Now are we well resolv'd ; and, by God's help,
And yours, the noble sinews of our power,
France being ours, we'll bend it to our awe,⁵⁰

Or break it all to pieces: or there we'll sit,
Ruling in large and ample empery⁵¹
O'er France and all her almost kingly dukedoms,
Or lay these bones in an unworthy urn,
Tombless, with no remembrance over them :
Either our history shall with full mouth
Speak freely of our acts, or else our grave,
Like Turkish mute, shall have a tongueless mouth,
Not worshipping'd with a waxen epitaph.⁵²

Enter Embassadors of France.

Now are we well prepar'd to know the pleasure
Of our fair cousin Dauphin ; for we hear
Your greeting is from him, not from the king.

First Emb. May't please your majesty to give
us leave

Freely to render what we have in charge ;
Or shall we sparingly show you far off
The Dauphin's meaning and our embassy ?

K. Hen. We are no tyrant, but a Christian
king ;

Unto whose grace⁵³ our passion is as subject
As are our wretches fetter'd in our prisons :⁵⁴
Therefore with frank and with uncurbèd plainness
Tell us the Dauphin's mind.

First Emb. Thus, then, in few.⁵⁵
Your highness, lately sending into France,
Did claim some certain dukedoms, in the right
Of your great predecessor, King Edward the Third.
In answer of which claim, the prince our master
Says, that you savour too much of your youth ;
And bids you be advis'd,⁵⁶ there's naught in France
That can be with a nimble galliard⁵⁷ won :—
You cannot revel into dukedoms there.
He therefore sends you, meeter for your spirit,
This tun of treasure ; and, in lieu of⁵⁸ this,
Desires you let the dukedoms that you claim
Hear no more of you. This the Dauphin speaks.

44. *Teach the act of order.* Pope altered "act" to 'art' here ; but we take it that the word "act" is used in this passage to express 'action,' 'operation'—the way in which order acts or works. 'The bees, by a rule in nature, teach from their example the way in which order acts to a peopled kingdom ;' "a peopled kingdom" here meaning not only their own apian populous community, but the human realm to which their institutions may serve as model.

45. *Of sorts.* 'Of various degrees, or ranks.'

46. *Boot.* 'Prey,' 'booty.'

47. *Civil.* 'Sedate,' 'sober,' 'staid.' See Note 52, Act i., "Twelfth Night."

48. *Sad-ey'd.* 'Serious-eyed,' 'grave-eyed.' See Note 26, Act i., "Much Ado."

49. *Executioners.* An old form of 'executioners.'

50. *We'll bend it to our awe.* "Awe" is here used for 'lawful authority,' 'due subjection,' 'righteous rule.' The sentence will bear also another construction—'We'll compel it to hold us in awe.'

51. *Empery.* 'Dominion,' 'sovereignty,' 'empire.'

52. *Not worshipping'd with a waxen epitaph.* The epithet "waxen" is here used to denote that which is perishable and susceptible of rapid defacement. The construction is elliptical

here, the word 'even' being understood between "with" and "a." A similar ellipsis occurs in "Richard II.," Act iv., sc. 1, where the Bishop of Carlisle says—

"Thieves are not judg'd but they are by to hear ;"

"even" being understood before "thieves." See also Note 58, Act ii., of the present play.

53. *A Christian king ; unto whose grace, &c.* The way in which "whose" is used in this sentence affords an instance of Shakespeare's mode of making a relatively-used pronoun refer to an implied particular. 'Christ,' being implied in the word "Christian," forms the antecedent to "whose."

54. *As subject as are our wretches, &c.* The construction of this sentence is in accordance with Shakespeare's elliptically condensed style in many of his similes. The entire sentence, rendered in full, means—'Unto whose (Christ's) grace our passion is as subject as are our prisoners subject to our grace.'

55. *In few.* 'In few words ;' 'briefly,' 'plainly.'

56. *Be advis'd.* 'Be warncd,' 'be informed ;' 'take heed,' 'consider.'

57. *Galliard.* A brisk, animated dance. See Note 43, Act i., "Twelfth Night."

58. *In lieu of.* 'In exchange for,' 'in return for,' 'in requital for.' See Note 40, Act v., "King John."

K. Hen. What treasure, uncle ?

Exe. Tennis-balls,⁵⁹ my liege.

K. Hen. We are glad the Dauphin is so p'asant with us ;

His present and your pains we thank you for :

When we have match'd our rackets to these balls,

We will, in France, by God's grace, play a set⁶⁰

Shall strike his father's crown into the hazard.⁶¹

Tell him he hath made a match with such a wrangler

That all the courts of France will be disturb'd

With chases.⁶² And we understand him well,

How he comes o'er us with our wilder days,⁶³

Not measuring what use we made of them.

We never valu'd this poor seat of England ;⁶⁴

And therefore, living hence,⁶⁵ did give ourself

To barbarous license ; as 'tis ever common

That men are merriest when they are from home.

But tell the Dauphin, I will keep my state ;

Be like a king, and show my sail of greatness,⁶⁶

When I do rouse me in my throne of France :

For that I have laid by my majesty,

And plodded like a man for working-days ;

But I will rise there with so full a glory,

That I will dazzle all the eyes of France,

Yea, strike the Dauphin blind to look on us.

And tell the pleasant prince, this mock of his

Hath turn'd his balls to gun-stones ;⁶⁷ and his soul

Shall stand sore chargèd for the wasteful⁶⁸ vengeance

That shall fly with them : for many a thousand widows

Shall this his mock mock out of their dear husbands ;

Mock mothers from their sons, mock castles down ;

And some are yet ungoten and unborn

That shall have cause to curse the Dauphin's scorn.

But this lies all within the will of God,

To whom I do appeal ; and in whose name,

Tell you the Dauphin,⁶⁹ I am coming on,

To venge me as I may, and to put forth

My rightful hand in a well-hallow'd cause.

So, get you hence in peace ; and tell the Dauphin,

His jest will savour but of shallow wit,

When thousands weep, more than did laugh at it.—

Convey them with safe conduct.—Fare you well.

[*Exeunt* Embassadors.]

Exe. This was a merry message.

K. Hen. We hope to make the sender blush at it.

Therefore, my lords, omit no happy hour

That may give fartherance to our expedition ;

For we have now no thought in us but France,

Save those to God, that run before our business.

Therefore let our proportions for these wars

Be soon collected, and all things thought upon

That may with reasonable swiftness⁷⁰ add

More feathers to our wings ; for, God before,⁷¹

We'll chide this Dauphin⁷² at his father's door.

Therefore let every man now task his thought,

That this fair action may on foot be brought.

[*Exeunt.*]

59. *Tennis-balls.* In Holinshed, the Dauphin's gift consists of "a barrell of Paris balls;" and in the old play of "The Famous Victories of Henry V.," it consists of a gilded tun of tennis-balls and a carpet.

60. *A set.* The technical term for a game at tennis. See Note 54, Act v., "Love's Labour's Lost."

61. *The hazard.* A portion of the tennis-court into which the ball is occasionally struck. For explanation of the word "wrangler," as used at tennis, see Note 24, Act v., "Tempest." There is a pun on the word "courts," in reference to the French royal and ducal courts, and to the French tennis-courts.

62. *Chases.* Contests between tennis-players, during which the object is on each side to keep up the ball.

63. *How he comes o'er us with our wilder days.* The common idiom "to come over a person" exists still, bearing the sense of 'wheedle,' 'cajole;' while here the idiomatic phrase, "comes o'er us," signifies 'taunts us,' 'twits us.' In each meaning there is an implication of 'overcome,' 'get the better of.'

64. *We never valu'd this poor seat of England.* "Seat" is here used for 'throne.' The four lines, beginning with this one and ending with "from home," are spoken scoffingly and ironically, as being what the Dauphin doubtless says of the speaker.

65. *Living hence.* Hanmer altered "hence" to 'here' in this passage; but "hence" means—as in other passages by Shakespeare—"away from here," 'not in this place.' Prince Hal, in his wild days, lives little at court (see Note 20, Act i., "First Part Henry IV."), and stays so seldom near the throne as to seem indifferent thereto.

66. *My sail of greatness.* 'Seal' and 'soul' have been substituted for "sail" here; but Shakespeare thrice elsewhere uses the figure derived from nautical phraseology of 'striking sail,' to

express 'lowered grandeur,' 'abated dignity;' therefore "my sail of greatness" here probably means 'my full height and swell of greatness.' Had a conjectured word been needful, we should have suggested 'sun;' as in keeping with the subsequent metaphor conveyed in the two lines beginning "But I will rise there," &c.

67. *Gun-stones.* When cannon first came into use, the balls were made of stone instead of iron.

68. *Wasteful.* Devastating; carrying waste and destruction.

69. *Tell you the Dauphin.* "You" is here used idiomatically (see Note 47, Act iii., "Second Part Henry IV."); and, at the same time, redundantly, inasmuch as 'tell the Dauphin' would give the same meaning. But the introduction of "you" here not only aids the metre; it also serves to give emphatic effect, tantamount to 'I bid you tell the Dauphin.'

70. *Reasonable swiftness.* 'Seasonable' has been substituted for "reasonable" by both Mr. Collier's and Mr. Singer's MS. correctors. But "reasonable" forms an admirably comprehensive epithet here; since "reasonable swiftness" signifies the swiftness of reason or thought, and all the swiftness that can rationally be expected or hoped. Shakespeare elsewhere has the expressions, "if he do not set the very wings of reason to his feet," and "wings as swift as meditation."

71. *God before.* An ejaculation signifying 'before God I vow,' or 'God is my witness.'

72. *We'll chide this Dauphin.* "This" is used in the present passage partly in the same way that it is in the one commented upon in Note 42, Act ii., "First Part Henry IV.," and partly in the way that the word "here" is used in the passage explained in Note 11, Act iii., "Midsummer Night's Dream;" giving an effect of disdainful expression.

ACT II.

Enter Chorus.

Chor. Now all the youth of England are on fire,
And silken dalliance in the wardrobe lies;
Now thrive the armourers, and honour's thought¹
Reigns solely in the breast of every man.
They sell the pasture now to buy the horse;
Following the mirror of all Christian kings,
With wingèd heels, as English Mercuries:
For now sits Expectation in the air;
And hides a sword, from hilts unto the point,
With crowns imperial, crowns, and coronets,
Promis'd to Harry and his followers.
The French, advis'd by good intelligence
Of this most dreadful preparation,
Shake in their fear; and with pale policy
Seek to divert the English purposes.
O England!—model to thy inward greatness,
Like little body with a mighty heart,—
What mightst thou do, that honour would thee
do,
Were all thy children kind and natural!
But see thy fault! France hath in thee found out
A nest of hollow bosoms, which he fills
With treacherous crowns; and three corrupted
men,—
One, Richard Earl of Cambridge; and the second,
Henry Lord Scroop of Masham; and the third,
Sir Thomas Grey, knight, of Northumberland,—
Have, for the gilt² of France (oh, guilt indeed!),
Confirm'd conspiracy with fearful France;
And by their hands this grace of kings must die
(If hell and treason hold their promises),
Ere he take ship for France, and in Southampton.

Linger your patience on; and well digest
Th' abuse of distance, while we force a play.³
The sum is paid; the traitors are agreed;
The king is set from London; and the scene
Is now transported, gentles, to Southampton,—
There is the playhouse now, there must you sit:
And thence to France shall we convey you safe,
And bring you back, charming the narrow seas
To give you gentle pass; for, if we may,
We'll not offend one stomach with our play.
But, till the king come forth, and not till then,⁴
Unto Southampton do we shift our scene. [*Exit.*]

SCENE I.—LONDON. *Before the Boar's Head
Tavern, Eastcheap.*

Enter NYM and BARDOLPH, meeting.

Bard. Well met, Corporal Nym.

Nym. Good morrow, Lieutenant Bardolph.⁵

Bard. What, are Ancient Pistol and you friends
yet?

Nym. For my part, I care not: I say little; but
when time shall serve, there shall be smiles;⁶—but
that shall be as it may. I dare not fight; hut I
will wink, and hold out mine iron:⁷ it is a simple
one; hut what though? it will toast cheese, and it
will endure cold as another man's sword will: and
there's an end.

Bard. I will bestow a breakfast to make you
friends; and we'll be all three sworn brothers to
France;⁸ let 't be so, good Corporal Nym.

1. *Honour's thought.* 'The thought of honour.' A similar form of expression to the one pointed out in Note 12, Act v., "Taming of the Shrew."

2. *Gilt.* Here used for 'gold coin;' in order to afford a play on the word "guilt."

3. *Well digest th' abuse of distance, while we force a play.* The Folio prints 'we'l' for "well," and omits "while we." Pope made the correction. The Quartos do not give the chorus. It appears to us that Pope's alteration of "well," which makes "digest" the act of the audience, and not that of the actors (as is the case if 'we'l' or 'we'll' be retained), is proved to be right by the figurative expression used afterwards, "not offend one stomach with our play."

4. *Till the king come forth, and not till then.* The first "till" in this line was changed by Hamner to 'when,' and "come" to 'comes;' but the couplet implies 'at the time the king appears, and not till then, we shift our scene, as we promised, to Southampton:' thus preparing the audience for the intervening scene in London.

5. *Lieutenant Bardolph.* In the "Second Part of Henry IV." Bardolph is styled "corporal;" but inasmuch as Pistol is sometimes styled in that play "ancient," sometimes "captain,"

sometimes "lieutenant," it seems as if Shakespeare, by the uncertainty of the titles that these swash-bucklers give each other, intends to indicate that their grades are somewhat indefinite, not to say a sham altogether; and that they themselves have occasionally a difficulty in remembering the especial one that each has assumed.

6. *There shall be smiles.* It has been thought that 'smiles' here is a misprint for 'smites;' but we think that by "there shall be smiles," Nym means to say that 'there shall be a smiling appearance of friendship concealing enmity,' or 'such smiles as hide knives;' according to Donalrain's expression—"There's daggers in men's smiles."

7. *Mine iron.* Nym uses nearly the same expression as Falconbridge, when he contemptuously calls Salisbury's sword "your toasting-iron," "King John," Act iv., sc. 3.

8. *Sworn brothers to France.* See Note 13, Act i., "Much Ado." The construction here is elliptical; the "to" meaning 'and go to.' Shakespeare occasionally uses "to" with great power of ellipsis (see, among many others, Notes 8, Act i., "Two Gentlemen of Verona;" and 19, Act iv., "Winter's Tale"); and sometimes where 'in' would now be used (see Note 6, Act iii., "First Part Henry IV."), for which latter word "to" has been



Pistol. In cash most justly paid.

Nym. Well, then, that's the humour of it.

Act II. Scene I.

Nym. Faith, I will live so long as I may, that's the certain of it; and when I cannot live any longer, I will do as I may: that is my rest,⁹ that is the rendezvous of it.¹⁰

Bard. It is certain, corporal, that he is married to Nell Quickly; and, certainly, she did you wrong; for you were troth-plight to her.

Nym. I cannot tell:—things must be as they may: men may sleep, and they may have their

throats about them at that time; and, some say, knives have edges. It must be as it may: though patience be a tired mare, yet she will plod. There must be conclusions. Well, I cannot tell.¹¹

Bard. Here comes Ancient Pistol and his wife:—good corporal, be patient here.¹²

Enter PISTOL and Hostess.

How now, mine host Pistol!

changed by one editor in the present passage. Of all Falstaff's followers, Bardolph is the one who has most points giving him a claim upon our liking. His feeling of good fellowship evinced here, by his willingness to treat the two grudgers to a reconciliation breakfast, is of a piece with his rough and tough attachment to his old fat master.

9. *That is my rest.* 'That is the point of my resolve,' 'that is my determination.' See Note 35, Act ii., 'All's Well.'

10. *That is the rendezvous of it.* The fantastically-speaking Nym uses the word "rendezvous" (a French word meaning,

literally, repair you or resort you to such a place, and freely employed for a place of meeting or an appointment, and adopted into English, bearing the latter signification) to indicate that thus his intentions ultimately assemble, and also to hint at his belligerent purpose of meeting Pistol in a duel.

11. *I cannot tell.* 'I don't know what to say to it;' 'I cannot tell what to think of it, or make of it.' See Note 49, Act i. "Second Part Henry IV."

12. *Be patient here.* "Here" is used in this passage as in the one pointed out in Note 33, Act iii., "First Part Henry IV."

Pist. Base tike,¹³ call'st thou me host?
Now, by this hand, I swear, I scorn the term;
Nor shall my Nell keep lodgers.

Host. No, by my troth, not long. [*Nym draws his sword.*] Oh, well-a-day,¹⁴ Lady, if he be not drawn!¹⁵ now we shall see wilful murder committed.

Bard. Good lieutenant,¹⁶—good corporal,—offer nothing here.¹⁷

Nym. Pish!

Pist. Pish for thee, Iceland dog! thou prick-ear'd cur of Iceland!¹⁸

Host. Good Corporal Nym, show thy valour, and put up your sword.

Nym. Will you shog off?¹⁹ I would have you *solus*.²⁰ [*Sbeathing his sword.*]

Pist. Solus, egregious dog? Oh, viper vile!
The *solus* in thy most marvellous face;
The *solus* in thy teeth, and in thy throat,
And in thy hateful lungs, yea, in thy maw, perdy,²¹
And, which is worse, within thy nasty mouth!
I do retort the *solus* in thy bowels;
For I can take,²² and Pistol's cock is up,
And flashing fire will follow.

Nym. I am not Barbason;²³ you cannot conjure me. I have a humour to knock you indifferently well. If you grow foul with me, Pistol, I will

scour you with my rapier, as I may, in fair terms: if you would walk off, I would prick your paunch a little, in good terms, as I may: and that's the humour of it.

Pist. Oh, braggart vile, and cursèd furious wight!²⁴

The grave doth gape, and doting death is near;
Therefore exhale.²⁵ [*Pistol and Nym draw.*]

Bard. Hear me, hear me what I say:—he that strikes the first stroke, I'll run him up to the hilts, as I am a soldier. [*Draws.*]

Pist. An oath of mickle might; and fury shall abate.—

Give me thy fist, thy fore-foot to me give:
Thy spirits are most tall.²⁶

Nym. I will cut thy throat, one time or other, in fair terms: that is the humour of it.

*Pist. Coupe le gorge!*²⁷

That is the word. I thee defy again.
Oh, hound of Crete,²⁸ think'st thou my spouse to get?

No; to the spital²⁹ go,
Fetch forth the lazar kite of Cressid's kind,³⁰
Doll Tearsheet she by name, and her spouse:
I have, and I will hold, the *quondam*³¹ Quickly
For the only she;³² and—*Pauca*,³³ there's enough.
Go to.

13. *Base tike.* "Tike" here may either mean 'lout,' 'clown,' 'boor' (see Note 38, Act iv., "Merry Wives"); or 'tick,' the vermin that infests sheep ("tike" being one form of 'tick'); or a worthless dog (from the Runic, *tijk*, a poor kind of dog): probably the latter; because Pistol returns to the charge of insult with the words—"Pish for thee, *Iceland dog!*"

14. *Well-a-day.* This exclamation has been said to be a corruption of 'well away;' but we think that it is more probably an expression akin to "alas! the day," "woe the while," &c. See Note 30, Act iii., "Winter's Tale."

15. *If he be not drawn!* Instead of "drawn," the word in the Folio is 'hewne;' for which some editors have substituted 'here.' But "drawn" (Theobald's correction) appears to be right. See Note 29, Act ii., "Tempest."

16. *Good lieutenant.* Here Bardolph either uses "lieutenant" in mistake for 'ancient' (see Note 5 of the present Act), addressing Pistol; or, as is possible, he first calls Nym wrongly "lieutenant," and then corrects himself by saying "corporal."

17. *Offer nothing here.* "Offer nothing" is used in the sense of 'assail not,' 'attack not,' 'make no hostile advance' (see Note 42, Act iv., "Second Part Henry IV."): and "here" is used in the same way that it is just previously (see Note 12 of this Act), as hardly more than an expletive.

18. *Iceland dog! thou prick-ear'd cur of Iceland!* In Abraham Fleming's translation of Caius de Canibus, 1576, "Of English Dogges," there is the following passage, which describes the kind of animal here alluded to:—"Iceland dogges, curled and rough all over, which, by reason of the length of their heare, make show neither of face nor of body. And yet thes curres, forsoothe, because they are so strange, are greatly set by, esteemed, taken up, and made of, many times instead of the spaniell gentle or comforter." The expression, "prick-ear'd cur" denotes a dog with upright, pointed ears; and was used by other writers besides Shakespeare.

19. *Will you shog off?* A vulgar way of saying, 'Will you move, jog, or be off?'

20. *Solus.* Latin; alone.

21. *In thy maw, perdy!* "Maw" is stomach, and "perdy" is a corruption of the French oath, *par dieu*. See Note 30, Act iv., "Twelfth Night."

22. *I can take.* 'I can take fire;' 'I can take offence;' 'I can take a meaning.' Pistol's significant ellipsis includes all these senses.

23. *Barbason.* The name of a fiend or demon. Pistol's rant reminds Nym of the jargon used by conjurers in laying evil spirits.

24. *Wight.* An ancient word for 'person.' See Note 23, Act i., "Love's Labour's Lost."

25. *Exhale.* By this word Pistol probably means 'hale,' 'lug,' or 'draw out your weapon;' and also, 'breathe out your last breath.'

26. *Tall.* Bold, valiant.

27. *Coupe le gorge!* French; literally, 'cut the throat.'

28. *Hound of Crete.* That the hounds of Crete were renowned for their fine breed we find in another of Shakespeare's plays (see Note 23, Act iv., "A Midsummer Night's Dream"); and Pistol, in his passion for grand words, uses those that he may have heard, without knowing their signification, or applying them rightly; so that he here launches a compliment at Nym's head, intending a piece of abuse.

29. *Spital.* A familiar abbreviation of 'hospital.'

30. *The lazar kite of Cressid's kind.* In allusion to the wretched end of Cressida; who, after her faithlessness to Troilus, was deserted by Diomed, fell into the greatest misery, became a lazar or leprous mendicant, and begged for alms by the roadside. See Note 7, Act iii., "Twelfth Night."

31. *Quondam.* Latin, 'having formerly existed.' See Note 6, Act v., "Love's Labour's Lost." Here "the *quondam* Quickly" means her who was formerly Quickly, or who formerly bore the name of Quickly.

32. *The only she.* "She" is here used substantively, to express supreme woman. See Note 130, Act iv., "Winter's Tale."

33. *Pauca.* Latin; few. Used for 'few words.' See Note 20, Act i., "Merry Wives."

Enter the Boy.

Boy. Mine host Pistol, you must come to my master,—and you, hostess:—he is very sick, and would to bed.—Good Bardolph, put thy face between his sheets, and do the office of a warming-pan.—Faith, he's very ill.

Bard. Away, you rogue!

Host. By my troth, he'll yield the crow a pudding one of these days: the king has killed his heart³⁴—Good husband, come home presently.

[*Exeunt Hostess and Boy.*]

Bard. Come, shall I make you two friends? We must to France together: why should we keep knives to cut one another's throats?

Pist. Let floods o'erswell, and fiends for food howl on!

Nym. You'll pay me the eight shillings I won of you at betting?

Pist. Base is the slave that pays.

Nym. That now I will have: that's the humour of it.

Pist. As manhood shall compound: push home.

[*PISTOL and NYM draw.*]

Bard. By this sword, he that makes the first thrust, I'll kill him; by this sword, I will.

Pist. Sword is an oath, and oaths must have their course.

Bard. Corporal Nym, an thou wilt be friends, be friends: an thou wilt not, why, then, be enemies with me too. Pr'ythee, put up.

Nym. I shall have my eight shillings I won of you at betting?

Pist. A noble shalt thou have,³⁵ and present pay;

And liquor likewise will I give to thee,
And friendship shall combine, and brotherhood:
I'll live by Nym, and Nym shall live by me;—
Is not this just?—for I shall sutler be
Unto the camp, and profits will accrue.
Give me thy hand.

Nym. I shall have my noble?

Pist. In cash most justly paid.

Nym. Well, then, that's the humour of it.

Re-enter Hostess.

Host. As ever you came of women, come in quickly to Sir John. Ah, poor heart! he is so shaken of a burning quotidian tertian,³⁶ that it is most lamentable to behold. Sweet men, come to him.

Nym. The king hath run bad humours on the knight, that's the even of it.

Pist. Nym, thou hast spoke the right; His heart is fracted and corroborate.³⁷

Nym. The king is a good king: but it must be as it may; he passes some humours and careers.³⁸

Pist. Let us condole the knight; for, lambkins,³⁹ we will live.

SCENE II.—SOUTHAMPTON. *A Council Chamber.*

Enter EXETER, BEDFORD, and WESTMORELAND.

Bed. 'Fore Heaven, his grace is bold, to trust these traitors.⁴⁰

34. *The king has killed his heart.* Shakespeare elsewhere uses this expression for occasioning poignant grief. See Note 48, Act iv., "Winter's Tale." Here it is equivalent to the more modern phrase, 'has broken his heart.'

35. *A noble shalt thou have.* "A noble" was a coin worth six shillings and eightpence (see Note 61, Act v., "Richard II."); so that we find Pistol offering this sum "and present pay" as a compromise for the "eight shillings" due to Nym. There is something exquisitely appropriate in this sounding word "noble" in Pistol's mouth, as if it were of far larger amount than the paltry eight shillings, his debt of honour, that he is dunned for.

36. *A burning quotidian tertian.* A quotidian fever is a fever that recurs daily; from the Latin *quotidianus*, daily; and a tertian is a fever that recurs every third day; from the Latin *tertianus*, belonging to the third day. So the hostess blunders up the two terms to express one formidable malady.

37. *Fracted and corroborate.* "Fracted" is grandly used by Pistol for 'broken'; but "corroborate" is his blunder for some other word that he intends here. Possibly he means to say 'corrodiate,' eaten away, as by rust; in which case, his mistake is doubly humorous from "corroborate" signifying precisely the contrary to his intended meaning. Probably, however, he uses "corroborate" for 'corollorate' (from "corollary," which, besides meaning 'a surplus or crowning quantity,' as explained in Note 8, Act iv., "Tempest," signifies 'a conclusion'); in which case he would mean 'brought to a conclusion,' 'done for.'

38. *Careers.* Nym, in the "Merry Wives" (see Note 27,

Act i., of that play), uses another form of this word—"careires." Here he seems to mean by it 'capricious treatments,' 'rough-ridings,' 'harsh controls.'

39. *For, lambkins, we will live.* Malone, omitting the commas, interpreted this sentence to mean 'we will live as quietly and peaceably together as lambkins.' But the Folio prints the word between parentheses thus ("Lambekins"), which is often used when indicating a form of address. Moreover, Pistol uses the word as an epithet of attachment, where he says—in "Second Part Henry IV.," Act v., sc. 3—"Sir John, thy tender *lambkin* now is king;" and in "Troilus and Cressida," Act iv., sc. 4, Pandarus, addressing his niece and her lover, says, "How now, *lambs!*" Therefore we believe that Pistol here calls his associates by this name as a token that he is willing to be friends with them, and tells them they will "live," or gain a livelihood together in "France," as proposed by Bardolph, and as he himself proposes in the line—"I'll *live* by Nym, and Nym shall *live* by me."

40. *To trust these traitors.* The speaker here is the "Prince John" of the "Second Part Henry IV.," who had been created Duke of Bedford; and now characteristically expresses wonder at the king his brother's trusting traitors for however short a time, while immediately afterwards he shows that he knows "the king hath note," &c., and evidently expects that the punishment will come which he himself would have made more summary. See Note 52, Act iv., "Second Part Henry IV." Throughout the poet has been marvellously true to inherited touches of nature in his delineation of each of these sons of Henry Bolingbroke.

Exe. They shall be apprehended by-and-by.

West. How smooth and even they do bear themselves!

As if allegiance in their bosoms sat,
Crownèd with faith and constant loyalty.

Bed. The king hath note of all that they intend,
By interception which they dream not of.

Exe. Nay, but the man that was his bedfellow,⁴¹
Whom he hath dull'd and cloy'd with gracious favours,⁴²—

That he should, for a foreign purse, so sell
His sovereign's life to death and treachery!

Trumpets sound. Enter King HENRY, SCROOP,
CAMBRIDGE, GREY, Lords, and Attendants.

K. Hen. Now sits the wind fair, and we will
aboard.

My lord of Cambridge,—and my kind lord of
Masham,—

And you, my gentle knight,—give me your
thoughts:

Think you not, that the powers we bear with us
Will cut their passage through the force of France,
Doing the execution and the act

For which we have in head⁴³ assembled them?

Scroop. No doubt, my liege, if each man do his
best.

K. Hen. I doubt not that; since we are well
persuaded

We carry not a heart with us from hence
That grows not in a fair consent⁴⁴ with ours,
Nor leave not one behind that doth not wish
Success and conquest to attend on us.

Cam. Never was monarch better fear'd and
lov'd

Than is your majesty: there's not, I think, a sub-
ject

That sits in heart-grief and uneasiness

Under the sweet shade of your government.

Grey. True: those that were your father's
enemies

Have steep'd their galls in honey, and do serve you
With hearts create of duty⁴⁵ and of zeal.

K. Hen. We therefore have great cause of
thankfulness;

And shall forget the office of our hand,
Sooner than quittance⁴⁶ of desert and merit
According to the weight and worthiness.

Scroop. So service shall with steelèd sinews toil,
And labour shall refresh itself with hope,
To do your grace incessant services.

K. Hen. We judge no less.—Uncle of Exeter,
Enlarge the man committed yesterday,
That rail'd against our person: we consider
It was excess of wine that set him on;
And, on his more advice,⁴⁷ we pardon him.

Scroop. That's mercy, but too much security:⁴⁸
Let him be punish'd, sovereign; lest example
Breed, by his sufferance,⁴⁹ more of such a kind.

K. Hen. Oh, let us yet be merciful.

Cam. So may your highness, and yet punish
too.

Grey. Sir,

You show great mercy, if you give him life,
After the taste of much correction.

K. Hen. Alas! your too much love and care
of me

Are heavy orisons⁵⁰ 'gainst this poor wretch!
If little faults, proceeding on distemper,⁵¹

Shall not be wink'd at, how shall we stretch our
eye

When capital crimes, chew'd, swallow'd, and
digested,

Appear before us?—We'll yet enlarge that man,
Though Cambridge, Scroop, and Grey, in their
dear care

And tender preservation of our person,

41. *His bedfellow.* Holinshed records this circumstance:—"The said Lord Scroop was in such favour with the king that he admitted him sometime to be his bedfellow." As a mark of friendliness and close companionship, it was a frequent appellation between noblemen; and letters between intimates often began with it as a form of address. The old dramatists' pages contain many passages showing that it was by no means uncommon for young men friends to share the same beds; and the term "bedfellow" became adopted as significant of the most friendly intimacy.

42. *Dull'd and cloy'd with gracious favours.* "Dull'd" here seems to be used for 'sated,' 'filled to repletion.'

43. *In head.* 'In collective force,' 'in armed strength.' See Note 92, Act i., "First Part Henry IV."

44. *Consent.* Accord; agreement.

45. *Hearts create of duty.* 'Hearts composed or compounded of duty.' "Create" is here used for 'created.' Not only does a precisely similar contraction occur in "King John," Act iv., sc. 1—"The fire is dead with grief, being create for comfort, to be us'd," &c.—but Shakespeare thus contracts other participles ending in 'ed,' when his line requires a foot less in

the measure—as "excommunicate" for 'excommunicated,' "exasperate" for 'exasperated,' &c.

46. *Quittance.* Here used for 'requital,' 'recompense,' 'reward.' See Note 9, Act i., "Second Part Henry IV."

47. *On his more advice.* 'On his soberer consideration,' 'on his greater circumspection.' See Notes 30, Act ii., "Two Gentlemen of Verona," and 45, Act iv., "Merchant of Venice."

48. *Security.* Used in the sense of 'over-trust,' 'rash reliance.' See Note 31, Act v., "Richard II."

49. *By his sufferance.* Here used to express 'by toleration of his misdeeds,' or 'by suffering him to go unpunished.' We have before remarked upon the elliptical force with which the word "suffer" was used in Shakespeare's time. See Note 87, Act i., "All's Well."

50. *Orisons.* Prayers: old French, *orison*; modern French, *oraison*. Generally used in the sense of devout exercises; but here used in its sense of supplications. Shakespeare employs the word in both ways.

51. *Proceeding on distemper.* 'Resulting from intemperance.' Shakespeare elsewhere uses "distemp'ring" for 'intemperate,' 'intoxicating.'



King Henry. Their faults are open :
Arrest them to the answer of the law ;—
And God acquit them of their practices!

Act II. Scene II.

Would have him punish'd. And now to our
French causes :

Who are the late commissioners ?⁵²

Cam. I one, my lord :

Your highness bade me ask for it to-day.⁵³

Scroop. So did you me, my liege.

Grey. And me, my royal sovereign.

K. Hen. Then, Richard Earl of Cambridge,
there is yours ;⁵⁴—

There yours, Lord Scroop of Masham ;—and, sir
knight,

Grey of Northumberland, this same is yours :—

Read them ; and know, I know your worthi-
ness.—

My lord of Westmoreland,—and uncle Exeter,—
We will aboard to-night.—Why, how now,
gentlemen !

What see you in those papers, that you lose
So much complexion ?—Look ye, how they
change !

Their cheeks are paper.—Why, what read you
there,

That hath so cowarded and chas'd your blood
Out of appearance ?

Cam. I do confess my fault ;
And do submit me to your highness' mercy.

Grey. } To which we all appeal.
Scroop. }

K. Hen. The mercy that was quick⁵⁵ in us
but late,

By your own counsel is suppress'd and kill'd :

You must not dare, for shame, to talk of mercy ;

For your own reasons turn into your bosoms,

As dogs upon their masters, worrying you.⁵⁶—

See you, my princes and my noble peers,
These English monsters ! My lord of Cam-
bridge here,—

You know how apt our love was to accord

To furnish him with all appertinents

Belonging to his honour ; and this man

Hath, for a few light crowns, lightly conspir'd,

And sworn unto the practices⁵⁷ of France,

To kill us here in Hampton : to the which

This knight, no less for bounty bound to us

Than Cambridge is, hath likewise sworn.—But, oh,

What shall I say to thee, Lord Scroop ? thou
cruel,

Ingrateful, savage, and inhuman creature !

Thou that didst bear the key of all my counsels,

That knew'st the very bottom of my soul,

That almost mightst have coin'd me into gold,—

Wouldst thou have practis'd on me for thy use,—

May it be possible, that foreign hire

Could out of thee extract one spark of evil

That might annoy my finger ?⁵⁸ 'tis so strange,

That, though the truth of it stands off as gross⁵⁹

As black from white, my eye will scarcely see it.

Treason and murder ever kept together,

As two yoke-devils sworn to either's purpose,

Working so grossly in a natural cause,⁶⁰

That admiration did not whoop at them :⁶¹

But thou, 'gainst all proportion,⁶² didst bring in

Wonder to wait on treason and on murder :

And whatsoever cunning fiend it was

That wrought upon thee so preposterously,⁶³

Hath got the voice⁶⁴ in hell for excellence :

52. *The late commissioners.* Here "late" is used for 'lately-made,' 'recently-appointed.' Shakespeare elsewhere employs the word "late" to express 'lately enacted,' 'lately effected,' &c. ; and in this very play, farther on, he uses "late ambassadors" to signify 'lately-sent ambassadors.' See Note 95 of the present Act.

53. *Bade me ask for it to-day.* The way in which the word "it" is employed in this sentence affords a pointed instance of Shakespeare's manner of employing a word in reference to an implied particular ; this particular being 'commission,' or written form of appointment, implied in the word "commissioners."

54. *There is yours.* "Yours," here, still refers to the same implied particular, the written appointment or commission, which the king is supposed to deliver ; but, instead of which, he gives the paper containing a statement of each nobleman's treason.

55. *Quick.* Here used for 'alive,' 'living.'

56. *Worrying you.* "You" is the Folio word here, while the Quartos give 'them ;' and it is interesting to speculate upon which was the pronoun employed by the poet, as, in fact, either would serve the purpose in a sentence where there is this figurative allusion. As an instance of the effective method with which Shakespeare employs a relatively-used pronoun in a figurative sentence, see Note 41, Act iv., "Second Part Henry IV."

57. *Practices.* Here used for 'treacherous schemes,' 'plots,' or 'devices.' See Note 26, Act ii., "As You Like It."

58. *Might annoy my finger.* Here is an obvious case in

point, of elliptical construction, serving to illustrate the one explained in Note 52, Act i. In the present passage, 'even but so much as' is understood between "annoy" and "my."

59. *Gross.* 'Palpably,' 'evidently.' "Stands off" is used here, as artists use the expression 'stands out,' for 'shows forth prominently or distinctively.'

60. *A natural cause.* This is one of the passages in which Shakespeare appears to us to use the word "cause" in the sense of 'procedure,' 'motived course of action' (see Note 11, Act v., "King John") ; and to employ it where other writers would use the word 'course,' for which word, indeed, some emendators have proposed to change "cause" here. But it is far better to retain the original word, and endeavour to find out in what peculiar sense Shakespeare employs it, than too hastily to believe it to be an error. Here, the word "cause" has double value : it gives the effect of a course of operation natural to treason and murder, and the effect of a cause in which "two yoke-devils" are naturally embarked together, and in which they work with mutual good understanding.

61. *Admiration did not whoop at them.* "Admiration" is here, as elsewhere, used for 'wonder ;' and "whoop" is 'shout in amazement,' 'cry aloud,' 'exclaim noisily.' See Note 42, Act iii., "As You Like It."

62. *Proportion.* Here used for 'relative fitness,' 'proportional likelihood.'

63. *Preposterously.* 'Deviatingly from the usual course,' 'contrary to ordinary occurrence.' See Note 45, Act iii., "Midsummer Night's Dream."

64. *Got the voice.* 'Gained the suffrage,' 'obtained the vote.'

And other demons, that suggest⁶⁵ by treasons,
Do botch and bungle up perdition
With patches, colours, and with forms, being
fetch'd
From glistening semblances of piety;
But he that temper'd⁶⁶ thee bade thee stand up,
Gave thee no instance why thou shouldst do
treason,⁶⁷
Unless to dub thee with the name of traitor.
If that same demon that hath gull'd thee thus
Should with his lion-gait walk the whole world,
He might return to vasty Tartar⁶⁸ back,
And tell the legions, "I can never win
A soul so easy as that Englishman's."⁶⁹
Oh, how hast thou with jealousy infected
The sweetness of affiance!⁷⁰ Show men dutiful?
Why, so didst thou: seem they grave and learned?
Why, so didst thou: come they of noble family?
Why, so didst thou: seem they religious?
Why, so didst thou: or are they spare in diet;
Free from gross passion, or of mirth or anger;
Constant in spirit, not swerving with the blood;
Garnish'd and deck'd in modest complement;⁷¹
Not working with the eye without the ear,
And but in purgèd judgment trusting neither?
Such and so finely bolted⁷² didst thou seem:
And thus thy fall hath left a kind of blot,

65. *Suggest.* 'Incite,' 'tempt.

66. *Temper'd.* Johnson proposed to change this word to 'tempted' here. But "temper'd thee" is used to express 'moulded thee to his will,' 'rendered thee fit for his purpose,' 'made thee pliant.' See Note 69, Act iv., "Second Part Henry IV." The word "temper'd" here, also—in Shakespeare's mode of including several senses in the comprehensively apt words he uses—has probable reference to one of the senses borne by the Latin word *temperare*, to rule or govern, in which sense Spenser uses "tempereth" in the following passage—

"With which the damn'd ghosts he governeth,
And furies rules, and Tartare tempereth."

Moreover, it is not impossible that "temper'd," in the present sentence, involves still another meaning, as alluding to the process of bringing metals to a due degree of hardness; for all the above senses suit the imagined act of the demon who moulded Scroop to his purpose, governed his deeds, and wrought him to a metallic hardness against his benefactor.

67. *Gave thee no instance why, &c.* Shakespeare uses the word "instance" with various shades of meaning. Here it bears partly the sense of 'motive,' partly that of 'reason.' The construction, also, is peculiar and elliptical. The "instance" gives the motive why Scroop should "do treason," and the reason why the demon should dub Scroop with the name of traitor; therefore, "unless to dub thee" is intended to express 'unless that thou shouldst be dubbed.'

68. *Vasty Tartar.* "Vasty" is a form of 'vast,' already used in this play. See Chorus, at the commencement of Act i. "Tartar" is an abbreviated form of 'Tartarus,' a portion of the heathen infernal regions. See Note 118, Act ii., "Twelfth Night." It is a somewhat noteworthy coincidence that this word "Tartar," as here used by Shakespeare in near connection with the word "temper'd," and "Tartare," as used by Spenser in the passage just above quoted, nearly connected with the word "tempereth," gives almost the impression that the one poet had been recently reading the other's lines.

To mark the full-fraught man and best indu'd⁷³
With some suspicion. I will weep for thee;
For this revolt of thine, methinks, is like
Another fall of man.—Their faults are open:
Arrest them to the answer of the law;⁷⁴—
And God acquit them of their practices!

Exe. I arrest thee of high treason, by the name of Richard Earl of Cambridge.

I arrest thee of high treason, by the name of Henry Lord Scroop of Masham.

I arrest thee of high treason, by the name of Thomas Grey, knight, of Northumberland.

Scroop. Our purposes God justly hath discover'd;

And I repent my fault more than my death;
Which I beseech your highness to forgive,
Although my body pay the price of it.

Cam. For me,—the gold of France did not seduce;

Although I did admit it as a motive,
The sooner to effect what I intended:⁷⁵

But God be thanked for prevention;
Which I in sufferance heartily will rejoice,⁷⁶
Beseeching God and you to pardon me.

Grey. Never did faithful subject more rejoice

At the discovery of most dangerous treason.

69. *Never win a soul so easy as that Englishman's.* The word "easy" is here used both adjectively and adverbially, as Shakespeare sometimes doubly uses a single word. See Note 76, Act i., "Winter's Tale." In reference to the noun "soul," the word "easy" is used adjectively, and is to be taken in the sense of 'light,' 'fickle,' 'facile' (see Note 20, Act v., "Second Part Henry IV."); in reference to the verb "win," the word "easy" is used adverbially for 'easily.'

70. *Affiance.* Trust, confidence, faithful reliance.

71. *Complement.* Accomplishment; that which completes the gentleman. See Note 6, Act iii., "Love's Labour's Lost." "Modest complement" here means accomplishment modestly displayed; for Shakespeare sometimes uses an epithet not as a means of qualifying the object named, but as a means of elliptically conveying particulars connected therewith.

72. *Bolted.* Literally, 'sifted'; but here it figuratively means 'purified,' 'freed from coarser qualities.'

73. *To mark the full-fraught man and best indu'd.* The Folio misprints 'make thee' for "mark the" here. Malone's correction. "Full-fraught and best indu'd" affords an instance of Shakespeare's using a positive and a superlative together. "Indu'd" means 'endowed,' 'gifted.'

74. *Arrest them to the answer of the law.* This sentence is elliptical, and may be interpreted either to mean 'arrest them to make their answer to the law,' or 'arrest them to abide the retributive justice of the law.' Shakespeare elsewhere uses "answer" in the sense of 'retaliation,' 'reprisal.'

75. *What I intended.* A passage in Holished shows that what the Earl of Cambridge intended by conspiring against Henry V. was to have ultimately gained the English crown for his children, as heirs by the mother's side to Edmund Earl of March, whose sister was wife to Cambridge.

76. *Which I in sufferance heartily will rejoice.* 'At which prevention I, in suffering death, will heartily rejoice.' The construction is here both elliptical and involved. See Note 49 of the present Act.

Than I do at this hour joy o'er myself,
Prevented from a damnèd enterprise:
My fault, but not my body, pardon, sovereign.

K. Hen. God quit⁷⁷ you in his mercy! Hear
your sentence.

You have conspir'd against our royal person,
Join'd with an enemy proclaim'd, and from his
coffers

Receiv'd the golden earnest of our death;
Wherein you would have sold your king to
slaughter,

His princes and his peers to servitude,
His subjects to oppression and contempt,
And his whole kingdom into desolation.

Touching our person, seek we no revenge;
But we our kingdom's safety must so tender,
Whose ruin you have sought, that to her laws
We do deliver you. Get you, therefore, hence,
Poor miserable wretches, to your death:
The taste whereof, God of his mercy give
You patience to endure, and true repentance
Of all your dear offences!⁷⁸—Bear them hence.

[*Exeunt Conspirators, guarded.*]

Now, lords, for France; the enterprise whereof
Shall be to you, as us, like glorious.

We doubt not of a fair and lucky war:
Since God so graciously hath brought to light
This dangerous treason, lurking in our way
To hinder our beginnings, we doubt not now
But every rub is smoothen'd on our way.

Then, forth, dear countrymen: let us deliver
Our puissance into the hand of God,
Putting it straight in expedition.

Cheerly to sea; the signs of war advance
No king of England, if not king of France.

[*Exeunt.*]

77. *Quit.* Here used for 'acquit,' 'absolve.' See Note 48, Act v., "Measure for Measure."

78. *Your dear offences.* "Dear" is here used in the sense of 'extreme,' 'deep,' 'excessive'; with that effect of *intensity* which we have heretofore shown that Shakespeare implies in his employment of this word. See Note 61, Act I., "As You Like It."

79. *Let me bring thee to Staines.* "Bring" here means 'accompany,' 'escort.' See Note 90, Act I., "Richard II."

80. *Yeearn.* 'Mourn,' 'grieve,' 'lament.'

81. *'A made a finer end.* "Finer" was changed by Capell to 'fine,' and Johnson explains "finer" to be a mistake for 'final'; but "finer" appears to us to be used by the hostess as if she were going to say 'finer than any chrisom child;' and as if, in her slipshod style, she altered the construction of her sentence half way by the introduction of the words "and he went away," which requires the "as if it had been any chrisom child," to complete the sense of what she thus secondly says. Even in grave passages Shakespeare gives these kind of sentences, which alter in their construction as they proceed. See Note 96, Act III., "Twelfth Night."

82. *Chrisom.* The hostess's blunder for chrisom, a word that came from 'chrism,' which was the holy oil used in baptism. 'A chrisom cloth' was a white cloth placed upon the child during baptism, and worn by it for seven days afterwards,

SCENE III.—LONDON. *The Boar's Head
Tavern, in Eastcheap.*

Enter PISTOL, Hostess, NYM, BARDOLPH, and Boy.

Host. Pr'ythee, honey-sweet husband, let me
bring thee to Staines.⁷⁹

Pist. No; for my manly heart doth yearn.⁸⁰—
Bardolph, be blithe;—Nym, rouse thy vaunting
veins;—

Boy, bristle thy courage up;—for Falstaff he is
dead,

And we must yearn therefore.

Bard. Would I were with him, wheresome'er
he is, either in heaven or—

Host. Nay, sure, he's in Arthur's bosom, if
ever man went to Arthur's bosom. 'A made a
finer end,⁸¹ and went away, an it had been any
chrisom⁸² child; 'a parted even just between
twelve and one, even at the turning o' the tide;⁸³
for after I saw him fumble with the sheets, and
play with flowers, and smile upon his fingers'
ends, I knew there was but one way; for his nose
was as sharp as a pen, and 'a babbled of 'green
fields.⁸⁴ "How now, Sir John!" quoth I:
"what, man! be o' good cheer." So 'a cried out
—"God, God, God!" three or four times. Now
I, to comfort him, bid him 'a should not think of
it; I hoped there was no need to trouble himself
with any such thoughts yet. So 'a bade me lay
more clothes on his feet: I put my hand into the
bed and felt them, and they were as cold as any
stone; then I felt to his knees, and all was as cold
as any stone.

Nym. They say he cried out of sack.

Host. Ay that 'a did.

during which period it was called "a chrisom child." If the child died within a month after its birth, its chrisom cloth formed its shroud.

83. *At the turning o' the tide.* It was an old superstition, and still prevails in some provincial places, that dying persons expire only at the ebb of the tide.

84. *And 'a babbled of green fields.* The Folio misprints 'table' for "babbled" here. The sentence is entirely omitted in the Quarto copies. This is one of the many happy emendations owed to Theobald, whom we think it has been too much the fashion to undervalue. When it is called to mind that he suggested several of the now universally-adopted corrections of Folio misprints, we cannot but feel that he has been scantily treated; and we would fain see justice awarded him. A very considerable list might be made out of Theobald's felicitous suggestions; but if there were none other than the proposal to substitute "babbled" for 'table' in the present passage, we think he is entitled to the gratitude of Shakespearians. They who feel the aptness of the word "babbled" in conjunction with "green fields"—as those can but too truly who have witnessed the feeble attempts to articulate of dying persons, and the tendency of their thoughts to wander to rural scenes and images of coolness and freshness—will have no hesitation in believing it to have been the poet's expression, blundered by the printer into 'table,' from which it varies but in a few letters.



Pistol. For Falstaff he is dead,
And we must yearn therefore.

Bardolph. Would I were with him, whersome'er he is.

Act II. Scene III.

Bard. And of women.

Host. Nay, that 'a did not.

Boy. Yes, that 'a did; and said they were devils incarnate.

Host. 'A could never abide carnation;⁸⁵ 'twas a colour he never liked.

Boy. 'A said once, the devil would have him about women.

Host. 'A did in some sort, indeed; but then he was rheumatic,⁸⁶ and talked of her of Babylon.

Boy. Do you not remember, 'a saw a flea stick

upon Bardolph's nose, and 'a said it was a black soul burning?

Bard. Well, the fuel is gone that maintained that fire: that's all the riches I got in his service.

Nym. Shall we shog?⁸⁷ the king will be gone from Southampton.

Pist. Come, let's away.—My love, give me thy lips.

Look to my chattels and my movables:

Let senses rule;⁸⁸ the word is, "Pitch and pay,"⁸⁹ Trust none;

85. *Carnation.* The hostess imagines the word 'incarnate' to refer to this colour.

86. *Rheumatic.* It has been said that the speaker here means 'lunatic;' but if we may judge by Mistress Quickly's use of the word on a former occasion, she now also intends to say 'splenetic.' See Note 75, Act ii., "Second Part Henry IV."

87. *Shall we shog?* See Note 19 of this Act.

88. *Let senses rule.* 'Let good sense be your guide,' 'let prudence sway you.'

89. "Pitch and pay." An old proverbial saying, quoted by Florio, is "Pitch and pay, and go your way;" and another is "Braz is a good dog, and Holdfast a better." "Pitch and pay" was equivalent to the modern 'pay on delivery.'

For oaths are straws, men's faiths are wafer-cakes,
And hold-fast is the only dog, my duck :

Therefore, *caveto*⁹⁰ be thy counsellor.

Go, clear thy crystals.⁹¹—Yoke-fellows in arms,
Let us to France ; like horse-leeches, my boys,
To suck, to suck, the very blood to suck !

Boy. And that's but unwholesome food, they say.

Pist. Touch her soft mouth, and march.

Bard. [*Kissing her.*] Farewell, hostess.

Nym. I cannot kiss, that¹ is the humour of it ;
but, adieu.

Pist. Let housewifery appear : keep close, I thee command.

Host. Farewell ; adieu. [*Exeunt.*]

SCENE IV.—FRANCE. *A Room in the French King's Palace.*

Flourish. Enter the French King, attended: the Dauphin, the Duke of BURGUNDY, the Constable, and others.

Fr. King. Thus come the English with full power upon us ;

And more than carefully it us concerns
To answer royally in our defences.

Therefore the Dukes of Berri and of Bretagne,
Of Brabant and of Orleans, shall make forth,—
And you, Prince Dauphin,—with all swift despatch,

To line⁹² and new repair our towns of war
With men of courage and with means defendant ;
For England his approaches makes as fierce
As waters to the sucking of a gulf.

It fits us, then, to be as provident
As fear may teach us, out of late examples
Left by the fatal and neglected English
Upon our fields.

Dau. My most redoubted father,
It is most meet we arm us 'gainst the foe ;
For peace itself should not so dull⁹³ a kingdom

90. *Caveto.* Latin : 'take heed,' 'beware.'

91. *Clear thy crystals.* 'Dry thine eyes.'

92. *Line.* Here used for 'strengthen,' 'reinforce.'

93. *Dull.* This verb is used with much force of meaning by Shakespeare. Here it expresses 'make insensible,' 'render inapprehensive,' 'cause to be obtuse.'

94. *Humorous.* Here used for 'full of idle humours,' 'light-minded,' 'fickle,' 'unstable.'

95. *The late ambassadors.* 'The ambassadors lately sent to England.' See Note 52 of the present Act

96. *How modest in exception.* 'How forbearing,' 'how little apt to take offence,' 'how moderate in taking exception.'

97. *Forespent.* 'Heretofore enacted,' 'previously evinced,' 'formerly manifested'

98. *The Roman Brutus.* An allusion to Lucius Junius Brutus, who, when his father and elder brother were murdered by Tarquin the Proud, feigned idiocy, in order to protect his own life, and

(Though war nor no known quarrel were in question),

But that defences, musters, preparations,
Should be maintain'd, assembled, and collected,
As were a war in expectation.

Therefore, I say 'tis meet we all go forth
To view the sick and feeble parts of France :

And let us do it with no show of fear ;
No, with no more than if we heard that England
Were busied with a Whitsun morris-dance ;
For, my good liege, she is so idly king'd,
Her sceptre so fantastically borne
By a vain, giddy, shallow, humorous⁹⁴ youth,
That fear attends her not.

Con. Oh, peace, Prince Dauphin !

You are too much mistaken in this king :
Question your grace the late ambassadors,⁹⁵—
With what great state he heard their embassy,
How well supplied with noble counsellors,
How modest in exception,⁹⁶ and withal
How terrible in constant resolution,—

And you shall find his vanities forespent⁹⁷
Were but the outside of the Roman Brutus,⁹⁸
Covering discretion with a coat of folly ;
As gardeners do with ordure hide those roots
That shall first spring and be most delicate.

Dau. Well, 'tis not so, my lord high-constable :
But though we think it so, it is no matter :
In cases of defence 'tis best to weigh
The enemy more mighty than he seems :
So the proportions of defence are fill'd ;
Which, of a weak and niggardly projection,⁹⁹
Doth, like a miser, spoil his coat with scanting
A little cloth.

Fr. King. Think we King Harry strong ;
And, princes, look you strongly arm to meet
him.

The kindred of him hath been flesh'd¹⁰⁰ upon us ;
And he is bred out of that bloody strain¹⁰¹
That haunted us in our familiar paths :
Witness our too much¹⁰² memorable shame
When Cressy battle fatally was struck,
And all our princes captiv'd by the hand

to conceal his purpose of vengeance. On the death of Lucretia, who had suffered outrage from Sextus Tarquin, Brutus threw off his mask of imbecility, and roused the people to expel the Tarquins.

99. *Which, of a weak and niggardly, &c.* "Of" has been changed to 'if' and 'oft' here ; but it appears to us to be used elliptically in the present passage, as it is in the one pointed out in Note 90, Act ii., "All's Well." Here it implies 'being of ;' and therefore the passage may be interpreted—'which (defence) being projected in a weak and niggardly spirit, doth, like a miser, spoil,' &c.

100. *Flesh'd.* 'Initiated in arms,' and 'exercised to satiety.' See Note 17, Act i., "Second Part Henry IV."

101. *Strain.* Race, lineage, descent, stock. See Note 48, Act ii., "Much Ado."

102. *Too much.* Sometimes formerly used where now 'too' would be employed. See Note 50, Act ii., "Richard II."

Of that black name, Edward, Black Prince of
Wales;
Whiles that his mountain sire,¹⁰³ —on mountain
standing,
Up in the air, crown'd with the golden sun,—
Saw his heroical seed, and smil'd to see him,
Mangle the work of nature, and deface
The patterns that by God and by French fathers
Had twenty years been made. This is a stem
Of that victorious stock; and let us fear
The native mightiness and fate¹⁰⁴ of him.

Enter a Messenger.

Mess. Embassadors from Harry King of Eng-
land

Do crave admittance to your majesty.

Fr. King. We'll give them present audience.
Go, and bring them.

[Exeunt Messenger and certain Lords.]

You see this chase is hotly follow'd, friends.

Dau. Turn head, and stop pursuit; for coward
dogs

Most spend their mouths,¹⁰⁵ when what they seem
to threaten

Runs far before them. Good my sovereign,
Take up the English short; and let them know
Of what a monarchy you are the head:
Self-love, my liege, is not so vile a sin
As self-neglecting.

Re-enter Lords, with EXETER and train.

Fr. King. From our brother England?

Exe. From him; and thus he greets your
majesty.

He wills you, in the name of God Almighty,
That you divest yourself, and lay apart
The borrow'd glories, that, by gift of Heaven,
By law of nature and of nations, 'long
To him and to his heirs; namely, the crown,
And all wide-stretch'd honours that pertain,
By custom and the ordinance of times,
Unto the crown of France. That you may know
'Tis no sinister nor no awkward¹⁰⁶ claim,
Pick'd from the worm-holes of long-vanish'd days,

Nor from the dust of old oblivion rak'd,
He sends you this most memorable line,¹⁰⁷

[Gives a paper.]

In every branch truly demonstrative;
Willing you overlook this pedigree:
And when you find him evenly deriv'd
From his most fam'd of famous ancestors,
Edward the third, he bids you then resign
Your crown and kingdom, indirectly¹⁰⁸ held,
From him the native and true challenger.

Fr. King. Or else what follows?

Exe. Bloody constraint; for if you hide the
crown

Even in your hearts, there will he rake for it:
Therefore in fierce tempest is he coming,
In thunder and in earthquake, like a Jove
(That, if requiring fail, he will compel);
And bids you, in the bowels of the Lord,
Deliver up the crown; and to take mercy
On the poor souls for whom this hungry war
Opens his vasty jaws: and on your head
Turning the widows' tears, the orphans' cries,
The dead men's blood, the pining maidens' groans,
For husbands, fathers, and betroth'd lovers,
That shall be swallow'd in this controversy.
This is his claim, his threatening, and my message;
Unless the Dauphin be in presence here,
To whom expressly I bring greeting too.

Fr. King. For us, we will consider of this
farther:

To-morrow shall you bear our full intent
Back to our brother England.

Dau. For the Dauphin,

I stand here for him: what to him from England?

Exe. Scorn and defiance; slight regard, con-
tempt,¹⁰⁹

And anything that may not misbecome
The mighty sender, doth he prize you at.
Thus says my king: and, if your father's highness
Do not, in grant of all demands at large,
Sweeten the bitter mock you sent his majesty,
He'll call you to so hot an answer of it,
That caves and womby vaultages of France
Shall chide¹¹⁰ your trespass, and return your mock
In second accent of his ordinance.¹¹¹

103. *His mountain sire.* The epithet "mountain" here (which some have altered to 'mounting' or 'mighty') has the effect of 'exalted,' 'lofty,' and also of reference to the Welsh descent of Edward III., he being son to Edward II. (surnamed 'of Caernarvon'), born among the mountains of Wales. The repetition of the word in the line is in Shakespeare's manner; and the whole passage is in harmony with one alluding to the same circumstance in the first scene of this play, to which reference is made in Note 32, Act i.

104. *Fate.* 'Power decreed to him by fate,' 'performance appointed him by destiny.'

105. *Spend their mouths.* 'Bark superfluously;' a sportsman's term.

106. *Awkward.* Used in the sense of 'distorted,' 'perverted,' 'indirect.'

107. *Line.* Here used for 'genealogical tracing,' 'stated descent,' 'marked down order of lineal succession'

108. *Indirectly.* 'Wrongfully.' See Note 8, Act ii., "King John."

109. *Slight regard, contempt.* . . . *doth he prize you at.* The construction is elliptical here, signifying—'He esteems you worthy of no other than slight regard,' &c.

110. *Chide.* Here used for 'resound,' 're-echo,' as well as for 'rebuke,' 'reprove.' See Note 21, Act iv., "Midsummer Night's Dream."

111. *Ordinance.* In the old copies this word is spelt 'ordenance' and 'ordnance,' for the sake of the metre; but if the ancient spelling be retained, the sense is confused (especially as the word "ordinance," in its strict signification of 'decree,'

Dau. Say, if my father render fair return,¹¹²
It is against my will; for I desire
Nothing but odds with England: to that end,
As matching to his youth and vanity,
I did present him with the Paris balls.
Exe. He'll make your Paris Louvre shake
for it,
Were it the mistress-court of mighty Europe:
And, be assur'd, you'll find a difference
(As we, his subjects, have in wonder found)
Between the promise of his greener days
And these he masters now: now he weighs
time,

Even to the utmost grain:—that you shall read
In your own losses, if he stay in France.
Fr. King. To-morrow shall you know our
mind at full.
Exe. Despatch us with all speed, lest that our
king
Come here himself to question our delay;
For he is footed in this land already.
Fr. King. You shall be soon despatch'd with
fair conditions:
A night is hut small breath¹¹³ and little pause
To answer matters of this consequence.
[*Flourish.* *Exeunt*

ACT III.

Enter Chorus.

Chor. Thus with imagin'd wing¹ our swift scene
flies,
In motion of no less celerity
Than that of thought. Suppose that you have
seen
The well-appointed² king at Hampton³ pier
Embark his royalty; and his brave fleet
With silken streamers the young Phœbus fanning;
Play with your fancies; and in them behold
Upon the hempen tackle ship-boys climbing:
Hear the shrill whistle which doth order give
To sounds confus'd; behold the threaden sails,
Borne with th' invisible and creeping wind,
Draw the huge bottoms⁴ through the furrow'd sea,
Breasting the lofty surge: Oh, do but think
You stand upon the rivage,⁵ and behold
A city on th' inconstant billows dancing;
For so appears this fleet majestical,

Holding due course to Harfleur. Follow, follow
Grapple your minds to sternage⁶ of this navy;
And leave your England, as dead midnight still,
Guarded with grandsires, babies, and old women,
Either past, or not arriv'd to, pith and puissance;
For who is he, whose chin is but enrich'd
With one appearing hair, that will not follow
These cull'd and choice-drawn cavaliers to
France?
Work, work your thoughts, and therein see a
siege;
Behold the ordnance on their carriages,
With fatal mouths gaping⁷ on girded Harfleur.
Suppose, th' ambassador from the French comes
back;
Tells Harry that the king doth offer him
Katharine his daughter; and with her, to dowry,
Some petty and unprofitable dukedoms.
The offer likes not: and the nimble gunner

occurs previously in this same scene): whereas it is easy to humour the word 'ordnance' in scanning. See Note 38, Act ii., "King John."

112. *Render fair return.* 'Send back a favourable answer.'

113. *Breath.* Here elliptically used for 'breathing-time.'

1. *Imagin'd wing.* 'The wing of imagination.' See Note 78, Act iii., "Merchant of Venice."

2. *Well-appointed.* Here used to express 'fully furnished with military,' 'amply supplied with forces.' See Note 6, Act iv., "Second Part Henry IV."

3. *Hampton.* The Folio copies misprint 'Dover' here for "Hampton" (Theobald's correction), which is shown to be right, not only by Shakespeare's own express mention of "Southampton" and "Hampton" in several passages of this play, as the place of Henry's embarkation, but from the statement of the historians who describe the event.

4. *Bottoms.* A nautical term for 'vessels,' 'ships.' See Note 11, Act v., "Twelfth Night."

5. *Rivage.* French: 'shore,' 'strand,' 'beach.'

6. *Sternage.* The aft or back part of a ship—the steerage: therefore it is as if the poet bade his audience force their thoughts to follow in the wake of the vessels, to fasten their imagination upon the ships' course through the water.

7. *Gaping.* A word finely introduced here, as presenting both poetical picture and poetical sound to the imagination. We not only see the wide-stretched jaws of the monster cannon, but we hear their roar: for "gaping" in Shakespeare's time, besides meaning wide open, meant 'bawling,' 'roaring,' 'noisy,' 'loud.' See Note 7, Act iv., "Merchant of Venice."

8. *The offer likes not.* 'The offer does not please.' See Note 16, Act iv., "Two Gentlemen of Verona," and Note 4, Epilogue, "As You Like It."



Fluellen. Up to the preach, you dogs! avant, you cullions!

Act III. Scene II.

With linstock⁹ now the devilish cannon touches,
 [Alarum; and chambers¹⁰ go off.
 And down goes all before them. Still be kind,
 And eke out our performance with your mind.

[Exit.

SCENE I.—FRANCE. Before HARFLEUR.

Alarums. Enter King HENRY, EXETER, BEDFORD,
 GLOSTER, and Soldiers, with scaling ladders.

K. Hen. Once more unto the breach, dear
 friends, once more;

Or close the wall up with our English dead!
 In peace there's nothing so becomes a man
 As modest stillness and humility:
 But when the blast of war blows in our ears,
 Then imitate the action of the tiger;
 Stiffen the sinews, summon up the blood,
 Disguise fair nature with hard-favour'd rage:
 Then lend the eye a terrible aspect;
 Let it pry through the portage¹¹ of the head
 Like the brass cannon; let the brow o'erwhelm it
 As fearfully as doth a gallèd rock
 O'erhang and jutty his confounded base,¹²

9. *Linstock.* A staff or stick made to hold the match for firing cannon; the stuff of which the match was made having originally been linen.

10. *Chambers.* Small pieces of ordnance. They were used for stage purposes; and the Globe theatre was burnt by a discharge of them in 1613.

11. *Portage.* Port-holes.

12. *Jutty his confounded base.* To "jutty" is to project or put forth; 'jutties' or 'jetties' being the names given to piers or moles projecting into the sea; "his" is used for 'its'; and "confounded" is used in a blended sense of demolition or destruction by the action of the waves, and in the sense of con-

Swill'd with the wild and wasteful ocean.
 Now set the teeth, and stretch the nostril wide;
 Hold hard the breath, and bend up every spirit
 To his full height!—On, on, you noblest English,¹³
 Whose blood is fet from fathers of war-proof!¹⁴—
 Fathers that, like so many Alexanders,¹⁵
 Have in these parts from morn till even fought,
 And sheath'd their swords for lack of argument:—
 Dishonour not your mothers; now attest
 That those whom you call'd fathers did beget you!
 Be copy¹⁶ now to men of grosser blood,
 And teach them how to war!—And you, good
 yeomen,
 Whose limbs were made in England, show us here
 The mettle of your pasture; let us swear
 That you are worth your breeding: which I doubt
 not;
 For there is none of you so mean and base,
 That hath not noble lustre in your eyes.
 I see you stand like greyhounds in the slips,¹⁷
 Straining upon the start. The game's afoot:
 Follow your spirit; and, upon this charge,
 Cry—God for Harry! England! and Saint George!
 [*Exeunt. Alarum; and chambers go off.*]

SCENE II.—*The Same.*

*Forces pass over: then Enter NYM, BARDOLPH,
 PISTOL, and Boy.*

Bard. On, on, on, on, on! to the breach, to the breach!

Nym. Pray thee, corporal,¹⁸ stay: the knocks are too hot; and, for mine own part, I have not a case of lives:¹⁹ the humour of it is too hot, that is the very plain-song of it.

Pist. The plain-song is most just; for humours do abound:

fused, bewildered, overwhelmed from their perpetual drenching. The word "swill'd," in the next line, shows that this latter meaning is included; for "swill'd" signifies 'washed,' 'drenched,' overflowed as by huge draughts of drink.

13. *Noblest English.* The first Folio prints 'noblish' for 'noblest'; the correction of the second Folio.

14. *Whose blood is fet from, &c.* "Fet" is an old form of 'fetched' or 'fetched,' and is to be found in other writers besides Shakespeare.

15. *Like so many Alexanders.* An allusion to Alexander the Great, who only "sheath'd his sword" when he had no more realms to conquer. "Argument" is here used for 'subject of contest,' 'cause for fighting.'

16. *Copy.* 'Model,' 'pattern,' 'example.'

17. *Slips.* Straps of leather, by which hounds are held in couples, so as to let two start together at the same time.

18. *Corporal.* See Note 5, Act ii.

19. *A case of lives.* 'A brace,' 'pair,' or 'couple of lives.' 'A case of pistols,' 'a case of poniards,' &c., were terms in common use formerly.

Knocks go and come; God's vassals drop and die;
 And sword and shield,
 In bloody field,
 Doth win immortal fame.

Boy. Would I were in an alehouse in London! I would give all my fame for a pot of ale and safety.

Pist. And I:

If wishes would prevail with me,
 My purpose should not fail with me,
 But thither would I hie.

Boy. As duly, but not as truly,
 As bird doth sing on bough.

*Enter FLUELLEN.*²⁰

Flu. Up to the preach, you dogs! avaunt, you cullions!²¹ [*Driving them forward.*]

Pist. Be merciful, great duke,²² to men of mould!²³

Abate thy rage, abate thy manly rage!

Abate thy rage, great duke!

Good bawcock,²⁴ bate thy rage! use lenity, sweet chuck!

Nym. These be good humours!—your honour wins bad humours.²⁵

[*Exeunt NYM, PISTOL, and BARDOLPH,
 followed by FLUELLEN.*]

Boy. As young as I am, I have observed these three swashers.²⁶ I am boy to them all three: but all they three, though they would serve me, could not be man to me; for, indeed, three such antics²⁷ do not amount to a man. For Bardolph,—he is white-livered and red-faced; by the means whereof 'a faces it out, but fights not. For Pistol,—he hath a killing tongue and a quiet sword; by the means whereof 'a breaks words, and keeps whole weapons. For Nym,—he hath heard that men of few words are the best men; and therefore he scorns to say his prayers, lest 'a should be thought

20. *Fluellen.* The Welsh pronunciation of 'Lluellen,' or 'Llewellyn.'

21. *Avaunt, you cullions!* "Avaunt" is an interjection, bidding a person begone, similar to "away." See Note 85, Act v., "Love's Labour's Lost." "Cullions" is a low word for loutish, villainous fellows; Italian, *coglione*, a base fool. See Note 44, Act iv., "Taming of the Shrew."

22. *Duke.* Here used for 'commander;' Latin, *dux*, a leader.

23. *Men of mould.* 'Men of earth,' 'mere mortal men.'

24. *Bawcock.* See Note 60, Act iii., "Twelfth Night."

25. *Your honour wins bad humours.* It has been suggested that possibly we should read 'runs' for "wins" here; but we imagine that Nym means to say, "These humours (Pistol's fine words) be good humours; but the humours your honour wins, and would have us win, by going into the thick of the fight, are bad humours."

26. *Swashers.* 'Swaggerers,' 'swash-bucklers.' See Note 72, Act i., "As You Like It."

27. *Antics.* 'Puppets,' 'grotesque figures.' See Notes 10, Act iii., "Much Ado about Nothing," and 43, Act v., "Love's Labour's Lost."

a coward: but his few bad words are matched with as few good deeds; for 'a never broke any man's head²⁸ but his own, and that was against a post when he was drunk. They will steal anything, and call it purchase.²⁹ Bardolph stole a lute-case, bore it twelve leagues, and sold it for three-halfpence.³⁰ Nym and Bardolph are sworn brothers in filching;³¹ and in Calais they stole a fire-shovel: I knew by that piece of service the men would carry coals.³² They would have me as familiar with men's pockets as their gloves or their handkerchiefs: which makes much against my manhood, if I should take from another's pocket to put into mine; for it is plain pocketing-up of wrongs. I must leave them, and seek some better service: their villany goes against my weak stomach, and therefore I must cast it up. [Exit.

Re-enter FLUELLEN, GOWER following.

Gow. Captain Fluellen, you must come presently to the mines; the Duke of Gloster would speak with you.

Flu. To the mines! tell you the duke, it is not so good to come to the mines; for, look you, the mines is not according to the disciplines of the war; the concavities³³ of it is not sufficient; for, look you, th' athversary (you may discuss unto the duke, look you) is digt himself four yards under the countermines;³⁴ I think 'a will plow up 'all, if there is not better directions.

Gow. The Duke of Gloster, to whom the order of the siege is given, is altogether directed by an Irishman,—a very valiant gentleman, i' faith.

Flu. It is Captain Macmorris, is it not?

Gow. I think it be.

Flu. He is an ass, as in the 'orld: I will verify as much in his peard: he has no more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy-dog.

Gow. Here 'a comes; and the Scots captain, Captain Jamy, with him.

Flu. Captain Jamy is a marvellous falorous gentleman, that is certain; and of great expedition³⁵ and knowledge in the auncient wars, upon my particular knowledge of his directions: he will maintain his argument as well as any military man in the 'orld, in the disciplines of the pristine wars of the Romans.

Enter MACMORRIS and JAMY.

Jamy. I say gud-day, Captain Fluellen.

Flu. God-den³⁶ to your worship, goot Captain Jamy.

Gow. How now, Captain Macmorris! have you quit the mines? have the pioneers given o'er?

Mac. 'Tish ill done: the work ish give over, the trumpet sound the retreat. By my hand, I swear, and my father's soul, the work ish ill done; it ish give over: I would have blowed up the town, la, in an hour: oh, 'tish ill done, 'tish ill done; by my hand, 'tish ill done!

Flu. Captain Macmorris, I peseech you now, will you voutsafe me, look you, a few disputations with you, as partly touching or concerning the disciplines of the war, the Roman wars, in the way of argument, look you, and friendly communication; partly to satisfy my opinion, and partly for the satisfaction, look you, of my mind, as touching the direction of the military discipline; that is the point.

Jamy. It sall be vary gud, gud feith, gud captains bath; and I sall quit³⁷ you with gud leve, as I may pick occasion; that sall I, marry.

Mac. It is no time to discourse: the day is hot, and the weather, and the wars, and the king, and the dukes: it is no time to discourse. The town is beseeched, and the trumpet call us to the breach; and we talk, and do nothing: 'tis shame for us all: so Heaven sa' me, 'tis shame to stand still; it is shame, by my hand: and there is throats to be cut, and works to be done; and there ish nothing done, so Heaven sa' me, la.

28. *As few good deeds; for 'a never broke any man's head, &c.* The humour of this passage is equalled by its sad truth. This lad is but a type of many, brought up to think that 'breaking a man's head' is a "good deed." Of course he uses the word "good" in the sense of 'brave,' 'spirited'; as just before he uses "best men" for 'bravest men.'

29. *Purchase.* The cant word, in thieves' jargon, for 'booty,' 'stolen goods.' See Note 32, Act ii., "First Part Henry IV."

30. *And sold it for three-halfpence.* A pithy satire, put into a dozen words, upon the fatigue and trouble, with miserably poor result—even from a merely lucrative point of view—of robbery.

31. *Sworn brothers in filching.* See Note 8, Act ii.

32. *Carry coals.* A slang expression formerly for 'endure indignities,' 'submit ranely to affronts'; it probably originated from the office of carrying coals being considered the lowest drudgery performed in households. "Pocketing-up of wrongs" meant something like it; 'putting up with offences,' 'brooking injuries.' This boy is so witty a varlet—his wit doubtless pickled up from being in Falstaff's service; for we believe him to be the

same boy-page that formerly followed Sir John (see Act i., sc. 2, "Second Part Henry IV.")—that we the more regret his knavery, and the sad end that he comes to in this play. But thus emphatically, though unostentatiously, does Shakespeare draw the moral of his character lessons.

33. *Concavities.* Used by Fluellen to express 'depth.'

34. *Digt himself four yards under the countermines.* Fluellen's roundabout way of saying that the adversary had dug for himself "countermines" four yards below the "mines."

35. *Expedition.* We think that Fluellen uses this word as derived from the Latin, *expedire*; one of the senses of which is, 'to show,' 'declare,' 'set forth in speech'; and that he means to say Captain Jamy has great knowledge in the ancient wars, and great power of expounding them. He may, however, use "expedition" to signify 'readiness,' 'expertness.'

36. *God-den.* A familiar abbreviation of 'God give you good evening' or 'good day.' See Note 29, Act iii., "Much Ado about Nothing."

37. *Quit.* Here used for 'retaliate,' 'reply,' 'make reprisals'; answer you with my arguments in return.

Jamy. By the mess, ere these eyes of mine take themselves to slumber, aile do gud service, or aile lig i' the grund for it; ay, or go to death; and aile pay 't as valorously as I may, that sall I surely do, that is the breff and the long. Marry, I wad full fain heard some question³⁸ 'tween you 'tway.

Flu. Captain Macmorris, I think, look you, under your correction, there is not many of your nation,—

Mac. Of my nation! What ish my nation? what ish my nation? Who talks of my nation ish a villain, and a knave, and a rascal.³⁹

Flu. Look you, if you take the matter otherwise than is meant, Captain Macmorris, peradventure I shall think you do not use me with that affability as in discretion you ought to use me, look you; being as goot a man as yourself, both in the disciplines of war, and in the derivation of my birth, and in other particularities.

Mac. I do not know you so good a man as myself: so Heaven save me, I will cut off your head.

Gow. Gentlemen both, you will mistake each other.

Jamy. Au! that's a foul fault.

[*A parley sounded.*]

Gow. The town sounds a parley.

Flu. Captain Macmorris, when there is more better opportunity to be required, look you, I will be so bold as to tell you I know the disciplines of war; and there is an end.

[*Exeunt.*]

SCENE III.—FRANCE. *Before the gates of HARFLEUR.*

The Governor and some Citizens on the walls: the English forces below. Enter King HENRY and his train.

K. Hen. How yet resolves the governor of the town?

This is the latest parle⁴⁰ we will admit: Therefore, to our best mercy give yourselves; Or, like to men proud of destruction,

Defy us to our worst: for, as I am a soldier (A name that, in my thoughts, becomes⁴¹ me best),

If I begin the battery once again, I will not leave the half-achievèd Harfleur Till in her ashes she lie buried.

The gates of mercy shall be all shut up; And the flesh'd⁴² soldier,—rough and hard of heart,

In liberty of bloody hand shall range With conscience wide as hell; mowing like grass Your fresh fair virgins and your flowering infants.

What is it then to me, if impious war,— Array'd in flames, like to the prince of fiends,—

Do, with his smirch'd complexion, all fell feats Enlink'd to waste and desolation?

What is 't to me, when you yourselves are cause, If your pure maidens fall into the hand Of hot and forcing violation?

What rein can hold licentious wickedness When down the hill he holds his fierce⁴³ career?

We may as bootless spend our vain command Upon th' enragèd soldiers in their spoil,

As send præcèpts to the Leviathan To come ashore. Therefore, you men of Harfleur,

Take pity of your town and of your people, Whiles yet my soldiers are in my command;

Whiles yet the cool and temperate wind of grace O'erblows⁴⁴ the filthy and contagious clouds

Of heady⁴⁵ murder, spoil, and villany.

If not, why, in a moment, look to see The blind and bloody soldier with foul hand

Defile the locks of your shrill-shrieking daughters; Your fathers taken by the silver beards, And their most reverend heads dash'd to the walls;

Your naked infants spitted upon pikes, Whiles the mad mothers with their howls confus'd

Do break the clouds, as did the wives of Jewry At Herod's bloody-hunting slaughtermen.

What say you? Will you yield, and this avoid? Or, guilty in defence, be thus destroy'd?

Gow. Our expectation hath this day an end: The Dauphin, whom of succour we entreated,⁴⁶

38. *Question.* 'Debate,' 'controversy.'

39. *Who talks of my nation ish a villain, &c.* The Folio printer made a mis-transposition of this sentence, giving it thus—'Ish a Villaine and a Knave, and a Rascall. What ish my Nation? Who talks of my Nation?' Mr. Charles Knight first made the correction; pointing out, with the experience of one accustomed to see how typographical errors arise, the way in which the original mistake probably arose when the passage was first printed.

40. *Parle.* One form of 'parley.' French: *parler*, 'to speak.'

41. *Becomes.* Here used in the sense of 'adorns,' 'graces.' See Note 50, Act iii., "As You Like It."

42. *Flesh'd.* 'Practised,' 'experienced,' 'accustomed to butchery.' See Note 7, Act iv., "Twelfth Night."

43. *Fierce.* 'Rash,' 'precipitate.' See Note 62, Act iii., "King John."

44. *O'erblows.* Here used for 'prevails over,' 'acts controllingly upon:' it also includes the sense of 'disperses;' as we say 'the storm is *blown over*,' for 'the storm is dispersed.'

45. *Heady.* The Folio prints 'headly' for "heady" here. The second Folio corrects the error by printing 'headdy.' That "heady" (in the sense of 'headlong') was Shakespeare's word here we think is shown by the passage referred to in Notes 49, Act ii., "First Part Henry IV.," and 12, Act i., of the present play; while it is worthy of remark that in the first of the two latter-named passages the first Folio prints the word thus, 'headdy.'

46. *Whom of succour we entreated.* 'Of whom we entreated succour.' The Folio prints 'succours' for "succour" (Capell's



*Katharine. Dites-moi en Anglois, le bras
Alice. De arm, madame.*

Act III. Scene IV.

C. P. R. G.

Returns us, that his powers are yet not ready
To raise so great a siege. Therefore, dread
king,⁴⁷

We yield our town and lives to thy soft mercy.
Enter our gates; dispose of us and ours;
For we no longer are defensible.⁴⁸

K. Hen. Open your gates.—Come, uncle Exeter,
Go you and enter Harfleur; there remain,
And fortify it strongly 'gainst the French:
Use mercy to them all. For us, dear uncle,—
The winter coming on,⁴⁹ and sickness growing
Upon our soldiers,—we will retire to Calais.
To-night in Harfleur will we be your guest;
To-morrow for the march are we address.⁵⁰

[*Flourish.* *The King, &c., enter the Town.*

SCENE IV.—ROUEN. *A Room in the Palace.*

Enter KATHARINE and ALICE.

Kath. *Alice, tu as été en Angleterre, et tu parles
bien le langage.*⁵¹

Alice. *Un peu, madame.*⁵²

Kath. *Je te prie m'enseigner; il faut que
j'apprenne à parler.*⁵³ *Comment appelez-vous la
main en Anglois?*

Alice. *La main? elle est appelée de hand.*⁵⁴

Kath. *De hand. Et les doigts?*⁵⁵

Alice. *Les doigts? ma foi, j'oublie les doigts;⁵⁶
mais je me souviendrai. Les doigts? je pense
qu'ils sont appelés de fingres; ouy, de fingres.*

Kath. *La main, de hand; les doigts, de fingres.*

*Je pense que je suis le bon escolier;⁵⁷ j'ay gagné
deux mots d'Angloisvistement. Comment appelez-
vous les ongles?*

Alice. *Les ongles? les appellons*⁵⁸ *de nails.*

Kath. *De nails. Escoutez; dites-moi, si je parle
bien;⁵⁹ de hand, de fingres, et de nails.*

Alice. *C'est bien dit, madame; il est fort bon
Anglois.*⁶⁰

Kath. *Dites-moi en Anglois, le bras.*⁶¹

Alice. *De arm, madame.*

Kath. *Et le coude?*

Alice. *De elbow.*

Kath. *De elbow. Je m'en faitz la répétition
de tous les mots que vous m'avez appris dès à
présent.*⁶²

Alice. *Il est trop difficile, madame, comme je
pense.*⁶³

Kath. *Excusez moy, Alice; escoutez; de hand,
de fingrè, de nails, de arm, de bilbow.*

Alice. *De elbow, madame.*

Kath. *O Seigneur Dieu! je m'en oublie; de
elhow. Comment appelez-vous le col?*

Alice. *De neck, ma'lame.*

Kath. *De nick. Et le menton?*

Alice. *De chin.*

Kath. *De sin. Le col, de nick; le menton, de
sin.*

Alice. *Ouy. Sauf vostre bonneur,⁶⁴ en vérité,
vous prononcez les mots aussi droict que les natifs
d'Angleterre.*

Kath. *Je ne doute point d'apprendre,⁶⁵ par la
grace de Dieu, et en peu de temps.*

correction); and although 'succours' is used in the First and Second Parts "Henry IV.," yet it seems that general 'aid' and 'help' was here meant, rather than merely military reinforcements. The sentence affords an instance of Shakespeare's occasional style of transposed construction.

47. *Dread king.* The Folio prints 'great' for "dread" here, which is the Quarto word in this passage. We think it probable that in the present case the Folio printer's eye caught the word "great" that occurs before in this line, and repeated it by mistake; for, although Shakespeare and writers of his time did not object to the repetition of the same word in a passage where any analogy of illustration was involved (see Note 103, Act ii.), yet we think the line now under consideration is not a case in point.

48. *Defensible.* Here used for 'capable of defence.' See Note 54, Act ii., "Second Part Henry IV."

49. *The winter coming on.* Here is one of the dramatist's ingenious touches, thrown in by way of indicating long time. These mere four words serve to give the effect of lapsing months in the period of Henry's stay in France, turning a five-act play into a romantic-historic chronicle drama.

50. *Address.* 'Ready,' 'prepared.' The construction in this line is of a piece with that pointed out in Note 61, Act ii., "Second Part Henry IV." "To-morrow for the march are we address," in Shakespeare's mode of occasionally using the present tense of a verb when speaking of a future time, means, 'To-morrow you shall find that we are ready for the march,' or 'We are now prepared (or disposed) for to-morrow's march.'

51. *Alice, tu as été, &c.* 'Alice, thou hast been in England, and thou speak'st the language well.' The French sentences in

this play are printed with some approach to correctness in the Folio; but in the Quartos are ludicrously inaccurate. They will be rendered into very literal English here, for the benefit of the quite young readers who we hope may be among those who use this edition.

52. *Un peu, madame.* 'A little, madam.'

53. *Je te prie m'enseigner; il faut, &c.* 'Pray teach me; I must learn to speak. How do you call the hand in English?'

54. *La main? elle, &c.* 'The hand? it is called,' &c.

55. *Et les doigts?* 'And the fingers?'

56. *Les doigts? ma foi, j'oublie, &c.* 'The fingers? faith, I forget the fingers; but I shall recollect. The fingers? I think they are called,' &c.

57. *Je pense que je suis, &c.* 'I think that I'm a very good scholar; I have gained two English words quickly. How do you call the nails?'

58. *Les appellons.* 'We call them.'

59. *Escoutez; dites moi, si, &c.* 'Listen; tell me if I speak well.'

60. *C'est bien dit, madame: il est, &c.* 'It is well said, madam; it is very good English.'

61. *Dites moi, &c.* 'Tell me in English the arm.'

62. *Je m'en faitz, &c.* 'I shall repeat all the words you have already taught me.'

63. *Il est trop, &c.* 'It is too difficult, madam, I think.'

64. *Ouy. Sauf vostre honneur, &c.* 'Yes. Save your honour, you really pronounce the words as correctly as the English natives themselves.'

65. *Je ne doute point, &c.* 'I doubt not but that I shall learn, by the grace of God, in a very short time.'

Alice. *N'avez-vous pas déjà oublié ce que je vous ay enseigné?*⁶⁶

Kath. *Non, je reciteray à vous promptement:*⁶⁷ de hand, de fingre, de mails,—

Alice. De nails, madame.

Kath. De nails, de arm, de ilbow.

Alice. *Sauf votre honneur,* de elbow.

Kath. *Ainsi dis-je:*⁶⁸ de elbow, de nick, et de sin. *Comment appelez-vous le pied?*

Alice. De foot, madame.

Kath. De foot. *Je reciteray une autre fois ma leçon ensemble:*⁶⁹ de hand, de fingre, de nails, de arm, de elbow, de nick, de sin, de foot.

Alice. Excellent, madame!

Kath. *C'est assez pour une fois:*⁷⁰ allons-nous à dîner. [Exeunt.]

SCENE V.—ROUEN. *Another Room in the Palace.*

Enter the French King, the Dauphin, Duke of BOURBON, the Constable of France, and others.

Fr. King. 'Tis certain he hath pass'd the river Somme.

Con. And if he be not fought withal, my lord, Let us not live in France; let us quit all, And give our vineyards to a barbarous people.

Dau. O Dieu vivant!⁷¹ shall a few sprays of us, The emptying of our fathers' luxury, Our scions, put in wild and savage stock, Spirt up so suddenly into the clouds, And overlook their grafters?

Bour. Normans, but bastard Normans, Norman bastards!

*Mort de ma vie!*⁷² if they march along Unfought withal, but I will sell my dukedom, To buy a slobbery⁷³ and a dirty farm In that nook-shotten⁷⁴ isle of Albion.

Con. *Dieu de batailles!*⁷⁵ where have they this mettle?

Is not their climate foggy, raw, and dull; On whom, as in despite, the sun looks pale, Killing their fruit with frowns? Can sodden water,

A drench for sur-rein'd⁷⁶ jades, their barley broth Decoct their cold blood to such valiant heat?

And shall our quick blood, spirited with wine, Seem frosty? Oh, for honour of our land, Let us not hang like roping icicles

Upon our housés' thatch, whiles a more frosty people

Sweat drops of gallant youth in our rich fields,— Poor we may call them in their native lords!

Dau. By faith and honour, Our madams mock at us, and plainly say Our mettle is bred out, and they will give Themselves unto the best of English youth, To new-store France with lusty warriors.

Bour. They bid us to the English dancing-schools,

And teach lavoltas high and swift corantos;⁷⁷ Saying our grace is only in our heels,

And that we are most lofty runaways.

Fr. King. Where is Montjoy the herald? speed him hence:

Let him greet England with our sharp defiance.—

Up, princes! and, with spirit of honour edg'd More sharper than your swords, hie to the field: Charles De-la-bret,⁷⁸ high constable of France;

66. *N'avez-vous pas déjà, &c.* 'Have you not already forgotten what I have taught you?'

67. *Non, je reciteray, &c.* 'No, I will promptly recite them all to you.'

68. *Ainsi dis-je.* 'So I say.'

69. *Je reciteray une autre fois, &c.* 'I will once more repeat my lesson all through.'

70. *C'est assez, &c.* 'That is enough for one lesson: let us go to dinner.'

71. *O Dieu vivant!* 'O living God!'

72. *Mort de ma vie!* 'Death of my life!'

73. *Slobbery.* 'Miry,' 'wet,' 'sloppy.' The word still exists in provincial use; for Miss Baker, in her "Glossary of Northamptonshire Words and Phrases," cites it in the expression—'The streets are very slobbery to-day.'

74. *Nook-shotten.* Judging from the way in which Shakespeare uses the separate words "nook" and "shotten," we imagine this compound word to mean that which shoots out into nooks; an island with projecting angles and corners in its circumferential shape; an isle surrounded by jutting promontories and headlands. The compound word has been found, used by Randle Holme, in a passage from his "Accedence of Armory"—"Querke, a nook-shotten pane" [of glass]; and if it were possible to ascertain the exact kind of pane of glass here meant, we should be able to guess more nearly at the intention of the poet in employing the epithet in this passage. It is probable that the

"querke or nook-shotten pane" was one of irregular form, made to suit the peculiar nooks and odd angles of Gothic window-frames; and it is not unlikely that the irregularity of shape in the island of Great Britain, thus figuratively fleeced at, might furnish the scoff of the Dauphin: nevertheless, it has been suggested by other interpreters, that Shakespeare, by the word "nook-shotten" here, meant 'flung in a corner,' 'cast into a nook, or on one side, as worthless.'

75. *Dieu de batailles!* 'God of battles!'

76. *Sur-rein'd.* 'Over-rein'd,' 'over-ridden.' The constable scornfully compares the beer and "barley broth" of the English to 'a drench,' or 'mash,' compounded of ground malt and hot water, sometimes given to over-worked horses; and contrasts this with French "wine."

77. *Lavoltas high and swift corantos.* The "lavolta" was a dance in which a man and woman were the dancers, turning rapidly round together, and executing several lofty springs, jumps, or leaps. That this was a main part of the dance is evidenced by the epithet "high," which Shakespeare, both times he mentions it, applies to the "lavolta," or "lavolt." The "coranto" was an animated dance, in which rapid movement was the chief feature; French, *courant*, running. See Note 47, Act i., "Twelfth Night."

78. *De-la-bret.* 'D'Albret:' but Shakespeare found the name in Holinshed given *Delabreth*, and thus adopted it, as it suits the metre.

You Dukes of Orleans, Bourbon, and of Berry,
Alençon, Brabant, Bar, and Burgundy;
Jaques Chatillon, Rambures, Vaudemont,
Beaumont, Grandpré, Roussi, and Fauconberg,
Foix, Lestrade, Bouciqualt, and Charolois;
High dukes, great princes, barons, lords, and
knights,⁷⁹

For your great seats, now quit you of great
shames.

Bar Harry England, that sweeps through our
land

With pennons⁸⁰ painted in the blood of Har-
fleur :

Rush on his host, as doth the melted snow
Upon the valleys, whose low vassal seat
The Alps doth spit and void his rheum upon :
Go down upon him,—you have power enough,—
And in a captive chariot into Rouen
Bring him our prisoner.

Con. This becomes the great.
Sorry am I his numbers are so few,
His soldiers sick, and famish'd in their march;
For I am sure, when he shall see our army,
He'll drop his heart into the sink of fear,
And, for achievement, offer us his ransom.⁸¹

Fr. King. Therefore, lord constable, haste on
Montjoy;
And let him say to England, that we send
To know what willing ransom he will give.—
Prince Dauphin, you shall stay with us in
Rouen.

Dau. Not so, I do beseech your majesty.

Fr. King. Be patient; for you shall remain with
us.—
Now forth, lord constable, and princes all,
And quickly bring us word of England's fall.

[*Exeunt.*]

SCENE VI.—*The English Camp in PICARDY.*

Enter, severally, GOWER and FLUELLEN.

Gow. How now, Captain Fluellen! come you
from the bridge?⁸²

Flu. I assure you, there is very excellent services
committed at the pridge.

Gow. Is the Duke of Exeter safe?

Flu. The Duke of Exeter is as magnanimous
as Agamemnon;⁸³ and a man that I love and
honour with my soul, and my heart, and my duty,
and my life, and my living, and my uttermost
power: he is not (Got be praised and plessed!) any
hurt in the 'orld; but keeps the pridge most
valiantly, with excellent discipline. There is an
ensign⁸⁴ there at the pridge,—I think in my very
conscience he is as valiant a man as Mark Antony;
and he is a man of no estimation in the 'orld; but
I did see him do as gallant service.

Gow. What do you call him?

Flu. He is called Ancient Pistol.

Gow. I know him not.

Flu. Here is the man.

Enter PISTOL.

Pist. Captain, I thee beseech to do me
favours:

The Duke of Exeter doth love thee well.

Flu. Ay, I praise Got; and I have merited
some love at his hands.

Pist. Bardolph, a soldier, firm and sound of
heart,

And of buxom⁸⁵ valour, hath, by cruel fate,
And giddy Fortune's furious fickle wheel,—
That goddess blind,

That stands upon the rolling restless stone,—

Flu. By your patience, Ancient Pistol, Fortune

79. *Barons, lords, and knights.* The Folio prints 'kings' for "knights" here. Theobald's correction.

80. *Pennons.* Small flags or streamers, on which the arms, device, and motto of a knight were painted.

81. *And, for achievement, offer us his ransom.* It has been proposed to change "for" to 'fore' here; but we think that in this passage "for" is used in its sense of 'instead of,' 'in the place of,' substituting one thing for another: and therefore the line means, 'And instead of achieving a victory over us, or letting us achieve one over him, he will offer to pay us ransom.' In this play, "achieve" and "achieved" (see sc. 3 of the present Act; sc. 3, Act iv.; and the concluding chorus of Act v.) are always used by Shakespeare to express military victory, obtaining by armed force; so that here "achievement" bears the sense above given to that word.

82. *The bridge.* This was a bridge (the only one) over the small river of Ternois, at Blangi; and over which it was necessary that Henry should pass, after crossing the Somme, in his way to Calais. The French endeavoured to intercept him: but Henry, having notice of their design, sent a part of his troops before him; who, attacking and putting the French to flight, preserved the bridge till the whole English army arrived and passed over it.

83. *Agamemnon.* The Greek commander-in-chief in the Trojan war.

84. *Ensign.* The Folio prints 'aunchient lieutenant' instead of "ensign" here; which is the word in the Quarto. "Ancient" and "ensign" are synonymous titles; both signifying a standard bearer.

85. *Buxom.* This word originally meant 'bending,' 'pliant,' 'yielding,' 'obedient'—from the Saxon, *buxan*, to bend; and in this sense it is used by many ancient writers. But it came to mean 'fresh,' 'sprightly,' 'robust;' and here it is used by the speaker for 'stout,' 'lusty,' 'vigorous,' while, perhaps, a sly implication of its original meaning was intended by the author. Milton uses it partly in its earlier sense, partly in its later sense, in the passages—

"Wing silently the *buxom* air imbalm'd
With odours;"

and,

"With quick fan
Winnows the *buxom* air;"

though he uses it entirely in its later sense in the passage—

"A daughter fair,
So *buxom*, blithe, and debonair."

is painted blind,⁸⁶ with a muffler⁸⁷ afore her eyes, to signify to you that Fortune is blind; and she is painted also with a wheel, to signify to you, which is the moral of it, that she is turning, and inconstant, and mutability, and variation: and her foot, look you, is fixed upon a spherical stone, which rolls, and rolls:—in good truth, the poet makes a most excellent description of it: Fortune is an excellent moral.

Pist. Fortune is Bardolph's foe, and frowns on him;

For he hath stoln a pax,⁸⁸ and hangèd must 'a be.
A cursèd death!

Let gallows gape for dog; let man go free,
And let not hemp his wind-pipe suffocate:
But Exeter hath given the doom of death,
For pax of little price.

Therefore, go speak,—the duke will hear thy voice;

And let not Bardolph's vital thread be cut
With edge of penny cord and vile reproach;
Speak, captain, for his life, and I will thee requite.

Flu. Ancient Pistol, I do partly understand your meaning.

Pist. Why, then, rejoice therefore.

Flu. Certainly, Ancient, it is not a thing to rejoice at: for if, look you, he were my brother, I would desire the duke to use his goot pleasure, and put him to execution; for discipline ought to be used.

Pist. Die, and figo for thy friendship!⁸⁹

86. *Painted blind.* Here Fluellen means by the first "blind" in this sentence 'blinded;' by the second "blind," 'morally blind.'

87. *A muffler.* A fold of linen, sometimes worn by women in Shakespeare's time to conceal part of the face. See Note 9, Act iv., "Merry Wives."

88. *A pax.* A small plate, sometimes made of precious metal, bearing a sacred image upon it, and presented to the congregation during the celebration of the mass, for them to bestow upon it 'the kiss of peace.' Latin, *pax*, peace.

89. *Figo for thy friendship!* Lest Fluellen should think that by this expression he means merely the slighting phrase commented upon in Note 41, Act i., "Merry Wives," or even the contemptuous expression accompanied by an insulting gesture explained in Note 61, Act v., "Second Part Henry IV.," Pistol follows up his words by the explanatory exclamation, "The fig of Spain!" showing that he means a more deadly intimation; for there was a custom ascribed to Spaniards and Italians (and alluded to in many of our old dramas), of giving poisoned figs to persons who were objects of revenge.

90. *A sconce.* A fortification, round in form, something like a human head; for which it became a facetious appellation. See Note 21, Act ii., "Comedy of Errors."

91. *Con.* Study, learn carefully. See Note 93, Act i., "Twelfth Night."

92. *New-tuned.* This epithet has been changed to 'new-turned' and 'new-coined,' but we think it perfectly expresses 'sounding oaths, set to a new tune or fashion.' From long before Ancient Pistol's time, down to so late a date as Bob Acres' "genteele new method of swearing," it has been the mode to deal

Flu. It is well.

Pist. The fig of Spain!

Flu. Very good.

Gow. Why, this is an arrant counterfeit rascal; I remember him now; a cutpurse.

Flu. I'll assure you, 'a uttered as prave 'ords at the pridge as you shall see in a summer's day. But it is very well; what he has spoke to me, that is well, I warrant you, when time is serve.

Gow. Why, 'tis a gull, a fool, a rogue, that now and then goes to the wars, to grace himself, at his return into London, under the form of a soldier. And such fellows are perfect in the great commanders' names: and they will learn you by rote where services were done;—at such and such a sconce,⁹⁰ at such a breach, at such a convoy; who came off bravely, who was shot, who disgraced, what terms the enemy stood on; and this they con⁹¹ perfectly in the phrase of war, which they trick up with new-tuned⁹² oaths: and what a beard of the general's cut;⁹³ and a horrid suit of the camp,⁹⁴ will do among foaming bottles and ale-washed wits, is wonderful to be thought on. But you must learn to know such slanders of the age, or else you may be marvellously mistook.

Flu. I tell you what, Captain Gower;—I do perceive he is not the man that he would gladly make show to the 'orld he is: if I find a hole in his coat, I will tell him my mind. [*Drum heard.*] Hark you, the king is coming; and I must speak with him from the pridge.⁹⁵

in the latest style of swearing, while adhering more or less to "my little major's" axiom, that "the oath should be an *echo* to the sens:—" and we think it is to certain military-toned swearings, swearings with a martial twang in them and of the last approved bounce and clatter, that Gower's expression, "new-tuned oaths," has reference.

93. *A beard of the general's cut.* That it was the mode in Shakespeare's time for each profession to have its distinctive peculiarity of "cut" for the beard, we have already pointed out (see Note 87, Act ii., "As You Like It"); and it is to be discovered from passages in other writers beside Shakespeare, that the soldier's beard had its professionally appropriate "cut." What was called 'the spade beard' and 'the stiletto beard' were among these warrior beards. Down to the present day, in Italy, there is a whim among dashing militarists to twist their lip and chin fringes into three stiff spikes, in order to look like their soldierly king, Victor Emmanuel.

94. *A horrid suit of the camp.* A worn-out uniform, retaining a formidable look of soldiery in its faded remnants. This adoption of "outward hideousness" was a practice in Shakespeare's time among a certain set of swaggering pretenders. See Note 17, Act v., "Much Ado."

95. *I must speak with him from the pridge.* "From" is here used with the same elliptical force as in the passages pointed out in Notes 22, Act ii., "Tempest," and 12, Act v., "Twelfth Night;" meaning 'coming from.' The phraseology is, like all Fluellen's, purposely involved, to represent his nationally impetuous diction and manner; and he means, 'I must speak with the king, and tell him what I, coming from the bridge, know took place there.'

Enter King HENRY, GLOSTER, and Soldiers.

Got pless your majesty!

K. Hen. How now, Fluellen! cam'st thou from the bridge?

Flu. Ay, so please your majesty. The Duke of Exeter has very gallantly maintained the pridge: the French is gone off, look you; and there is gallant and most prave passages: marry, th' athversary was have possession of the pridge; but he is enforced to retire, and the Duke of Exeter is master of the pridge: I can tell your majesty, the duke is a prave man.

K. Hen. What men have you lost, Fluellen?

Flu. The perdition of th' athversary hath been very great, reasonable great: marry, for my part, I think the duke hath lost never a man, but one that is like to be executed for robbing a church,—one Bardolph, if your majesty know the man: his face is all bubukles, and whelks,⁹⁶ and knobs, and flames o' fire: and his lips plows at his nose, and it is like a coal of fire, sometimes plue and sometimes red; but his nose is executed, and his fire's out.

K. Hen. We would have all such offenders so cut off: and we give express charge, that in our marches through the country, there be nothing compelled from the villages, nothing taken but paid for,⁹⁷ none of the French upbraided or abused in disdainful language; for when lenity and cruelty play for a kingdom, the gentler gamester is the soonest winner.

Tucket sounds. Enter MONTJOY.

Mont. You know me by my habit.⁹⁸

K. Hen. Well, then, I know thee: what shall I know of thee?⁹⁹

Mont. My master's mind,

K. Hen. Unfold it.

Mont. Thus says my king:—Say thou to Harry of England: Though we seemed dead, we did but sleep; advantage is a better soldier than rashness. Tell him, we could have rebuked him at Harfleur, but that we thought not good to bruise an injury till it were full ripe;—now we speak upon our

cue,¹⁰⁰ and our voice is imperial: England shall repent his folly, see his weakness, and admire our sufferance. Bid him, therefore, consider of his ransom; which must proportion the losses we have borne, the subjects we have lost, the disgrace we have digested; which, in weight to re-answer, his pettiness would bow under. For our losses, his exchequer is too poor; for the effusion of our blood, the muster of his kingdom too faint a number; and for our disgrace, his own person, kneeling at our feet, but a weak and worthless satisfaction. To this add defiance: and tell him, for conclusion, he hath betrayed his followers, whose condemnation is pronounced. So far my king and master; so much my office.

K. Hen. What is thy name? I know thy quality.

Mont. Montjoy.

K. Hen. Thou dost thy office fairly. Turn thee back,

And tell thy king,—I do not seek him now; But could be willing to march on to Calais Without impeachment:¹⁰¹ for, to say the sooth¹⁰² (Though 'tis no wisdom to confess so much Unto an enemy of craft and vantage), My people are with sickness much enfeebled; My numbers lessen'd; and those few I have, Almost no better than so many French; Who when they were in health, I tell thee, herald, I thought upon one pair of English legs Did march three Frenchmen.—Yet, forgive me,

God,

That I do brag thus!—this your air of France¹⁰³ Hath blown that vice in me; I must repent. Go, therefore, tell thy master, here I am; My ransom is this frail and worthless trunk; My army but a weak and sickly guard; Yet, God before,¹⁰⁴ tell him we will come on, Though France himself, and such another neighbour, Stand in our way. There's for thy labour, Montjoy. Go, bid thy master well advise himself:¹⁰⁵ If we may pass, we will; if we be hinder'd, We shall your tawny ground with your red blood

96. *Bubukles, and whelks.* "Bubukles" is a word facetiously compounded of the French word *bube*, a blotch or sore, and our word 'carbuncle.' "Whelks" are 'pimples,' 'pustules,' 'protuberances.' "Whelks and knobs" figure in the face of Chaucer's Sompnour, as well as in that of Shakespeare's Bardolph.

97. *Nothing taken but paid for.* "But" is here used in the sense of 'unless.' See Note 84, Act iv., "Taming of the Shrew."

98. *You know me by my habit.* The person of a herald being inviolable, he was always distinguished by a peculiar dress; which consisted of a rich surcoat or tabard, embroidered with the emblazoned arms and a morial insignia of the royal or noble house to which he belonged.

99. *What shall I know of thee?* One of the sentences by

Shakespeare requiring emphasis to mark its special meaning; here the emphasis should be laid on "of."

100. *Cue.* A theatrical technicality; meaning those words which warn the next speaker that the time is come for him to speak. See Note 43, Act ii., "Much Ado."

101. *Impeachment.* Here used in its sense of 'hindrance,' 'obstruction,' 'impediment;' as derived from the French word *empêchement*. See Note 29, Act i., "Two Gentlemen of Verona."

102. *The sooth.* The truth. See Note 71, Act ii., "Twelfth Night."

103. *This your air of France, &c.* See Note 25, Act v., "King John."

104. *God before.* 'Before God I vow;' 'God is my witness.' See Note 71, Act i.

105. *Well advise himself.* 'Well reflect,' 'well consider.'

Discolour : and so, Montjoy, fare you well.
The sum of all our answer is but this :
We would not seek a battle, as we are ;
Nor, as we are, we say, we will not shun it :
So tell your master

Mont. I shall deliver so. Thanks to your highness. [Exit.]

Glo. I hope they will not come upon us now.

K. Hen. We are in God's hand, brother, not in theirs.

March to the bridge ; it now draws toward night :—
Beyond the river we'll encamp ourselves ;
And on to-morrow bid them march away.

[Exeunt.]

SCENE VII.—*The French Camp, near AGINCOURT.*

Enter the Constable of France, the Lord RAMBURES, the Duke of ORLEANS, the Dauphin, and others.

Con. Tut ! I have the best armour of the world.—Would it were day !

Orl. You have an excellent armour ; but let my horse have his due.

Con. It is the best horse of Europe.

Orl. Will it never be morning ?

Dau. My lord of Orleans, and my lord high-constable, you talk of horse and armour,—

Orl. You are as well provided of both as any prince in the world.

Dau. What a long night is this !—I will not change my horse with any that treads but on four pasterns.¹⁰⁶ *Ca, ha !* he bounds from the earth, as

if his entrails were hairs ;¹⁰⁷ *le cheval volant*,¹⁰⁸ the Pegasus, *qui a les narines de feu* !¹⁰⁹ When I bestride him, I soar, I am a hawk : he trots the air ; the earth sings when he touches it ; the basest horn of his hoof is more musical than the pipe of Hermes.¹¹⁰

Orl. He's of the colour of the nutmeg.

Dau. And of the heat of the ginger. It is a beast for Perseus :¹¹¹ he is pure air and fire ; and the dull elements¹¹² of earth and water never appear in him, but only in patient stillness while his rider mounts him : he is, indeed, a horse ; and all other jades you may call beasts.¹¹³

Con. Indeed, my lord, it is a most absolute and excellent horse.¹¹⁴

Dau. It is the prince of palfreys ; his neigh is like the bidding of a monarch, and his countenance enforces homage.

Orl. No more, cousin.

Dau. Nay, the man hath no wit that cannot, from the rising of the lark to the lodging of the lamb, vary deserved praise on my palfrey : it is a theme as fluent as the sea ; turn the sands into eloquent tongues, and my horse is argument for them all : 'tis a subject for a sovereign to reason on, and for a sovereign's sovereign to ride on ; and for the world (familiar to us, and unknown) to lay apart their particular functions,¹¹⁵ and wonder at him. I once writ a sonnet in his praise, and began thus : "Wonder of nature,"—

Orl. I have heard a sonnet begin so to one's mistress.

Dau. Then did they imitate that which I com-

106. *Pasterns.* The first Folio prints 'postures' for 'pasterns ;' corrected in the second Folio. The "pastern" is that part of the leg of a horse between the joint next the foot and the hoof.

107. *As if his entrails were hairs.* In allusion to the bounding of tennis-balls ; which were stuffed with hair. In "Much Ado," Act iii., sc. 2, we find—"The old ornament of his cheek has already stuffed tennis-balls."

108. *Le cheval volant.* 'The flying horse.' "Pegasus" is the winged horse of classical mythology.

109. *Qui a les narines de feu !* 'Which has nostrils of fire !'

110. *Hermes.* The name of Mercury among the Greeks. As the patron god of shepherds, the instrument played by Hermes was "the pipe ;" while his musical skill was so great, that he was said to have invented the lyre for Apollo, who gave him in return the serpent-twined wand or staff, caduceus.

111. *Perseus.* Son of Jupiter and Danae. He was among the guests invited to a banquet by King Polydectes ; each guest being expected to present the monarch with a beautiful horse. But Perseus, being unprovided with the requisite offering, proposed to bring the head of Medusa instead. It was in cutting off Medusa's head that Perseus shed the blood from which sprang the horse Pegasus ; and, moreover, according to Ovid, Pegasus was the horse upon which Perseus was mounted when he saved Andromeda from the sea-monster. All these points wherein Perseus's history consociates him with a horse, therefore, render the Dauphin's words, "It is a beast for Perseus," peculiarly appropriate.

112. *The dull elements, &c.* In reference to the belief that

the proportionate commixture of the four elements went to make up a more or less perfect creature. See Note 20, Act ii., "Twelfth Night."

113. *All other jades you may call beasts.* "Jade" was not always used as a depreciative term, signifying either a sorry or a worn-out horse ; it was sometimes employed to express simply a horse ; but here, we think, the Dauphin means to reserve to his own steed the nobler name of "horse," and to fling to others the name of "jades," "beasts," "hacks," "animals," as quite good enough appellations for them.

114. *It is a most absolute and excellent horse.* Shakespeare here, and elsewhere, uses "absolute" to express 'complete in worth,' 'thoroughly accomplished in merit.' See Note 2, Act v., "Measure for Measure." We would remark that in this description of the horse, Shakespeare sometimes employs "he," "him," and "his," and sometimes "it ;" and we think that when the latter word is employed in the present passage, the same effect is given as in the passage pointed out in Note 76, Act ii., "Second Part Henry IV."—that is to say, an effect of asserting a proposition, of affirming an observation.

115. *For the world (familiar to us, and unknown) to lay apart their, &c.* "World" is here treated as a noun of multitude, agreeing with "their," in this sentence. See Note 31, Act v., "King John." Moreover, the effect of 'those in the world' is implied by the words "familiar to us, and unknown." Often by an ingeniously introduced parenthesis, or parenthetical phrase, Shakespeare gives these desired effects of correct grammar to sentences that are not constructed according to strictly grammatical rule.

posed to my courser; for my horse is my mistress.

Con. Methought yesterday your mistress shrewdly shook your back.

Dau. So, perhaps, did yours.

Con. Mine was not bridled.

Dau. Oh, then, belike she was old and gentle; and you rode, like a kern of Ireland,¹¹⁶ your French hose off, and in your strait strossers.

Con. You have good judgment in horsemanship.

Ram. My lord constable, the armour that I saw in your tent to-night,—are those stars or suns upon it?

Con. Stars, my lord.

Dau. Some of them will fall to-morrow, I hope.

Con. And yet my sky shall not want.

Dau. That may be, for you bear a many superfluously, and 'twere more honour some were away.

Con. Even as your horse bears your praises; who would trot as well, were some of your brags dismounted.

Dau. Would I were able to load him with his desert!—Will it never be day?—I will trot to-morrow a mile, and my way shall be paved with English faces.

Con. I will not say so, for fear I should be faced out of my way: but I would it were morning; for I would fain be about the ears of the English.

Ram. Who will go to hazard with me for twenty prisoners?

Con. You must first go yourself to hazard, ere you have them.

Dau. 'Tis midnight; I'll go arm myself.

[*Exit.*

Orl. The Dauphin longs for morning.

Ram. He longs to eat the English.

Con. I think he will eat all he kills.

Orl. By the white hand of my lady, he's a gallant prince.

Con. Swear by her foot, that she may tread out the oath.

Orl. He is, simply, the most active gentleman of France.

Con. Doing is activity; and he will still be doing.

Orl. He never did harm, that I heard of.

Con. Nor will do none to-morrow: he will keep that good name still.

Orl. I know him to be valiant.

Con. I was told that by one that knows him better than you.

Orl. What's he?

Con. Marry, he told me so himself; and he said he cared not who knew it.

Orl. He needs not; it is no hidden virtue in him.

Con. By my faith, sir, but it is; never anybody saw it but his lackey: 'tis a hooded valour; and when it appears, it will bate.¹¹⁷

Orl. Ill will never said well.

Con. I will cap that proverb with—There is flattery in friendship.

Orl. And I will take up that with—Give the devil his due.

Con. Well placed: there stands your friend for the devil: have at the very eye of that proverb, with—A plague of the devil.

Orl. You are the better at proverbs, by how much—A fool's bolt is soon shot.¹¹⁸

Con. You have shot over.¹¹⁹

Orl. 'Tis not the first time you were overshot.

Enter a Messenger.

Mess. My lord high-constable, the English lie within fifteen hundred paces of your tents.

Con. Who hath measured the ground?

Mess. The Lord Grandpré.

Con. A valiant and most expert gentleman.—Would it were day!—Alas! poor Harry of England! he longs not for the dawning, as we do.

Orl. What a wretched and peevish¹²⁰ fellow is this King of England, to mope¹²¹ with his fat-brained followers so far out of his knowledge.

Con. If the English had any apprehension,¹²² they would run away.

116. *A kern of Ireland.* An Irish foot-soldier. See Note 25, Act ii., "Richard II." These rough, hardy fellows generally went bare-legged, like the Scotch Highlanders: but there was a close-fitting garment (so tight as to show the shape exactly), called 'Irish trossers,' which is here mentioned as "strossers;" that being another form of the word, as is also our term 'trousers,' or 'trowsers,' although the modern garment is more ample in width.

117. *A hooded valour; and when it appears, it will bate.* When a hawk is unhooded, it "bates," "beats," "flaps" or "flutters" its wings (see Note 24, Act iv., "First Part Henry IV."): and there is a play upon the word "bate," in its sense of 'abate,' 'diminish,' 'dwindle,' with reference to the Dauphin's courage when it shall be called upon to manifest itself.

118. *A fool's bolt is soon shot.* An old proverb (see Note 33, Act v., "As You Like It"), signifying the folly of rash, ill-aimed act or speech.

119. *You have shot over.* 'You have shot beyond the mark,' or 'missed your aim.' The reply means—'Tis not the first time that others have shot better than you do.'

120. *Peevish.* Here used in the sense of 'foolishly perverse,' 'wilful,' 'wayward,' 'headstrong.'

121. *Mope.* Besides using this word in its usual sense, to be 'dull,' 'heavy,' 'dispirited,' 'dejected,' 'brooding,' 'droopingly stupid,' we think that Shakespeare includes a sense borne by the word in its old compound form of 'mope-eyed,' meaning 'half-blind,' 'purbblind;' as derived from the Greek original of '*myopy*,' short-sightedness, or 'myope,' a short-sighted person. In the present passage we think "to mope so far" means 'to wander blindly and blunderingly so far.'

122. *Apprehension.* Here used in its sense of 'intellectual perception,' 'intelligent appreciation' (see Note 89, Act i., "Richard II."); and also includes a play on the word, in its sense of 'fear.'



The poor condemnéd English,
Like sacrifices, by their watchful fires
Sit patiently, and inly ruminatè.

Act IV. Chorus.

Orl. That they lack; for if their heads had any intellectual armour, they could never wear such heavy head-pieces.

Ram. That island of England breeds very valiant creatures; their mastiffs are of unmatchable courage.

Orl. Foolish curs, that run winking into the mouth of a Russian bear, and have their heads crushed like rotten apples! You may as well say, that's a valiant flea that dare eat his breakfast on the lip of a lion.

Con. Just, just; and the men do sympathise

with the mastiffs in robustious and rough coming on, leaving their wits with their wives: and then give them great meals of beef, and iron and steel, they will eat like wolves, and fight like devils.

Orl. Ay, but these English are shrewdly¹²³ out of beef.

Con. Then shall we find to-morrow they have only stomachs to eat, and none to fight. Now is it time to arm: come, shall we about it?

Orl. It is now two o'clock: but, let me see,—
by ten

We shall have each a hundred Englishmen. [*Exeunt.*]

ACT IV

Enter Chorus.

Chor. Now entertain conjecture of a time,
When creeping murmur, and the poring dark,
Fills the wide vessel of the universe.
From camp to camp, through the foul womb of
night,

The hum of either army stilly¹ sounds,
That the fix'd sentinels almost receive
The secret whispers of each other's watch:
Fire answers fire; and through their paly flames
Each battle sees the other's umber'd face:²
Steed threatens steed, in high and boastful neighs
Piercing the night's dull ear; and from the tents,
The armourers, accomplishing the knights,
With busy hammers closing rivets up,
Give dreadful note of preparation.
The country cocks do crow, the clocks do toll,
And the third hour of drowsy morning name.³
Proud of their numbers, and secure in soul,
The confident and over-lusty French⁴

Do the low-rated English play at dice;
And chide the cripple tardy-gaited night,
Who, like a foul and ugly witch, doth limp
So tediously away. The poor condemnèd English,
Like sacrifices, by their watchful fires
Sit patiently, and inly ruminate
The morning's danger; and their gesture sad,
Investing lank-lean cheeks,⁵ and war-worn coats,
Presenteth them unto the gazing moon
So many horrid ghosts. Oh, now, who will behold
The royal captain of this ruin'd band
Walking from watch to watch, from tent to tent,
Let him cry—Praise and glory on his head!
For forth he goes and visits all his host;
Bids them good morrow with a modest smile,
And calls them brothers, friends, and countrymen.
Upon his royal face there is no note
How dread an army hath enrounded him;
Nor doth he dedicate one jot of colour
Unto the weary and all-watchèd night:

123. *Shrewdly.* 'Mischievously,' 'harmfully,' 'injuriously.'

1. *Stilly.* A beautiful epithet, expressive of the hushed and subdued effect produced by noise heard from a distance.

2. *Each battle sees the other's umber'd face.* "Battle" is here used in its sense of 'main body of an army,' 'collective military force.' The fine word "umber'd" is used with double effect here; as derived from the colour, 'umber' see Note 70, Act i., "As You Like It", and as derived from the French word, *ombre*, shadow. Thus the line poetically gives the impression of 'Each party of soldiers sees the other's faces brownly enshadowed as though stained with umber.'

3. *The third hour of drowsy morning name.* The Folio prints 'nam'd' for "name" here. Tyrwhitt's proposed emendation.

4. *Over-lusty French.* "Lusty" is here used in its sense of 'lively,' 'sprightly.' See Note 73, Act ii., "All's Well."

5. *Their gesture sad, investing lank-lean cheeks.* The word

"investing" has been found fault with in this passage, and various substitutions have been proposed. But the figurative phrases, 'to clothe a face or figure with a mournful expression,' 'to clothe an idea in choice language,' are familiarly known; and Shakespeare himself elsewhere uses the word "invest" figuratively, to convey the meaning of 'adorn,' 'grace,' 'array,' and also 'to give an expression to,' 'to give full effect to.' Sydney, in "Astrophel," has—

"Anger invests the face with a lovely grace."

And Denham, in "Sophy," has—

"Let thy eyes shine forth in their full lustre;
Invest them with thy loveliest smiles."

Therefore, 'a sad gesture investing lean cheeks and worn garments' is no very forced phraseology, 'as a figurative mode of conveying a poetical picture of the mournful looks, attitudes, and general appearance of these downcast but patiently expectant soldier-"ghosts."

But freshly looks, and over-bears attain⁶
 With cheerful semblance and sweet majesty ;
 That every wretch, pining and pale before,
 Beholding him, plucks comfort from his looks :
 A largess universal, like the sun,
 His liberal eye doth give to every one,
 Thawing cold fear. Then, mean and gentle all,⁷
 Behold, as may unworthiness define,
 A little touch of Harry in the night :
 And so our scene must to the battle fly ;
 Where (oh, for pity !) we shall much disgrace—
 With four or five most vile and ragged foils,
 Right ill-dispos'd, in brawl ridiculous,—
 The name of Agincourt. Yet, sit and see ;
 Minding⁸ true things by what their mockeries be.

[Exit.

SCENE I.—FRANCE. *The English Camp at
 AGINCOURT.*

Enter King HENRY, BEDFORD, and GLOSTER.

K. Hen. Gloster, 'tis true that we are in great
 danger ;

The greater therefore should our courage be.—
 Good morrow, brother Bedford.—God Almighty !
 There is some soul of goodness in things evil,
 Would men observingly distil it out ;
 For our bad neighbour makes us early stirrers,
 Which is both healthful and good husbandry :⁹
 Besides, they are our outward consciences,
 And preachers to us all ; admonishing,
 That we should dress¹⁰ us fairly for our end.
 Thus may we gather honey from the weed,
 And make a moral of the devil himself.

Enter ERPINGHAM.

Good morrow, old Sir Thomas Erpingham :
 A good soft pillow for that good white head
 Were better than a churlish turf of France.

Erp. Not so, my liege : this lodging likes¹¹ me
 better,

Since I may say, Now lie I like a king.

K. Hen. 'Tis good for men to love their present
 pains

Upon example ; so the spirit is eas'd :
 And when the mind is quicken'd, out of doubt
 The organs, though defunct and dead before,
 Break up their drowsy grave, and newly move
 With casted slough and fresh legerity.¹²
 Lend me thy cloak, Sir Thomas.—Brothers both,
 Commend me to the princes¹³ in our camp ;
 Do my good inorrow to them : and anon
 Desire them all to my pavilion.

Glo. We shall, my liege.

[Exit GLOSTER and BEDFORD.]

Erp. Shall I attend your grace ?

K. Hen. No, my good knight ;
 Go with my brothers to my lords of England :
 I and my bosom must debate awhile,
 And then I would no other company.

Erp. The Lord in heaven bless thee, noble
 Harry ! [Exit.]

K. Hen. God-a-mercy, old heart ! thou speak'st
 cheerfully.

Enter PISTOL.

Pist. *Qui va là ?*¹⁴

K. Hen. A friend.

Pist. Discuss unto me ; art thou officer ?
 Or art thou base, common, and popular ?

K. Hen. I am a gentleman of a company.

Pist. Trail'st thou the puissant pike ?

K. Hen. Even so. What are you ?

Pist. As good a gentleman as the emperor.

K. Hen. Then you are a better than the king.

Pist. The king's a bawcock,¹⁵ and a heart of
 gold,

A lad of life, an imp of fame ;¹⁶

Of parents good, of fist most valiant :

I kiss his dirty shoe, and from my heart-strings

I love the lovely bully.¹⁷—What is thy name ?

K. Hen. Harry le Roy.

Pist. Le Roy ! a Cornish name : art thou of
 Cornish crew ?

K. Hen. No, I am a Welshman.

Pist. Know'st thou Fluellen ?

K. Hen. Yes.

6. *Attain*. Here used for 'weariness,' 'depression.' It is from the old French word, *attainte*—a legal term signifying 'imputation ;' and Shakespeare here employs it to express another kind of detriment or injurious attack, as the French use their more modern word *atteinte*.

7. *Then, mean and gentle all*. The Folio prints 'that' for 'then,' placing a comma after 'fear,' instead of a full stop. Theobald made the correction ; which we adopt, taking "mean and gentle all" to refer to the audience ("mean" signifying those of middle and less rank, and "gentle" for nobility), and "unworthiness" to signify the author's own power of depicting, which he here modestly depreciates, as he previously did in the chorus to Act i., where he calls it "the flat unraised spirit."

8. *Minding*. 'Remembering,' 'being reminded of.'

9. *Husbandry*. 'Management,' 'economy.'

10. *Dress*. 'Prepare,' 'make ready.'

11. *Likes*. 'Pleases.' See Note 8, Act iii.

12. *Casted slough and fresh legerity*. A snake by casting its slough, or changing its skin, which it does annually, is supposed to renew its strength and vigour. "Legerity" is 'lightness,' 'alertness,' 'activity ;' French, *légereté*.

13. *Princes*. Here used for 'noblemen,' 'magnates.' See Note 66, Act v., "King John."

14. *Qui va là ?* 'Who goes there ?'

15. *A bawcock*. See Note 60, Act iii., "Twelfth Night."

16. *An imp of fame*. "Imp" means 'scion,' 'offshoot ;' and is used for a stripling, a young man. See Note 81, Act v., "Second Part Henry IV."

17. *The lovely bully*. "Bully" was used among a certain set of roysterers to express a dashing, smart fellow. See Note 36, Act i., "Merry Wives."



Pistol. Know'st thou Fluellen?

King Henry. Yes.

Pistol. Tell him, I'll knock his leek about his pate
Upon Saint Davy's day.

Act IV. Scene I.

Pist. Tell him, I'll knock his leek about his pate
Upon Saint Davy's day.

K. Hen. Do not you wear your dagger in your
cap that day, lest he knock that about yours.

Pist. Art thou his friend?

K. Hen. And his kinsman too.

Pist. The figo for thee, then!¹⁸

K. Hen. I thank you: God be with you!

Pist. My name is Pistol call'd. [Exit.]

K. Hen. It sorts well with your fierceness.

[Retires.]

Enter FLUELLEN and GOWER, severally.

Gow. Captain Fluellen!

Flu. So! in the name of Heaven, speak lower.¹⁹

It is the greatest admiration in the universal 'orld, when the true and auncient prerogatives and laws of the wars is not kept: if you would take the pains but to examine the wars of Pompey the Great, you shall find, I warrant you, that there is no tiddle-taddle nor pibble-pabble in Pompey's camp; I warrant you, you shall find the ceremonies of the wars, and the cares of it, and the forms of it, and the sobriety of it, and the modesty of it, to be otherwise.

Gow. Why, the enemy is loud; you hear him all night.

Flu. If the enemy is an ass, and a fool, and a prating coxcomb, is it meet, think you, that we

18. *The figo for thee, then!* See Note 89, Act iii. Probably here is meant simply, 'A fig for you!'

19. *Speak lower.* The Folio has 'fewer,' the two earlier

Quartos 'lower;' which latter was probably a misprint for "lower," the word in the third Quarto. Gower's reply adds to the probability of "lower" being the word here intended.

should also, look you, be an ass, and a fool, and a prating coxcomb,—in your own conscience, now?

Gow. I will speak lower.

Flu. I pray you, and beseech you, that you will.

[*Exeunt GOWER and FLUELLEN.*]

K. Hen. Though it appear a little out of fashion, There is much care and valour in this Welshman.

*Enter BATES, COURT, and WILLIAMS.*²⁰

Court. Brother John Bates, is not that the morning which breaks yonder?

Bates. I think it be: but we have no great cause to desire the approach of day.

Will. We see yonder the beginning of the day, but I think we shall never see the end of it.—Who goes there?

K. Hen. A friend.

Will. Under what captain serve you?

K. Hen. Under Sir Thomas Erpingham.

Will. A good old commander, and a most kind gentleman: I pray you, what thinks he of our estate?

K. Hen. Even as men wrecked upon a sand, that look to be washed off the next tide.

Bates. He hath not told his thought to the king?

K. Hen. No; nor it is not meet he should, For, though I speak it to you, I think the king is hut a man, as I am; the violet smells to him as it doth to me: the element shows to him as it doth to me; all his senses have but human conditions: his ceremonies laid by, in his nakedness he appears hut a man; and though his affections are higher mounted than ours, yet, when they stoop, they stoop with the like wing.²¹ Therefore when he sees reason of fears, as we do, his fears, out of doubt, be of the same relish as ours are: yet, in reason, no man should possess him with any appearance of fear, lest he, by showing it, should dishearten his army.

Bates. He may show what outward courage he will; but I believe, as cold a night as 'tis, he could wish himself in Thames up to the neck;—and so I

would he were, and I by him, at all adventures, so we were quit here.²²

K. Hen. By my troth, I will speak my conscience of the king: I think he would not wish himself anywhere hut where he is.

Bates. Then I would he were here alone; so should he be sure to be ransomed, and a many poor men's lives saved.

K. Hen. I dare say you love him not so ill, to wish him here alone, howsoever you speak this, to feel other men's minds: methinks I could not die anywhere so contented as in the king's company,—his cause being just, and his quarrel honourable.

Will. That's more than we know.

Bates. Ay, or more than we should seek after;²³ for we know enough, if we know we are the king's subjects; if his cause be wrong, our obedience to the king wipes the crime of it out of us.

Will. But if the cause be not good, the king himself hath a heavy reckoning to make, when all those legs and arms and heads, chopped off in a hattle, shall join together at the latter day,²⁴ and cry all—We died at such a place; some swearing; some crying for a surgeon; some, upon their wives left poor behind them; some, upon the debts they owe; some, upon their children rawly left.²⁵ I am afraid there are few die well that die in a battle; for how can they charitably dispose of anything, when blood is their argument? Now, if these men do not die well, it will be a black matter for the king that led them to it; whom to disobey were against all proportion of subjection.

K. Hen. So, if a son, that is by his father sent about merchandise, do sinfully miscarry upon the sea, the imputation of his wickedness, by your rule, should be imposed upon his father that sent him: or if a servant, under his master's command transporting a sum of money, be assailed by robbers, and die in many irreconciled iniquities, you may call the business of the master the author of the servant's perdition—but this is not so: the king is not hound to answer the particular endings of his

20. *Enter Bates, &c.* The stage direction in the Folio gives the names thus, precisely—"Enter three Soldiers, John Bates, Alexander Court, and Michael Williams."

21. *They stoop with the like wing.* A figurative expression, borrowed from falconry. When a hawk mounts high, and afterwards descends in its flight, it is said to "stoop." "Affections" is here used in the same sense as it is in the passage referred to in Note 78, Act iv., "Second Part Henry IV."

22. *So we were quit here.* "Quit" is generally used in combination with 'of,' 'from,' or 'with; but here it is used elliptically to express 'free from,' 'away from.'

23. *Ay, or more than, &c.* Mr. Malone observes—"This sentiment does not correspond with what Bates has just before said. The speech, I believe, should be given to Court." But we think that the whole speech is said in an ironical spirit, as a sneering representation of what would be assumed to form a

soldier's dutiful creed upon such an occasion. The word "Ay," with which this speech begins, serves to show that our view of its being said in irony is correct; because "Ay" shows that Bates is agreeing with what his fellow-soldier has just said, and not against him. He follows up Williams's observation with a bitter tone of sarcasm; he does not advance a new 'sentiment.'

24. *The latter day.* 'The last day.' Shakespeare here uses the comparative for the superlative; as, elsewhere, he occasionally uses the superlative for the comparative.

25. *Rawly left.* The word "rawly," as here used, combines the sense of 'rashly,' 'without mature consideration,' and of 'in immature age or state,' 'inexperienced,' 'helpless,' 'unprovided for.' Shakespeare has a somewhat similar expression, involving the combined senses here pointed out, in the passage—"Why in that *rawness* left you wife and child, without leave-taking?" "Macbeth," Act iv., sc. 3.

soldiers, the father of his son, nor the master of his servant; for they purpose not their death, when they purpose their services. Besides, there is no king, be his cause never so spotless, if it come to the arbitrement of swords, can try it out with all unspotted soldiers: some peradventure have on them the guilt of premeditated and contrived murder;²⁶ some, of beguiling virgins with the broken seals of perjury; some, making the wars their bulwark, that have before gored the gentle bosom of peace with pillage and robbery. Now, if these men have defeated the law and outrun native punishment,²⁷ though they can outstrip men, they have no wings to fly from God: war is his beadle, war is his vengeance; so that here men are punished for before-breach of the king's laws in now the king's quarrel: where they feared the death, they have borne life away; and where they would be safe, they perish: then, if they die unprovided, no more is the king guilty of their perdition, than he was before guilty of those impieties for the which they are now visited. Every subject's duty is the king's; but every subject's soul is his own. Therefore should every soldier in the wars do as every sick man in his bed,—wash every mote out of his conscience: and dying so, death is to him advantage; or not dying, the time was blessedly lost wherein such preparation was gained: and in him that escapes, it were not sin to think that, making God so free an offer, he let him outlive that day to see his greatness, and to teach others how they should prepare.

Will. 'Tis certain, every man that dies ill,²⁸ the ill upon his own head,—the king is not to answer it.

Bates. I do not desire he should answer for me; and yet I determine to fight lustily for him.

K. Hen. I myself heard the king say he would not be ransomed.

Will. Ay, he said so, to make us fight cheerfully: but when our throats are cut, he may be ransomed, and we ne'er the wiser.

K. Hen. If I live to see it, I will never trust his word after.

Will. You pay him then!²⁹ That's a perilous shot out of an elder gun,³⁰ that a poor and a private displeasure can do against a monarch! you may as well go about to turn the sun to ice with fanning in his face with a peacock's feather.³¹ You'll never trust his word after! come, 'tis a foolish saying.

K. Hen. Your reproof is something too round:³² I should be angry with you, if the time were convenient.

Will. Let it be a quarrel between us, if you live.

K. Hen. I embrace it.

Will. How shall I know thee again?

K. Hen. Give me any gage of thine, and I will wear it in my bonnet: then, if ever thou darest acknowledge it, I will make it my quarrel.

Will. Here's my glove: give me another of thine.

K. Hen. There.

Will. This will I also wear in my cap: if ever thou come to me and say, after to-morrow, "This is my glove," by this hand, I will take thee a box on the ear.

K. Hen. If ever I live to see it, I will challenge it.

Will. Thou darest as well be hanged.

K. Hen. Well, I will do it, though I take thee in the king's company.

Will. Keep thy word: fare thee well.

Bates. Be friends, you English fools, be friends: we have French quarrels enow, if you could tell how to reckon.

K. Hen. Indeed, the French may lay twenty French crowns to one, they will beat us; for they bear them on their shoulders: but it is no English treason to cut French crowns; and to-morrow the king himself will be a clipper.³³ [*Exeunt Soldiers.* Upon the king!—let us our lives, our souls, Our debts, our careful wives, Our children, and our sins, lay on the king! We must bear all.³⁴ Oh, hard condition,

26. *Contrived murder.* "Contrived" is here used for 'plotted,' 'deliberately intended,' 'pre-planned.' See Note 32, Act iv., "Merchant of Venice."

27. *Outrun native punishment.* "Native" is here used in the elliptical way in which Shakespeare sometimes employs an epithet (see Note 71, Act ii.); and it here serves to express punishment naturally theirs, punishment to which they are born if they offend, and punishment in their native land. "Outrun" here signifies 'escaped.'

28. *'Tis certain, every man, &c.* Here again Malone proposes that this speech should be assigned to another speaker, observing that "Williams has just been maintaining the contrary doctrine." As, in addition to this, the Quarto copy does not assign the present speech to the soldier called in the Folio "Williams," there seems some ground for Malone's proposal; unless, as may be the case, Williams's now assenting to what he before controverted is intended to show that he is impressed by the king's

causistry. Allow this, and the man's vacillation is perfectly natural.

29. *You pay him then!* One of Shakespeare's ironical phrases. "Pay him" is here used in the sense of 'pay him out,' 'punish him.'

30. *An elder gun.* A gun made of elder wood; a pop-gun.

31. *With fanning in his face with a, &c.* The first "with" in this sentence is used for 'by.'

32. *Round.* 'Blunt,' 'bluff,' 'rough.' See Note 103, Act iv., "Taming of the Shrew."

33. *A clipper.* There is a pun on this word, in its sense of a debaser of coin by cutting, and a cutter off of heads; there is also a play on the word "crowns," in the sense of 'heads,' and of coins. "Treason" refers to the tenet that to mar or deface the king's image on coin was treasonous, and equivalent to making war against the king.

34. *And our sins, lay on the king! We must, &c.* The

Twin-born with greatness, subject to the breath
Of every fool, whose sense no more can feel
But his own wringing!³⁵
What infinite heart's-ease must kings neglect,
That private men enjoy!
And what have kings, that privates have not too,
Save ceremony,—save general ceremony?
And what art thou, thou idol ceremony?
What kind of god art thou, that suffer'st more
Of mortal griefs than do thy worshippers?
What are thy rents? what are thy comings-in?
Oh, ceremony, show me but thy worth!
What is thy soul of adoration?³⁶
Art thou aught else but place, degree, and form,
Creating awe and fear in other men?
Wherein thou art less happy being fear'd
Than they in fearing.
What drink'st thou oft, instead of homage sweet,
But poison'd flattery? Oh, be sick, great great-
ness,
And hid thy ceremony give thee cure!
Think'st thou the fiery fever will go out
With titles blown from adulation?
Will it give place to flexure and low bending?
Canst thou, when thou command'st the beggar's
knee,
Command the health of it? No, thou proud
dream,
That play'st so subtly with a king's repose:
I am a king that find thee;³⁷ and I know
'Tis not the balm, the sceptre, and the ball,
The sword, the mace, the crown imperial,
The intertissu'd robe of gold and pearl,
The farcèd title³⁸ running 'fore the king,

The throne he sits on, nor the tide of pomp
That beats upon the high shore of this world,—
No, not all these, thrice-gorgeous ceremony,
Not all these, laid in bed majestic,
Can sleep so soundly as the wretched slave,
Who, with a body fill'd, and vacant mind,
Gets him to rest, cramm'd with distressful³⁹ bread;
Never sees horrid night, the child of hell;
But, like a lackey, from the rise to set,
Sweats in the eye of Phœbus, and all night
Sleeps in Elysium; next day, after dawn,
Doth rise, and help Hyperion to his horse;
And follows so the ever-running year,
With profitable labour, to his grave:
And, but for ceremony, such a wretch,
Winding up days with toil, and nights with sleep,
Had the fore-hand and vantage of a king.
The slave, a member of the country's peace,
Enjoys it; but in gross brain little wots
What watch⁴⁰ the king keeps to maintain the peace,
Whose hours the peasant best advantages.

Enter ERPINGHAM.

Erp. My lord, your nobles, jealous of your
absence,
Seek through your camp to find you.

K. Hen. Good old knight,
Collect them all together at my tent:
I'll be before thee.

Erp. I shall do't, my lord. [*Exit.*]

K. Hen. O God of battles! steel my soldiers'
hearts;
Possess them not with fear; take from them now
The sense of reckoning, if the opposèd numbers⁴¹

way in which "our" is here put into the mouth of the king, representing those in whose person he is musically speaking, followed immediately by "we," representing himself speaking in his own person, is admirably true to nature. Shakespeare's peculiar style in writing soliloquy cannot be too much studied or too highly praised. It is generally lofty, exalted, in that nobler strain of thought which the mind instinctively takes when communing with itself: it is crowded with imagery, as the mind naturally is when yielding itself up to reflection, and is wandering away into the world of ideas; it is also somewhat imperfectly, or rather inexplicitly, worded, so as most aptly to give that dim, shadowy, visionary effect, which a person's train of thinking takes at such times. Shakespeare's soliloquies always truly represent musing aloud; they are perfect transcripts of self-communing. See Note 91, Act i., "All's Well."

35. *No more can feel but his own wringing.* "But" is here used for 'than;' and "wringing" for keen suffering, writhing under a pang of grief. See Note 5, Act v., "Much Ado."

36. *What is thy soul of adoration?* "What is thy essential quality of adorableness?" "What is that intrinsic virtue in thee that causes thee to be adored?" This sentence has been variously altered; but we think "soul" here means the internal and essential spirit, in contradistinction to the externals, "place, degree, and form." The Folio misprints 'adoration' for "adoration;" corrected in the second Folio.

37. *I am a king that find thee.* Shakespeare uses words with so subtle a sense of their comprehensive meaning, that even in

his serious writing he often employs a word that bears almost punning significance. Here, besides its sense of 'meet with,' 'possess,' "find" includes that of 'find out,' 'see through,' 'discover the veritable quality of,' 'penetrate the true essence of.' See Note 116, Act ii., "All's Well."

38. *The farcèd title.* "Farcèd" is 'stuffed;' French, *farcî*. "The farced title" means the title compounded of highly-seasoned epithets; as 'gracious majesty,' 'high and mighty,' &c. &c.

39. *Distressful.* Shakespeare uses this poetically-expressive word several times for 'miserable,' 'full of distress;' and here he uses "distressful bread" for 'the bread of distress,' 'the food of penury and misery,' 'sorry fare.'

40. *In gross brain little wots what watch, &c.* The dissonant effect of the words here, the iterated checks of "wots what watch," come with admirably apt effect upon the ear, which is soothed by the equally apt smoothness and placid cadence of the concluding line, "Whose hours the peasant best advantages." In a poet like Shakespeare, his harshnesses are as valuable for art-purpose as are his dulcet and most harmonious flows of words; they each have their appropriate effect, and are each a thorough echo to the sense of the respective passage. These lines form a worthy conclusion to this glorious speech, which does not exist in the Quarto copies.

41. *The sense of reckoning, if the opposèd numbers, &c.* The Folio prints 'of' for "if" here. Tyrwhitt's suggested correction.



Williams. Here's my glove: give me another of thine.

King Henry. There.

Act IV. Scene I.

Pluck their hearts from them!— Not to-day, O
Lord,

Oh, not to-day, think not upon the fault⁴²
My father made in compassing the crown!
I Richard's body have interr'd new;
And on it have bestow'd more contrue tears
Than from it issu'd forc'd drops of blood:
Five hundred poor I have in yearly pay,

Who twice a-day their wither'd hands hold up
Toward heaven, to pardon blood; and I have built
Two chantries,⁴³ where the sad and solemn priests
Sing still for Richard's soul. More will I do;
Though all that I can do is nothing worth,
Since that my penitence comes after all,
Imploring pardon.

42. *Not to-day, O Lord, oh, not to-day, think not upon, &c.* The iteration here has a fine effect of fervour in supplication. See Note 57, Act iii., "King John." Even the "not" repeated in the latter line, which in strictness gives a double negative, has but additional force of passionate earnestness, to our thinking. Shakespeare is fond of these purposed inaccuracies of diction as a means of conveying agitated or vehement feeling; he always makes grammatical conventionalisms subservient to dramatic significance. Inasmuch as he is a thoroughly correct grammarian where he chooses, he has a right to use his own licences of style where he deems them needful to promote a more important

object; and, to a dramatic writer, the production of dramatic naturalness in impression is of paramount importance.

43. *Two chantries.* "A chantry" is explained by Cowel to be "a church or chapel endowed with lands, or other yearly revenue, for the maintenance of one or more priests, daily to sing mass for the souls of the donors and such others as they appoint." See Note 51, Act iv., "Twelfth Night." The "two chantries" here alluded to were on opposite sides of the Thames, and adjoined the royal manor of Sheen, now called Richmond. One of them was for Carthusian monks, and was called 'Bethlehem'; the other was for religious men and women of the order of St. Bridget, and was named 'Sion.'

Enter GLOSTER.

Glo. My liege!

K. Hen. My brother Gloster's voice?—Ay;
I know thy errand, I will go with thee—
The day, my friends, and all things stay for me.

[*Exeunt.*]

SCENE II.—*The French Camp.*

Enter Dauphin, ORLEANS, RAMBURES, and others.

Orl. The sun doth gild our armour; ⁴⁴ up, my lords!

Dau. *Montez à cheval!* ⁴⁵—My horse! *varlet,* ⁴⁶
laquay! ha!

Orl. Oh, brave spirit!

Dau. *Via!*—*les eaux et la terre,* ⁴⁷—

Orl. *Rien puis? l'air et le feu,*—

Dau. *Ciel!* ⁴⁸ cousin Orleans.

Enter Constable.

Now, my lord constable!

Con. Hark, how our steeds for present service
neigh!

Dau. Mount them, and make incision in their
hides,

That their hot blood may spin in English eyes,
And dout them with superfluous courage, ⁴⁹ ha!

Ram. What! will you have them weep our
horses' blood?

How shall we, then, behold their natural tears?

Enter a Messenger.

Mess. The English are embattled, you French
peers.

Con. To horse, you gallant princes! straight to
horse!

Do but behold yond poor and starvèd band,
And your fair show shall suck away their souls,
Leaving them but the shales ⁵⁰ and husks of men.
There is not work enough for all our hands;
Scarce blood enough in all their sickly veins
To give each naked curtle-axe ⁵¹ a stain,
That our French gallants shall to-day draw out,
And sheathe for lack of sport: let us but blow on
them,

The vapour of our valour will o'erturn them.

'Tis positive 'gainst all exceptions, lords,
That our superfluous 'ackeyes and our peasants,—

Who in unnecessary action swarm

About our squares of battle,—were enow

To purge this field of such a hilding ⁵² foe;

Though we, upon this mountain's basis by,

Took stand for idle speculation,—

But that our honours must not. What's to say?

A very little little let us do,

And all is done. Then let the trumpets sound

The tucket-sonance, ⁵³ and the note to mount:

For our approach shall so much dare the field, ⁵⁴

That England shall couch down in fear, and yield.

Enter GRANDPRÉ.

Grand. Why do you stay so long, my lords of
France?

Yon island carrions, desperate of their bones, ⁵⁵

Ill-favour'dly become the morning field:

Their raggèd curtains ⁵⁶ poorly are let loose,

And our air shakes them passing scornfully:

Big Mars seems bankrupt in their beggar'd host,

And faintly through a rusty beaver ⁵⁷ peeps:

The horsemen sit like fixèd candlesticks, ⁵⁸

With torch-staves in their hand; and their poor
jades

Lob down their heads, dropping the hides and
hips

44. *The sun doth gild our armour.* A finely poetical few words to indicate the first touch of morning light upon the arms of soldiers longing for the day of battle.

45. *Montez à cheval!* 'Mount your horses!'

46. *Varlet.* A squire or attendant groom in service on a knight. See Note 24, Act ii., "Measure for Measure."

47. *Via!—les eaux et la terre.* 'Away! the waters and the earth.' See Note 47, Act ii., "Merry Wives."

48. *Rien puis? l'air et le feu,—Ciel!* 'Nothing else? Air and fire,—Heaven!'

49. *And dout them with superfluous courage.* "Dout" means 'do out,' 'put out,' 'extinguish.' The Folio prints the word 'doubt' here, and also in a passage in "Hamlet," where the word again occurs; but we think that 'doubt' was an old form of spelling "dout," and not that the 'doubt' of the Folio meant in the present passage (as has been supposed by some interpreters) 'redoubt,' 'over-awe,' 'make afraid.'

50. *Shales.* Shells. Saxon, *schale.*

51. *Curtle-axe.* A short sword. See Note 71, Act i., "As You Like It."

52. *Hilding.* 'Base,' 'despicable.' See Note 54, Act iii., "All's Well."

53. *The tucket-sonance.* A flourish on the trumpet. See Note 25, Act v., "Merchant of Venice."

54. *Dare the field.* A phrase taken from falconry; birds being said to be "dared" when by the falcon in the air they are terrified from rising, so that they may be sometimes taken by the hand. Thus the Dauphin conveys his idea of the ease with which the English may be captured.

55. *Yon island carrions, desperate of their bones.* The forcible picture of the famine-pinched, weather-beaten, fuel-starved, illness-reduced English, contained in this speech, is confirmed by Hollinshed's account of them. The expression "desperate of their bones" is quite in Shakespeare's condensed style; it gives the effect of 'in desperate condition from their bones starting through their skins,' and 'ready desperately to risk their remaining bones, their mere skeletons.'

56. *Their ragged curtains.* A contemptuous expression for their banners, their colours.

57. *Beaver.* The movable portion of the helmet; made sometimes with bars, sometimes otherwise perforated, for the purposes of seeing and breathing. See Note 23, Act iv., "Second Part Henry IV."

58. *Fixed candlesticks.* In allusion to certain ancient candlesticks that were made in the form of human figures, holding in their outstretched hands the sockets for containing the lights.

The gun down-roping from their pale-dead eyes,
And in their pale-dull mouths the gimmal bit⁵⁹
Lies foul with chew'd grass, still and motionless;
And their exécutors, the knavish crows,
Fly o'er them, all impatient for their hour.
Description cannot suit itself in words
To démonstrate the life of such a battle
In life so lifeless as it shows itself.

Con. They have said their prayers, and they
stay for death.

Dau. Shall we go send them dinners and fresh
suits,

And give their fasting horses provender,
And after fight with them?

Con. I stay but for my guard: on, to the
field!⁶⁰

I will the banner from a trumpet take,
And use it for my haste. Come, come, away!
The sun is high, and we outwear the day.

[*Exeunt.*]

SCENE III.—*The English Camp.*

*Enter the English Host; GLOSTER, BEDFORD,
EXETER, SALISBURY, and WESTMORELAND.*

Glo. Where is the king?

Bed. The king himself is rode to view their
battle.

West. Of fighting men they have full threescore
thousand.

59. *The gimmal bit.* The Folio spells "gimmal," here, 'Jymold;' and in the old play of "Edward III.," 1596, quoted by Stevens, there is mention made of "gymold mail." This "gymold mail" seems to have been linked mail, woven mail, or chain armour, as it was variously called; and probably these chain-links were in couples. "Gimmal bit" appears to mean a bit made in two parts, like the "gimnal ring" of Shakespeare's time; and so called from the Latin word *gemellus*, twin or twinned.

60. *I stay but for my guard: on, to the field!* It has been plausibly suggested that here "guard: on" is a misprint for 'guidon;' which word signified a standard, ensign, or banner, also a standard-bearer. A passage from Holinshed, describing the conduct of the French at this period, tends to support the conjecture:—"They thought themselves so sure of victorie, that diverse of the noblemen made such hast toward the battell, that they left manie of their *servants* and *men of warre* behind them, and some of them would not once *staie for their standards*; as amongst other the Duke of Brabant, when his *standard* was not come, caused a *banner to be taken from a trumpet*, and fastened to a speare, the which he commanded to be borne before him, instead of his *standard*." Nevertheless, inasmuch as by "my guard" the constable possibly means the officer entrusted to bear his standard (and that the standard or ensign of a royal personage was borne by some one of his own immediate body-guard, is shown by a passage in "Richard III.," Act v., sc. 3; where Richard appoints Sir William Brandon to bear his standard, and wait in close personal attendance upon him, as his immediate guard), we leave the text unaltered.

61. *My kind kinsman.* This is addressed to Westmoreland,

Exe. There's five to one; besides, they all are
fresh.

Sal. God's arm strike with us! 'tis a fearful odds.
God b' wi' you, princes all; I'll to my charge:
If we no more meet till we meet in heaven,
Then, joyfully,—my noble Lord of Bedford,—
My dear Lord Gloster,—and my good Lord
Exeter,—

And my kind kinsman,⁶¹—warriors all, adieu!

Bed. Farewell, good Salisbury; and good luck
go with thee!

Exe. Farewell, kind lord; fight valiantly to-
day:

And yet I do thee wrong to mind⁶² thee of it,
For thou art fram'd of the firm truth of valour.

[*Exit SALISBURY.*]

Bed. He is as full of valour as of kindness;
Princely in both.

West. Oh, that we now had here

Enter King HENRY.

But one ten thousand of those men in England
That do no work to-day!

K. Hen. What's he that wishes so?
My cousin Westmoreland?—No, my fair cousin:
If we are mark'd to die, we are enow
To do our country loss; and if to live,
The fewer men, the greater share of honour.
God's will! I pray thee, wish not one man more.
By Jove, I am not covetous for gold;⁶³
Nor care I who doth feed upon my cost;⁶⁴

between whose family and that of Salisbury there subsisted a connection by marriage.

62. *Mind.* 'Reinind.' These two latter lines of Exeter's speech are printed by mistake in the Folio as part of Bedford's speech; whereas, they evidently come after "fight valiantly to-day." Thirlby made the needful transposition.

63. *God's will! I pray thee, wish not one man more.* By *Jove*, I am not, &c. On this passage Dr. Johnson observes—"The king prays like a Christian, and swears like a heathen;" while Malone believes that "the player-editors alone are answerable for this monstrous incongruity." But in this very play (Act ii., sc. 4) Exeter says of the king, he is "coming like a *Jove*" "and bids you, in the bowels of the *Lord*, deliver up," &c. In "Twelfth Night" we find "By the *Lord*," and "*Jove*, I thank thee!" in the mouth of the same speaker; and in "Measure for Measure," Isabella says—

"And He that might the vantage best have took,
Found out the remedy. How would you be,
If He, which is the top of judgment, should," &c.

While, a few speeches farther on, she says—

"Could great men thunder
As *Jove* himself does, *Jove* would ne'er," &c.

These proximities of various allusion were not deemed irreverent in the poet's time; and certainly the present example of them is by no means uncharacteristic of the personage who is made to utter it: nay, from the quondam wild "Prince Hal," and present model king, it appears to us to come with peculiar appropriateness.

64. *Who doth feed upon my cost.* "Upon" is here used where now 'at' would be employed.

It yearns me not⁶⁵ if men my garments wear ;
Such outward things dwell not in my desires :
But if it be a sin to covet honour,
I am the most offending soul alive.
No, faith, my coz, wish not a man from England :
Heaven's peace ! I would not lose so great an
honour,
As one man more, methinks, would share from me,
For the best hope I have. Oh, do not wish one
more !
Rather proclaim it, Westmoreland, through my
host,
That he which hath no stomach to this fight,⁶⁶
Let him depart ; his passport shall be made,
And crowns for convoy put into his purse :
We would not die in that man's company
That fears his fellowship to die with us.
This day is call'd the feast of Crispian :⁶⁷
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is nam'd,
And rouse him at the name of Crispian.
He that shall live this day, and see old age,⁶⁸
Will yearly on the vigil feast his neighbours,⁶⁹
And say, To-morrow is Saint Crispian :
Then will he strip his sleeve and show his scars,
And say,—These wounds I had on Crispin's day,⁷⁰
Old men forget ; yet all shall be forgot,
But he'll remember with advantages
What feats he did that day : then shall our names,

Familiar in their mouths⁷¹ as household words,—
Harry the king, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloster,—
Be in their flowing cups freshly remember'd.
This story shall the good man teach his son ;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remember'd,—
We few, we happy few, we band of brothers ;
For he to-day that sheds his blood with me,
Shall be my brother ; be he ne'er so vile,
This day shall gentle his condition :⁷²
And gentlemen in England, now a-bed,
Shall think themselves accurs'd they were not
here ;
And hold their manhoods cheap, while any speaks
That fought with us upon Saint Crispin's day.⁷³

Re-enter SALISBURY.

Sal. My sovereign lord, bestow yourself with
speed :
The French are bravely⁷⁴ in their battles set,
And will with all expedience charge on us.
K. Hen. All things are ready, if our minds
be so.
West. Perish the man whose mind is backward
now !
K. Hen. Thou dost not wish more help from
England, coz ?

65. *It yearns me not.* 'It grieves me not.' See Note 80, Act ii.

66. *That he which hath no stomach to, &c.* "Which" is here used for 'who'; and "stomach" is used in its combined sense of 'appetite' or 'inclination,' and of 'courage' or 'valour.' See Note 13, Act i., "Second Part Henry IV."

67. *The feast of Crispian.* The battle of Agincourt was fought on the 25th October, 1415; the date of month-day dedicated to the memory of two saints, brothers, whose names were Crispin and Crispianus. They were born at Rome, from whence they travelled to Soissons, in France, about the year 303, to propagate Christianity; but because they would not be dependent on others for their expenses, they exercised the trade of shoemakers. When the governor of the town discovered them to be Christians, he ordered them to be beheaded; and after their martyrdom, they became the patron saints of shoemakers.

68. *He that shall live this day, and see old age.* The Quarto gives this line—'He that outlives this day, and sees old age;' the Folio, thus—'He that shall see this day, and live old age.' Pope made the transposition of "live" and "see;" which we have adopted, believing that the line was thus written by the poet, avoiding the repetition which the Quarto reading makes at the commencement of a line occurring three lines previously. As it now stands, we take the meaning to be—'He that shall live through this day, and live to see old age;' "live" being understood as repeated.

69. *On the vigil feast his neighbours.* The Quarto gives 'friends' here instead of "neighbours;" the Folio word. It was, and is still in Catholic countries, the custom to celebrate the vigil, or evening before a festival, as well as the saint's day itself.

70. *And say,—These wounds I had, &c.* This line is from the Quartos; it being omitted in the Folio copy.

71. *Familiar in their mouths.* The Folio gives 'his mouth'

for "their mouths." This is the Quarto reading, which we think preferable, because the king is speaking of the familiar way in which the warriors' names will be banded from mouth to mouth by all the old fellows assembled to toast the heroes of that day in which their veteran neighbour bore a part.

72. *This day shall gentle his condition.* 'His taking part in to-day's struggle shall advance him to the rank of gentleman,' Shakespeare occasionally makes verbs of greatly poetical and expressive force from nouns and adjectives. See Note 48, Act iii., "Taming of the Shrew." Henry V. not only inhibited any person, but such as had a right by inheritance or grant, to assume coats of arms, except those who fought with him at the battle of Agincourt, but he allowed to these latter the chief seats of honour at all feasts and public meetings.

73. *Saint Crispin's day.* After reading this spirited speech—which is enough to put life not only into an invalided veteran of Chelsea or Greenwich, but into a pale student in his fireside arm-chair, and which is, moreover, addressed to poor fellows famine-worn and as but one to five against the foe—Johnson's comment comes with such singular infelicity, that we can scarcely help fancying the poet's smile of superiority could he read it. The Doctour says—"This speech, like many others of the declamatory kind, is too long." One's imagination pictures the shade of Shakespeare rejoicing in his own Hamlet's words to Polonius—"It shall to the barber's, with your beard."

74. *Bravely.* This word is here used with a sly inclusion of its meanings in the sense of 'bravely,' 'boastfully and defiantly,' and of 'showily arranged,' 'smartly set forth.' The quiet, dry, grimly bitter jokes of these stranded men, "that look to be washed off the next tide," their desperately determined courage, their cheery heartiness, has an inexpressibly fine effect; and contrasts with wonderful truth of nationally characteristic difference against the vapouring lightness of the French chivalry.



Duke of York. My lord, most humbly on my knee I beg
The leading of the vaward.
King Henry. Take it, brave York.

Act IV. Scene III.

West. God's will! my liege, would you and I alone,
Without more help, could fight this royal battle!

K. Hen. Why, now thou hast unwish'd five thousand men;⁷⁵
Which likes me better⁷⁶ than to wish us one.—
You know your places: God be with you all!

Tucket. Enter MONTJOY.

Mont. Once more I come to know of thee, King Harry,
If for thy ransom thou wilt now compound,
Before thy most assurèd overthrow:
For certainly thou art so near the gulf,
Thou needs must be englutted. Besides, in mercy,
The constable desires thee thou wilt mind
Thy followers of repentance; that their souls
May make a peaceful and a sweet retire
From off these fields, where, wretches, their poor bodies
Must lie and fester.

K. Hen. Who hath sent thee now?

Mont. The constable of France.

K. Hen. I pray thee, bear my former answer back:

Bid them achieve me, and then sell my bones.
Good God! why should they mock poor fellows thus?

The man that once did sell the lion's skin
While the beast liv'd, was kill'd with hunting him.
A many of our bodies shall no doubt
Find native graves; upon the which, I trust,
Shall witness live in brass⁷⁷ of this day's work:
And those that leave their valiant bones in France,
Dying like men, though buried in your dunghills,
They shall be fam'd; for there the sun shall greet them,

And draw their honours reeking up to heaven;
Leaving their earthly parts to choke your clime,
The smell whereof shall breed a plague in France.
Mark, then, abounding valour in our English;
That, being dead, like to the bullock's grazing,
Break out into a second course of mischief,
Killing in relapse of mortality.

75. *Thou hast unwish'd five thousand men.* Some of the commentators, taking this speech literally and numerically, accuse the poet of inattention to numbers. But the king is speaking playfully; and, having overheard Westmoreland wish for "but one ten thousand of those men in England" who are idling at home, now, hearing him speak so valiantly, says he has wished away half of those he before longed for; his present brave aspiration half making up for his former less confident desire.

76. *Which likes me better.* 'Which pleases me better.'

77. *Shall witness live in brass.* Alluding to the custom of engraving figures or inscriptions on brazen plates, which were let into the tombstones of celebrated personages. See Note 3, Act i., "Love's Labour's Lost." There is an effigy of John Leventhorp, who fought at Agincourt, engraved on brass, and still existing in the church of Sawbridgeworth, Herts.

Let me speak proudly;—tell the constable
We are but warriors for the working-day;
Our gayness and our gilt are all besmirch'd
With rainy marching in the painful field;
There's not a piece of feather in our host
(Good argument, I hope, we will not fly),
And time hath worn us into slovenly:
But, by the mass, our hearts are in the trim;
And my poor soldiers tell me, yet ere night
They'll be in fresher robes; or they will pluck
The gay new coats o'er the French soldiers' heads,
And turn them out of service. If they do this,—
As, if God please, they shall,—my ransom then
Will soon be levied. Herald, save thou thy labour;
Come thou no more for ransom, gentle herald:
They shall have none, I swear, but these my joints,—

Which if they have as I will leave 'em them,
Shall yield them little, tell the constable.

Mont. I shall, King Harry. And so, fare thee well:

Thou never shalt hear herald any more. [*Exit.*]

K. Hen. I fear thou'lt once more come again for ransom.

Enter the Duke of YORK.

York. My lord, most humbly on my knee I beg
The leading of the vaward.⁷⁸

K. Hen. Take it, brave York.—Now, soldiers,
march away:—

And how thou pleasest, God, dispose the day!
[*Exeunt.*]

SCENE IV.—*The Field of Battle.*

Alarums: Excursions. Enter French Soldier,
PISTOL, and Boy.

Pist. Yield, cur!

Fr. Sol. *Je pense que vous êtes le gentilhomme de bonne qualité.*⁷⁹

Pist. Quality! *Callino, castore me!*⁸⁰ art thou a gentleman? what is thy name? discuss.

78. *The vaward.* The vanguard; the front line or foremost part of the army.

79. *Je pense que, &c.* 'I think you are a gentleman of quality.'

80. *Quality! Callino, castore me!* This, in the Folio, is printed 'Qualitie calmie cuture me.' Malone found in Clement Robinson's "Handful of Pleasant Delights," 1584, "A Sonnet of a Lover in the praise of his Lady, to *Calen o Cuture me*, sung at every line's end;" and Boswell subsequently discovered in "Playford's Musical Companion," 1673, an old Irish song beginning "Callino, castore me." Therefore it is supposed that Pistol, hearing a foreign language spoken, quotes the first words he can think of that he has heard but does not understand, in a wild hope that they may serve as a reply. We have an idea that possibly the 'calmie cuture me' of the Folio (the passage is not in the Quarto copies) may be a misprint for 'Galila, con-

Fr. Sol. O Seigneur Dieu!

Pist. Oh, Signieur Dew should be a gentleman:—
Perpend my words, O Signieur Dew, and mark:—
O Signieur Dew, thou diest on point of fox,⁸¹
Except, oh, signieur, thou do give to me
Egregious ransom.

Fr. Sol. Oh, prenez miséricorde!⁸² ayez pitié
de moy!

Pist. Moy shall not serve;⁸³ I will have forty
moys;
Or I will fetch thy rim out at thy throat⁸⁴
In drops of crimson blood.

Fr. Sol. Est-il impossible⁸⁵ d'échapper la force
de ton bras?

Pist. Brass, cur!⁸⁶
Thou cursèd and luxurious mountain goat,
Offer'st me brass?

Fr. Sol. Oh, pardonnez-moy!⁸⁷

Pist. Say'st thou me so?⁸⁸ is that a ton of
moys?—
Come hither, boy: ask me this slave in French
What is his name.

Boy. Escoutez: comment⁸⁹ êtes vous appelé?

Fr. Sol. Monsieur le Fer.

Boy. He says his name is Master Fer.

Pist. Master Fer! I'll fer him, and fir⁹⁰ him,
and ferret him:—discuss the same in French unto
him.

Boy. I do not know the French for fer, and
ferret, and fir.

Pist. Bid him prepare; for I will cut his throat.

Fr. Sol. Que dit-il, monsieur?⁹¹

Boy. Il me commande de vous dire que vous
faites vous prest;⁹² car ce soldat icy est disposé
tout à cette heure de couper vostre gorge.

Pist. Ouy, couper gorge, par ma foi, peasant,⁹³
Unless thou give me crowns, brave crowns;

Or mangled shalt thou be by this my sword.

Fr. Sol. Oh, je vous supplie, pour l'amour de
Dieu, me pardonner! Je suis le gentilhomme de
bonne maison: gardez ma vie, et je vous donneray
deux cents écus.

Pist. What are his words?

Boy. He prays you to save his life: he is a
gentleman of a good house; and for his ransom he
will give you two hundred crowns.

Pist. Tell him my fury shall abate, and I
The crowns will take.

Fr. Sol. Petit monsieur, que dit-il?⁹⁴

Boy. Encore qu'il est contre son jurement de
pardonner aucun prisonnier;⁹⁵ néantmoins, pour les
écus que vous l'avez promis, il est content de vous
donner la liberté, le franchisement.

Fr. Sol. Sur mes genoux je vous donne mille
remercimens; et je m'estime heureux que je suis
tombé entre les mains d'un chevalier, je pense, le
plus brave, vaillant, et très distingué seigneur
d'Angleterre.

Pist. Expound unto me, boy.

Boy. He gives you, upon his knees, a thousand
thanks; and he esteems himself happy that he hath
fallen into the hands of one (as he thinks), the
most brave, valorous, and thrice-worthy signieur of
England.

Pist. As I suck blood, I will some mercy
show.—

Follow me! [Exit.

Boy. Suivez-vous le grand capitaine.⁹⁶ [Exit
French Soldier.] I did never know so full a voice
issue from so empty a heart: but the saying is
true,—the empty vessel makes the greatest sound.
Bardolph and Nym had ten times more valour than
this roaring devil i' the old play, that every one
may pare his nails with a wooden dagger;⁹⁷ and they

strue me: 'Gallia' being Pistol's grandiose name for a Frenchman, as mine host of the Garter calls Dr. Caius and Sir Hugh Evans "Gallia and Guallia, French and Welsh," "Merry Wives," Act iii., sc. 1.

81. *Fox.* A cant word for a sword; originating in the circumstance that Andrea Ferrara, and other foreign sword-cutlers, adopted a fox as the blade-mark of their weapons. Mr. Staunton, who supplies this information, adds that "swords with a running fox rudely engraved on the blades, are still occasionally to be met with in the old curiosity shops of London."

82. *Oh, prenez, &c.* 'Oh, have mercy! have pity on me!'

83. *Moy shall not serve.* "Moy" is supposed to be a contraction of 'moidore'; a Portuguese coin, worth about twenty-seven shillings. See Note 39, Act v., "Richard II."

84. *Or I will fetch thy rim out, &c.* The Folio prints 'For' instead of "Or." Hanmer's correction. "Rim" is a term for the membrane enclosing the bowels; and Pistol uses it for 'bowels,' or 'vitals,' generally.

85. *Est-il impossible, &c.* 'Is it impossible to escape the force of thine arm?'

86. *Brass, cur!* It has been questioned whether the French pronunciation of the final s in 'bras' was in Shakespeare's time sufficiently strong to sanction his making Pistol mistake the word for 'brass'; but we have before pointed out that for the

purposes of a quibble or pun, it was not requisite that the words played upon should be pronounced alike; there need merely be similarity to the eye in their spelling. See Note 82, Act v., "Love's Labour's Lost."

87. *Oh, pardonnez moy!* 'Oh, pardon me!'

88. *Say'st thou me so? . . . ask me this, &c.* "Me," in this speech, is used idiomatically; implying 'for me.'

89. *Escoutez: comment, &c.* 'Listen: how are you called?'

90. *Firk.* Beat, scourge, whip, chastise, thrust. "Firk," 'jerk,' and 'yerk,' are nearly similar in meaning. See Note 114 of this Act.

91. *Que dit-il, monsieur?* 'What does he say, sir?'

92. *Il me commande, &c.* 'He bids me tell you that you must make yourself ready; for this soldier here is disposed instantly to cut your throat.'

93. *Ouy, couper gorge, &c.* 'Yes, cut throat, by my faith.'

94. *Petit monsieur, que dit-il?* 'What does he say, my little gentleman?'

95. *Encore qu'il est contre, &c.* 'That it is against his vow to pardon any prisoner; nevertheless, for the crowns you have promised, he's willing to give you your liberty, your freedom.'

96. *Suivez-vous, &c.* 'Follow the great captain.'

97. *Pare his nails with a wooden dagger.* See Note 47, Act iv., "Twelfth Night."

are both hanged; and so would this be, if he durst steal anything adventurously. I must stay with the lackeys, with the luggage of our camp: the French might have a good prey of us, if he knew of it; ⁹⁸ for there is none to guard it but boys. [*Exit.*]

SCENE V.—*Another part of the Field of Battle.*

Alarums. Enter Constable, ORLEANS, BOURBON, Dauphin, RAMBURES, and others.

Con. *Oh, diable!*

Orl. *Oh, seigneur! le jour est perdu,⁹⁹ tout est perdu!*

Dau. *Mort de ma vie!* all is confounded, all! Reproach and everlasting shame Sits mocking in our plumes.—*Oh, meschante fortune!*¹⁰⁰— [*A short alarum.*]
Do not run away.

Con. Why, all our ranks are broke.

Dau. Oh, perdurable¹⁰¹ shame!—let's stab ourselves.

Be these the wretches that we play'd at dice for?

Orl. Is this the king we sent to for his ransom?

Bour. Shame, and eternal shame, nothing but shame!

Let us die in honour ¹⁰² once more back again; And he that will not follow Bourbon now, Let him go hence, and with his cap in hand, Like a base villain, hold the chamber-door Whilst by a slave, no gentler than my dog, His fairest daughter is contaminate.

Con. Disorder, that hath spoil'd us, friend us now!

Let us, on heaps, go offer up our lives.¹⁰³

Orl. We are enow, yet living in the field, To smother up the English in our throngs, If any order might be thought upon.

Bour. The devil take order now! I'll to the throng:

Let life be short; else shame will be too long.

[*Exeunt.*]

SCENE VI.—*Another part of the Field*

Alarums. Enter King HENRY and Forces, EXETER, and others.

K. Hen. Well have we done, thrice-valiant countrymen:

But all's not done; yet keep the French the field.

Exe. The Duke of York commends him to your majesty.

K. Hen. Lives he, good uncle? thrice within this hour

I saw him down; thrice up again, and fighting; From helmet to the spur all blood he was.

Exe. In which array, brave soldier, doth he lie, Larding the plain; and by his bloody side (Yoke-fellow to his honour-owing wounds) The noble Earl of Suffolk also lies.

Suffolk first died: and York, all haggled over, Comes to him, where in gore he lay insteep'd,¹⁰⁴

And takes him by the beard; kisses the gashes¹⁰⁵ That bloodily did yawn upon his face;

And cries aloud, "Tarry, dear cousin Suffolk! My soul shall thine keep company to heaven;

Tarry, sweet soul, for mine, then fly a-breast: As, in this glorious and well-foughten field,

We kept together in our chivalry!"

Upon these words I came, and cheer'd him up: He smil'd me in the face, raught¹⁰⁶ me his hand,

And, with a feeble gripe, says, "Dear my lord, Commend my service to my sovereign."

So did he turn, and over Suffolk's neck

He threw his wounded arm, and kiss'd his lips;

And so, espous'd to death, with blood he seal'd A testament of noble-ending love.

The pretty and sweet manner of it forc'd

^{98.} *The French might have a good prey of us, if he knew of it.* "French" is here used for 'Frenchman,' 'foe,' 'enemy,' and treated as a noun singular.

^{99.} *Le jour est perdu, &c.* 'The day is lost,' 'all is lost!'

^{100.} *Oh, meschante fortune!* 'Oh, ill fortune!'

^{101.} *Perdurable.* 'Everlasting,' 'eternal.' See Note 23, Act iii., "Measure for Measure."

^{102.} *Let us die in honour.* The Folio omits "honour" in this line; which was first supplied by Mr. Charles Knight from a corresponding passage in the Quartos.

^{103.} *Let us, on heaps, go offer up.* The Quarto prints 'in' for "on" here; and we at one time adopted the Quarto word, thinking it probably the right one. But we now perceive that a similar expression is used farther on in this very play (see Note 23, Act v.); "on heaps" being there also employed in a passage where now-a-days 'in heaps' would be used. Moreover, in the present case, there is additional propriety of poetical effect from the word "on," as it conveys the idea of the "heaps" being

'altars' on which the French offer up their lives as sacrifices.

^{104.} *All haggled over, comes to him, where in gore he lay, &c.* The present speech of recital affords a striking instance of the mode in which Shakespeare makes a speaker, recounting a past occurrence, deviate occasionally into the present tense. See Note 91, Act ii., "First Part Henry IV."

^{105.} *Kisses the gashes.* This tenderness of manly natures in affectionate friendship was intensely felt and comprehended by Shakespeare. See Note 93, Act iii., "Twelfth Night." Its demonstrativeness and yearning for fond sympathy in the hour of death is finely depicted in this pathetic narrative speech. We are reminded of the brave-souled, yet tender-souled, Nelson; who, in his death-hour, whispered to his friend, Lieutenant Hardy, as he bent grieving over him, "Kiss me, Hardy!" A deep and almost womanly loving-gentleness lies at the inner core of these heroic spirits.

^{106.} *Raught.* An old form of 'reached.'

Those waters from me which I would have stopp'd;
But I had not so much of man in me,
And all my mother came into mine eyes,¹⁰⁷
And gave me up to tears.

K. Hen. I blame you not;
For, hearing this, I must perforce compound¹⁰⁸
With mistful eyes, or they will issue too.—

[*Alarum.*

But, hark! what new alarum is this same?—
The French have reinforc'd their scatter'd men:—
Then every soldier kill his prisoners;
Give the word through. [Exeunt.]

SCENE VII.—*Another part of the Field.*

Alarums. Enter FLUELLEN and GOWER.

Flu. Kill the poys and the luggage! 'tis expressly against the law of arms: 'tis as arrant a piece of knavery, mark you now, as can be offered; in your conscience, now, is it not?

Gow. 'Tis certain there's not a boy left alive; and the cowardly rascals that ran from the battle have done this slaughter: besides, they have burned and carried away all that was in the king's tent; wherefore the king, most worthily, hath caused every soldier to cut his prisoner's throat. Oh, 'tis a gallant king!

Flu. Ay, he was porn at Monmouth, Captain Gower. What call you the town's name where Alexander the Pig was born?

Gow. Alexander the Great.

Flu. Why, I pray you, is not pig great? the pig, or the great, or the mighty, or the huge, or the magnanimous, are all one reckonings, save the phrase is a little variations.

Gow. I think Alexander the Great was born in Macedon: his father was called Philip of Macedon, as I take it.

Flu. I think it is in Macedon where Alexander is porn. I tell you, captain, if you look in the maps of the 'orld, I warrant you shall find, in the comparisons between Macedon and Monmouth, that the situations, look you, is both alike. There is a river in Macedon; and there is also moreover a river at Monmouth: it is called Wye at Monmouth; but it is out of my prains what is the name of the other river; but 'tis all one, 'tis alike as my

fingers is to my fingers, and there is salmons in both. If you mark Alexander's life well, Harry of Monmouth's life is come after it¹⁰⁹ indifferent well; for there is figures in all things. Alexander, you know, in his rages, and his furies, and his wraths, and his cholers, and his moods, and his displeasures, and his indignations, and also being a little intoxicates in his prains, did, in his ales and his angers, look you, kill his pest friend, Clytus.

Gow. Our king is not like him in that: he never killed any of his friends.

Flu. It is not well done, mark you now, to take the tales out of my mouth, ere it is made and finished. I speak but in the figures and comparisons of it: as Alexander killed his friend Clytus, being in his ales and his cups, so also Harry Monmouth, being in his right wits and his good judgments, turned away the fat knight with the great pelly-doublet: he was full of jests, and gipes, and knaveries, and mocks; I have forgot his name.

Gow. Sir John Falstaff.

Flu. That is he:—I'll tell you there is goot men porn at Monmouth.

Gow. Here comes his majesty.

Alarum. Enter King HENRY with a part of the English Forces; WARWICK, GLOSTER, EXETER, and others.

K. Hen. I was not angry since I came to France Until this instant.¹¹⁰—Take a trumpet, herald; Ride thou unto the horsemen on yon hill: If they will fight with us, bid them come down, Or void the field; they do offend our sight. If they'll do neither, we will come to them, And make them skirr¹¹¹ away, as swift as stones Enforced from the old Assyrian slings: Besides, we'll cut the throats of those we have; And not a man of them that we shall take, Shall taste our mercy:—go, and tell them so.

Exe. Here comes the herald of the French, my liege.

Glo. His eyes are humbler than they us'd to be.

Enter MONTJOY.

K. Hen. How now! what means this, herald? know'st thou not

That I have fin'd these bones of mine for ransom?
Com'st thou again for ransom?

Mont. No, great king:

^{107.} *All my mother came into mine eyes.* See Note 5, Act ii., "Twelfth Night."

^{108.} *For, hearing this, I must perforce, &c.* This is one of the rare instances where, as we have before observed, Shakespeare unconsciously passes a comment and encomium on his own writing. See Note 65, Act ii., "Twelfth Night." The approbation is dramatically needed, it is true; but it is as if the eloquence in the passage irresistibly drew it forth.

^{109.} *Is come after it.* 'Is in accordance with it,' 'has similarity with it.' See Note 34, Act v., "Second Part Henry IV."

^{110.} *I was not angry since I came to France until this instant.* "I was not" is used here for 'I have not been,' a grammatical licence; the imperfect instead of the perfect tense.

^{111.} *Skirr.* 'Scour;' fly off in various directions.



Pistol. What are his words?

Boy. He prays you to save his life.

Act IV. Scene IV.

I come to thee for charitable license,
That we may wander o'er this bloody field
To book our dead,¹¹² and then to bury them;
To sort our nobles from our common men,—
For many of our princes (woe the while!)¹¹³
Lie drown'd and soak'd in mercenary blood;
(So do our vulgar drench their peasant limbs
In blood of princes;) and their wounded steeds
Fret fetlock deep in gore, and with wild rage
Yerk¹¹⁴ out their arm'd heels at their dead masters,
Killing them twice.¹¹⁵ Oh, give us leave, great
king,

^{112.} *To book our dead.* It has been proposed to change "book" to "look" here. But "book" was used for any paper, list, or scroll; and, in the course of the next scene, a paper or "note" of the number slain on each side is given to the king. See passage referred to in Note 130 of this Act. "To book our dead," therefore, means, 'to ascertain the number of our dead and enter them in the note, list, or scroll;' according

To view the field in safety, and dispose
Of their dead bodies!

K. Hen. I tell thee truly, herald,
I know not if the day be ours or no;
For yet a many of your horsemen peer
And gallop o'er the field.

Mont. The day is yours.

K. Hen. Praisèd be God, and not our strength,
for it!—

What is this castle call'd that stands hard by?

Mont. They call it Agincourt.

to Shakespeare's mode of making a noun into an expressive verb.

^{113.} *Woe the while!* 'Ah, woful time!' See Note 30, Act iii., "Winter's Tale."

^{114.} *Yerk.* Thrust, fling. See Note 90 of this Act.

^{115.} *Killing them twice.* A bold expression, involving a paradoxical absurdity or impossibility, yet giving a poetical image. See Note 113, Act ii., "All's Well."

K. Hen. Then call we this the field of Agincourt,
Fought on the day of Crispin Crispianus.

Flu. Your grandfather of famous memory, an 't please your majesty, and your great-uncle Edward the Plack Prince of Wales, as I have read in the chronicles, fought a most prave pattle here in France.

K. Hen. They did, Fluellen.

Flu. Your majesty says very true: if your majesties is remembered of it,¹¹⁶ the Welshmen did goot service in a garden where leeks did grow, wearing leeks in their Monmouth caps;¹¹⁷ which, your majesty know, to this hour is an honourable padge of the service; and I do believe your majesty takes no scorn to wear the leek upon Saint Tavy's day.

K. Hen. I wear it for a memorable honour; For I am Welsh, you know, good countryman.

Flu. All the water in Wye cannot wash your majesty's Welsh blood out of your pody, I can tell you that: Got pless it, and preserve it, as long as it pleases his grace, and his majesty too!

K. Hen. Thanks, good my countryman.

Flu. I am your majesty's countryman, I care not who know it; I will confess it to all the 'orld: I need not to be ashamed of your majesty, praised be Got, so long as your majesty is an honest man.

K. Hen. God keep me so!—Our heralds go with him:

Bring me just notice of the numbers dead
On both our parts.—Call yonder fellow hither.

[Points to WILLIAMS. *Exeunt*
MONTJOY and others.]

Exe. Soldier, you must come to the king.

K. Hen. Soldier, why wearest thou that glove in thy cap?

Will. An't please your majesty, 'tis the gage of one that I should fight withal, if he be alive.

K. Hen. An Englishman?

Will. An't please your majesty, a rascal that swaggered with me last night; who, if 'a live,¹¹⁸ and ever dare to challenge this glove, I have sworn

to take him a box o' the ear: or if I can see my glove in his cap (which he swore, as he was a soldier, he would wear if alive), I will strike it out soundly.

K. Hen. What think you, Captain Fluellen? is it fit this soldier keep his oath?

Flu. He is a craven¹¹⁹ and a villain else, an 't please your majesty, in my conscience.

K. Hen. It may be, his enemy is a gentleman of great sort, quite from the answer of his degree.¹²⁰

Flu. Though he be as goot a gentleman as the tevil is, as Lucifer and Belzebub himself, it is necessary, look your grace, that he keep his vow and his oath: if he be perjured, see you now, his reputation is as arrant a villain and a Jack-sauce,¹²¹ as ever his plack shoe trod upon Got's ground and his earth, in my conscience, la.

K. Hen. Then keep thy vow, sirrah, when thou meetest the fellow.

Will. So I will, my liege, as I live.

K. Hen. Who servest thou under?

Will. Under Captain Gower, my liege.

Flu. Gower is a goot captain, and is goot knowledge and literature in the wars.

K. Hen. Call him hither to me, soldier.

Will. I will, my liege.

[*Exit.*]

K. Hen. Here, Fluellen; wear thou this favour for me, and stick it in thy cap: when Alençon and myself were down¹²² together, I plucked this glove from his helm: if any man challenge this, he is a friend to Alençon, and an enemy to our person; if thou encounter any such, apprehend him, an thou dost me love.

Flu. Your grace does me as great honours as can be desired in the hearts of his subjects: I would fain see the man, that has but two legs, that shall find himself aggrieved at this glove, that is all; but I would fain see it once,¹²³ an please Got of his grace that I might see.

K. Hen. Knowest thou Gower?

Flu. He is my dear friend, an please you.

K. Hen. Pray thee, go seek him, and bring him to my tent.

116. *If your majesties is remembered of it.* 'If your majesty remember it.' See Note 94, Act ii., "As You Like It."

117. *Monmouth caps.* Fuller, in his "Worthies of Wales," mentions that "the best caps were formerly made at Monmouth, where the *Capper's* Chapel doth still remain." These Monmouth caps were much worn by soldiers.

118. *If 'a live.* The Folio prints 'if alive' for "if 'a live." Capell's correction.

119. *Craven.* See Note 24, Act ii., "Taming of the Shrew."

120. *Of great sort, quite from the answer of his degree.* 'Of great rank, quite removed from a corresponding level of low degree with that of the soldier, and therefore exempt from being called upon to render him an answer.' See Note 45, Act i., of the present play; and Note 97, Act i., "Twelfth Night."

121. *Jack-sauce.* Fluellen's mode of expressing 'saucy Jack.'

It is noteworthy that not only here, where the peppery Welshman's diction is intentionally made confused, but in other passages of simile and comparison, Shakespeare's style is sometimes curiously inexact (conventionally speaking) in expression. He had his excellent reason for it, no doubt, in each particular instance; and our efforts will be directed to the endeavour of tracing his several reasons as the passages occur.

122. *When Alençon and myself were down.* This is in accordance with historical fact. During the battle, Henry had personal encounter with the Duke of Alençon, who felled the king to the ground; but the latter recovered, and slew two of the duke's attendants. Alençon was afterwards killed by the king's guard, contrary to Henry's intention, who wished to have saved him.

123. *I would fain see it once.* "Once" is here used for 'one time or other,' 'at some time.' See Note 51, Act v., "Second Part Henry IV."

Flu. I will fetch him.

[*Exit.*

K. Hen. My Lord of Warwick, and my brother Gloster,

Follow Fluellen closely at the heels:
The glove which I have given him for a favour,
May haply purchase him a box o' the ear;
It is the soldier's; I, hy hargain, should
Wear it myself. Follow, good cousin Warwick:
If that the soldier strike him (as I judge,
By his hlunt hearing, he will keep his word),
Some sudden mischief may arise of it;
For I do know Fluellen valiant,
And touch'd with choler, hot as gunpowder,
And quickly will return an injury:
Follow, and see there he no harm between them.—
Go you with me, uncle of Exeter.

[*Exeunt.*

SCENE VIII.—*Before King HENRY's Pavilion.*

Enter GOWER and WILLIAMS.

Will. I warrant it is to knight you,¹²⁴ captain.

Enter FLUELLEN.

Flu. Got's will and his pleasure, captain, I peseech you now, come apace to the king: there is more goot toward you peradventure than is in your knowledge to dream of.

Will. Sir, know you this glove?

Flu. Know the glove! I know the glove is a glove.

Will. I know this;¹²⁵ and thus I challenge it.

[*Strikes him.*

Flu. 'Splood, an arrant traitor as any's in the universal 'orld, or in France, or in England!

Gow. How now, sir! you villain!

Will. Do you think I'll be forsworn?

Flu. Stand away, Captain Gower; I will give treason his payment into plows,¹²⁶ I warrant you.

Will. I am no traitor.

Flu. That's a lie in thy throat.—I charge you in his majesty's name, apprehend him: he's a friend of the Duke Alençon's.

Enter WARWICK and GLOSTER.

War. How now, how now! what's the matter?

Flu. My Lord of Warwick, here is (praised be Got for it!) a most contagious treason come to light, look you, as you shall desire in a summer's day.—Here is his majesty.

Enter King HENRY and EXETER.

K. Hen. How now! what's the matter?

Flu. My liege, here is a villain and a traitor, that, look your grace, has struck the glove which your majesty is take out of the helmet of Alençon.

Will. My liege, this was my glove; here is the fellow of it; and he that I gave it to in change promised to wear it in his cap: I promised to strike him, if he did: I met this man with my glove in his cap, and I have been as good as my word.

Flu. Your majesty hear now (saving your majesty's manhood) what an arrant, rascally, heggarly knave it is: I hope your majesty is pear me testimony, and witness, and will avouchment,¹²⁷ that this is the glove of Alençon, that your majesty is give me, in your conscience, now.

K. Hen. Give me thy glove, soldier:¹²⁸ look, here is the fellow of it.

'Twas I, indeed, thou promised'st to strike;
And thou hast given me most hitter terms.

Flu. An please your majesty, let his neck answer for it, if there is any martial law in the 'orld.

K. Hen. How canst thou make me satisfaction?

Will. All offences, my liege, come from the heart: never came any from mine that might offend your majesty.

K. Hen. It was ourself thou didst abuse.

Will. Your majesty came not like yourself: you appeared to me hut as a common man; witness the night, your garments, your lowliness; and what your highness suffered under that shape, I beseech you take it for your own fault, and not mine: for had you been as I took you for, I made no offence; therefore, I heseech your highness, pardon me.¹²⁹

K. Hen. Here uncle Exeter, fill this glove with crowns,
And give it to this fellow.—Keep it, fellow;

124. *I warrant it is to knight you.* The soldier's guess at an explanation of the cause for which he is doubtless sent to fetch Gower, thus abruptly introduced, is just in Shakespeare's natural manner of occasionally commencing a scene. See Note 76, Act iii., "All's Well."

125. *I know this.* "This," in Williams's present speech, refers to the glove worn in Fluellen's cap; "this," in Williams's previous speech, refers to the one he has received from the king during the night.

126. *His payment into plows.* "His" used for 'its'; and "into" for 'in.' See Note 67, Act ii., "All's Well." Fuller, in his "Church History," speaking of the task-masters of Israel, has the phrase, "On whose back the number of bricks wanting were only scored in blows;" and Fluellen himself afterwards says, "I will pay you in cudgels." See Note 16, Act v.

127. *And will avouchment.* Capell altered this to 'and avouchments,' an alteration which we at one time adopted. But Fluellen's language is so purposely complicated in its construction, that we think it probable the Folio text here may give what the author wrote.

128. *Give me thy glove, soldier.* That is, the glove given by Henry to Williams over-night. This, though obvious, is explained, because Johnson, mistaking the meaning, proposed to change "thy" to 'my' here, observing that "of the soldier's glove the king had not the fellow."

129. *Therefore, I beseech your highness, pardon me.* The beautiful rough simplicity of this and the previous short speech of self-vindication from the shoe-worn soldier, contains a forcible precept on the effect produced by a few honest, straightforward words spoken to the purpose.



King Henry. Now, herald,—are the dead number'd?

Herald. Here is the number of the slaughter'd French.

Act IV. Scene VIII.

And wear it for an honour in thy cap
Till I do challenge it.—Give him the crowns :—
And, captain, you must needs be friends with him.

Flu. By this day and this light, the fellow has
mettle enough in his pelly.—Hold, there is twelve
pence for you; and I pray you to serve Got, and
keep you out of prawls, and prabbles, and quarrels,
and dissensions, and, I warrant you, it is the petter
for you.

Will. I will none of your money.

Flu. It is with a goot will; I can tell you, it
will serve you to mend your shoes: come, where-
fore should you be so pashful? your shoes is not so
goot: 'tis a goot silling, I warrant you, or I will
change it.

Enter an English Herald,

K. Hen. Now, herald,—are the dead number'd?

Her. Here is the number of the slaughter'd
French.¹³⁰ [*Delivers a paper.*]

K. Hen. What prisoners of good sort are taken,
uncle?

Exe. Charles Duke of Orleans, nephew to the
king;

John Duke of Bourbon, and Lord Bouciqualt:
Of other lords and barons, knights and squires,
Full fifteen hundred, besides common men.

K. Hen. 'This note doth tell me of ten thousand
French

That in the field lie slain: of princes, in this
number,

And nobles bearing banners, there lie dead
One hundred twenty-six: added to these,
Of knights, esquires, and gallant gentlemen,
Eight thousand and four hundred; of the which,
Five hundred were but yesterday dubb'd knights;¹³¹
So that, in these ten thousand they have lost,
There are but sixteen hundred mercenaries;
The rest are princes, barons, lords, knights, squires,
And gentlemen of blood and quality.
The names of those their nobles that lie dead,—

Charles De-la-bret, high-constable of France;
Jaques of Chatillon, admiral of France;
The master of the cross-bows, Lord Rambures;
Great-master of France, the brave Sir Guischart
Dauphin;

John Duke of Alençon; Antony Duke of Brabant,
The brother to the Duke of Burgundy;
And Edward Duke of Bar: of lusty earls,
Grandpré and Roussi, Fauconberg and Foix,
Beaumont and Marle, Vaudemont and Lestrail.
Here was a royal fellowship of death!—
Where is the number of our English dead?

[*Herald presents another paper.*]

Edward the Duke of York, the Earl of Suffolk,
Sir Richard Ketly, Davy Gam,¹³² esquire:
None else of name; and of all other men
But five and twenty.—O God, thy arm was here;
And not to us, but to thy arm alone,
Ascribe we all!—When, without stratagem,
But in plain shock and even play of battle,
Was ever known so great and little loss
On one part and on th' other?—Take it, God,
For it is none but thine!

Exe. 'Tis wonderful!

K. Hen. Come, go we in procession to the
village:

And be it death proclaimed through our host
To boast of this, or take that praise from God
Which is his only.

Flu. Is it not lawful, an please your majesty, to
tell how many is killed?

K. Hen. Yes, captain; but with this acknowledg-
ment,

That God fought for us.

Flu. Yes, my conscience, he did us great goot.

K. Hen. Do we all holy rites:

Let there be sung *Non nobis* and *Te Deum*:¹³³
The dead with charity enclos'd in clay:
And then to Calais; and to England then;
Where ne'er from France arriv'd more happy men.

[*Exeunt.*]

130. *Here is the number, &c.* This passage confirms the reading referred to in Note 112 of the present Act.

131. *Were but yesterday dubb'd knights.* The distribution of this honour was customary, in former times, on the eve of a battle.

132. *Davy Gam, esquire.* A brave Welsh gentleman, who, being sent out by Henry before the battle to reconnoitre the enemy and estimate their strength, made this report—"May it please you, my liege, there are enough to be killed, enough to be taken prisoners, and enough to run away." Moreover, he saved the king's life in the field; and his memory, besides obtaining a niche in a line by Shakespeare, has had honourable mention in Drayton's "Battaile of Agincourt," 1621, and in Phillips's poem called "Cider."

133. *Let there be sung, &c.* Holinshed thus records the

circumstance—"Aboute foure of the clocke in the afternoone, the king, when he saw no appearance of enemies, caused the retreat to be blown; and gathering his armie together, gave thanks to Almightye God for so happie a victorie: causing his prelates and chapeleins to sing this psalm, '*In exitu Israel de Egypto,*' and commanded everie man to kneele downe on the ground at this verse, '*Non nobis, Domine, non nobis, sed Nomini Tuo da gloriam:*' which done, he caused '*Te Deum*' with certaine anthems to be sung, giving laud and praise to God, without boasting of his owne force, or anie humane power." In the English version, Psalm cxiii. commences, 'When Israel came out of Egypt,' and the verse "Non nobis" forms the beginning of that following, answering to Psalms cxiv., cxv. of the ordinary Vulgate; though in the older Psalters they are united into one.

ACT V.

Enter Chorus.

Chor. Vouchsafe to those that have not read the story,
That I may prompt them: and of such as have,
I humbly pray them¹ to admit the excuse
Of time, of numbers, and due course of things,
Which cannot in their huge and proper life
Be here presented. Now we bear the king
Toward Calais: grant him there; there seen,
Heave him away upon your wingèd thoughts
Athwart the sea. Behold, the English beach
Pales in the flood with men, with wives,² and boys,
Whose shouts and claps out-voice the deep-mouth'd
sea,
Which, like a mighty whiffler³ fore the king
Seems to prepare his way: so let him land;
And solemnly see him set on to London,
So swift a pace hath thought, that even now
You may imagine him upon Blackheath;
Where that his lords desire him to have borne
His bruised helmet and his bended sword
Before him through the city: he forbids it,⁴

Being free from vainness and self-glorious pride;
Giving full trophy, signal, and ostent,
Quite from himself to God. But now behold,
In the quick forge and working-house of thought,
How London doth pour out her citizens!
The mayor, and all his brethren, in best sort,—
Like to the senators of th' antique Rome,
With the plebeians swarming at their heels,—
Go forth, and fetch their conquering Cæsar in:
As, by a lower but by loving likelihood,⁵
Were now the general of our gracious empress⁶
(As in good time he may) from Ireland coming,
Bringing rebellion broachèd⁷ on his sword,
How many would the peaceful city quit,
To welcome him! much more, and much more
cause,
Did they this Harry.⁸ Now in London place him;
(As yet the lamentation of the French
Invites the King of England's stay at home;
The emperor's coming in behalf of France,
To order peace between them;)⁹ and omit
All the occurrences, whatever chanc'd,
Till Harry's back-return again to France:

1. *And of such as have, I humbly pray them, &c.* "Of" in this sentence has been changed to 'for' and 'to' by various commentators. But the word "of" here appears to us to be used either in the same way that Shakespeare uses it where he makes Flavius say, "I beg of you to know me" ("Timon of Athens," Act iv., sc. 3), and where he makes Iago say, "I humbly do beseech you of your pardon" ("Othello," Act iii., sc. 3), or possibly in the same way that it is used in the sentence, "You have of these pedlers." See Note 101, Act iv., "Winter's Tale."

2. *With wives.* "With" here is omitted in the first Folio, and was supplied in the second Folio. "Wives" is here used in the sense of 'women' generally, as the Scotch use the word in their phrase 'auld wives,' meaning 'old women;' or in the compound terms, 'fish-wives,' 'spae-wives,' &c. The Germans employ their word *frau*, and the French their word *femme*, equally for a woman as for a spouse; and Lord Bacon uses the word "wives" to express, not married women, but ordinary women, where he says, "Strawberry wives lay two or three great strawberries at the mouth of their pot, and all the rest are little ones."

3. *Whiffler.* An official, provided with a staff or wand, who preceded great personages in processions to clear the way. The word has been variously derived: some alleging that it comes from "whiffle," an old name for a fife or pipe, and affirming that fifiers usually preceded armies or processions; others believing that it is a corruption of 'way-feeler,' and that the Teutonic and Flemish word *weyffeler*, or *wijfeler*, has the same meaning as "whiffler;" and still others, who think it may have originated from "whiffle," to disperse as by a puff of wind. The junior liverymen of the City companies are still called "whifflers," from the circumstance of their walking before the processional train on occasions of public ceremonial.

4. *He forbids it.* This point of royal modesty is recorded in Holinshed; and, considering the entire character of Boling-

broke's son Henry as carefully and faithfully developed from first to last by Shakespeare, it is not improbable that the apparent self-abnegation was in fact dictated by astutest policy, and the result of nicest calculation. The sagacity of Harry V. told him that to let this piece of humility be well and widely known was to ensure a far more ample and lasting share of honour and glory than the temporary wearing of that Agincourt helmet would have brought. That sight would have dwelt in the eyes and upon the lips of the populace for but a few passing days: whereas his refusal to appear decked with it endures in the chronicler's and poet's page and in the hearts of Englishmen; while the very casque that his brow meekly resigned the honour of sustaining, now rests on the dust-laden beam above his tomb in Westminster Abbey, proclaiming the glory of Agincourt and Agincourt's hero, so long as iron and stone shall remain uncrumbled.

5. *Likelihood.* Here used for 'similitude.'

6. *The general of our gracious empress.* The Earl of Essex; who was the commander of Queen Elizabeth's forces in Ireland during the year 1599, and whose popularity was at that time very great.

7. *Broachèd.* Spitted, transfixèd. French, *broche*, a spit.

8. *Much more, and much more cause, did they, &c.* One of Shakespeare's elliptically constructed sentences; 'with' being understood before the second "much."

9. *To order peace between them.* "Order" is here used for 'arrange,' 'settle,' 'establish.' See Note 5, Act v., "King John." The present passage has an air of obscurity that gives reason to believe something may have been omitted from the original text. Various attempts have been made to alter the words, so as to lend them clearer consecution and meaning, but none that, to our minds, are satisfactory; therefore we leave them as given in the Folio. The "emperor" here mentioned was Sigismund, Emperor of Germany, who was married to Henry's second cousin.

There must we bring him; and myself have play'd
The interim, by rememb'ring you 'tis past.
Then brook abridgment; and your eyes advance,
After your thoughts, straight back again to France.

[Exit.]

SCENE I.—FRANCE. *An English Court of
Guard.*

Enter FLUELLEN and GOWER.

Gow. Nay, that's right; but why wear you your
leek to-day? Saint Davy's day is past.

Flu. There is occasions and causes why and
wherefore in all things: I will tell you, as my
friend, Captain Gower:—the rascally, scald, peg-
garly, prugging knave, Pistol,—which you and
yourself, and all the 'orld, know to be no petter
than a fellow, look you now, of no merits,—he is
come to me, and prings me pread and salt yester-
day,¹⁰ look you, and bid me eat my leek: it was in
a place where I could not breed no contention with
him; but I will be so pold as to wear it in my cap
till I see him once again, and then I will tell him
a little piece of my desires.

Gow. Why, here he comes, swelling like a
turkey-cock.

Flu. 'Tis no matter for his swellings nor his
turkey-cocks.

Enter PISTOL.

Got pless you, Ancient Pistol! you scurvy knave,
Got pless you!

Pist. Ha! art thou bedlam? dost thou thirst,
base Trojan,¹¹

To have me fold up Parca's fatal web?¹²
Hence! I am qualmish at the smell of leek.

Flu. I pesech you heartily, scurvy knave, at
my desires, and my requests, and my petitions, to

eat, look you, this leek: because, look you, you do
not love it, nor your affections, and your appetites,
and your digestions, does not agree with it, I would
desire you to eat it.

Pist. Not for Cadwallader and all his goats.

Flu. [Strikes him.] There is one goat for you.
Will you be so goot, scald knave, as eat it?

Pist. Base Trojan, thou shalt die.

Flu. You say very true, scald knave,—when
Got's will is: I will desire you to live in the mean-
time, and eat your victuals [strikes him again]:
come, there is sauce for it. You called me yester-
day mountain-squire; but I will make you to-day
a squire of low degree.¹³ I pray you, fall to: if you
can mock a leek, you can eat a leek.

Gow. Enough, captain: you have astonished¹⁴
him.

Flu. I say, I will make him eat some part of my
leek, or I will peat his pate four days.—Pite, I pray
you; it is goot for your green wound and your
bloody coxcomb.

Pist. Must I bite?

Flu. Yes, certainly, and out of doubt, and out
of question too, and ambiguities.

Pist. By this leek, I will most horribly revenge:
I eat,—and eat,—I swear¹⁵—

Flu. Eat, I pray you: will you have some more
sauce to your leek? there is not enough leek to
swear by.

Pist. Quiet thy cudgel; thou dost see I eat.

Flu. Much goot do you, scald knave, heartily.
Nay, pray you, throw none away; the skin is goot
for your proken coxcomb. When you take occa-
sions to see leeks hereafter, I pray you, mock at
'em; that is all.

Pist. Good.

Flu. Ay, leeks is goot:—hold you, there is a
groat to heal your pate.

Pist. Me a groat!

10. *Prings me pread and salt yesterday.* By the word "yesterday" Shakespeare gives an altogether recent date to the ground of quarrel between Fluellen and Pistol, so as to bring it into the present range of dramatic time. Nevertheless, the effect of the whole is so skillfully managed as to give the impression that there is a consecutive feeling of ill-will between the brave Welshman and the braggart adventurer ever since Fluellen resented his impertinence by promising reprisal "when time is serve" (Act iii., sc. 6); an impression maintained, moreover, by the vapouring message sent through the disguised king—"Tell him, I'll knock his leek about his pate upon Saint David's day" (Act iv., sc. 1); thus seeming to lead up to the present scene, as if it were in direct sequence of incident with those others. Shakespeare's ingenuity in giving these concomitant dual impressions in time and event is among his most admirable points of skill as a dramatist; and we are the more eager in taking occasion to point it out, because not only has it hitherto been unshown to exist as one of his merits, but it has actually been so far misunderstood as to be alleged against him as a fault, and denounced as "inattention," "forgetfulness," "care-

lessness of rules," "ignorance of established laws in art," &c. &c. See Note 96, Act ii., "Merchant of Venice."

11. *Trojan.* A cant name for a thief. See Note 142, Act v., "Love's Labour's Lost."

12. *Parca's fatal web.* The *Parcæ*, or Fates, were Clotho, Lachesis, and Atropos: the first of whom held a distaff; the second, the thread of human life; and the third, the scissors or shears with which it was to be severed. Pistol fantastically blends the general name of the three fell sisters into one ominous title—"Parca."

13. *A squire of low degree.* The title of a metrical romance, very popular in England long before Shakespeare's time. Fluellen means to say he will knock Pistol down, bring him to the ground.

14. *Astonished.* Here used for 'stunned'; 'deprived him of his faculties.'

15. *I eat,—and eat,—I swear.* This has been variously altered: Johnson suggesting 'I eat and eke I swear;' Holt White, 'I eat, and eating swear,' &c. But the original well suffices to give the sense of Pistol's assurance that he eats, in the midst of his vows of vengeance.



Pistol. Quiet thy cudgel; thou dost see I eat.

Act V. Scene I.

Flu. Yes, verily and in truth, you shall take it or I have another leek in my pocket, which you shall eat.

Pist. I take thy groat in earnest of revenge.

Flu. If I owe you anything, I will pay you in cudgels:¹⁶ you shall be a woodmonger, and buy nothing of me but cudgels. God b' wi' you, and keep you, and heal your pate. *[Exit.*

Pist. All hell shall stir for this.

Gow. Go, go; you are a counterfeit cowardly knave. Will you mock at an ancient tradition,¹⁷—

begun upon an honourable respect, and worn as a memorable trophy of pre-deceased valour,—and dare not avouch in your deeds any of your words? I have seen you gleeking¹⁸ and galling at this gentleman twice or thrice. You thought, because he could not speak English⁹ in the native garb, he could not therefore handle an English cudgel: you find it otherwise; and henceforth let a Welsh correction teach you a good English condition.¹⁹ Fare ye well.

16. *I will pay you in cudgels.* The sentence cited in Note 125, Act iv.

17. *An ancient tradition.* This is commemorated in the speech referred to in Note 116, Act iv.

18. *Gleeking.* 'Joking,' 'jeering;': what in modern vulgar parlance is called 'chaffing.' Gleek was a game of cards, played by three persons: and in this game, "a gleek" was the term

used for a set of three particular cards; "to gleek," for gaining an advantage over; and "to be gleeked," for being tricked, cheated, duped, or befooled. Hence it is easy to see how the expression came to be applied in the sense in which "gleeking" is used as above explained. See Note 19, Act iii., "Midsummer Night's Dream."

19. *Condition.* Disposition, moral quality. See Note 52, Act i., "First Part Henry IV."



King Henry. Fair Katharine, and most fair!
Will you vouchsafe to teach a soldier terms
Such as will enter at a lady's ear,
And plead his love-suit to her gentle heart?

Act V. Scene II.

CS

Pist. Doth Fortune play the huswife²⁰ with me now?
 News have I, that my Nell²¹ is dead i' the spital;
 And there my rendezvous is quite cut off.
 Old I do wax;²² and from my weary limbs
 Honour is cudgell'd. Well, back will I turn,
 And something lean to cutpurse of quick hand.
 To England will I steal, and there I'll steal:
 And patches will I get unto these scars,
 And swear I got them in the Gallia wars. [*Exit.*]

SCENE II.—TROYES in CHAMPAGNE. *An Apartment in the French King's Palace.*

Enter, from one side, King HENRY, BEDFORD, GLOSTER, EXETER, WARWICK, WESTMORELAND, and other Lords; from the other side, the French King, Queen ISABEL, the Princess KATHARINE, Lords, Ladies, &c., the Duke of BURGUNDY, and his train.

K. Hen. Peace to this meeting, wherefore we are met!²³

Unto our brother France, and to our sister,
 Health and fair time of day;—joy and good wishes
 To our most fair and princely cousin Katharine;—
 And (as a branch and member of this royalty,
 By whom this great assembly is contriv'd),
 We do salute you, Duke of Burgundy;—

And, princes French, and peers, health to you all!

Fr. King. Right joyous are we to behold your face,

Most worthy brother England; fairly met:—
 So are you, princes English, every one.

Q. Isa. So happy be the issue, brother England,
 Of this good day and of this gracious meeting,
 As we are now glad to behold your eyes;
 Your eyes, which hitherto have borne in them
 Against the French, that met them in their bent,²⁴
 The fatal balls of murd'ring basilisks:²⁵
 The venom of such looks, we fairly hope,
 Have lost their quality;²⁶ and that this day
 Shall change all griefs and quarrels into love.

K. Hen. To cry Amen to that, thus we appear.

Q. Isa. You English princes all, I do salute you.

Bur. My duty to you both, on equal love,
 Great Kings of France and England! That I
 have labour'd,

With all my wits, my pains, and strong endeavours,
 To bring your most imperial majesties
 Unto this bar and royal interview,²⁷
 Your mightiness on both parts best can witness.

Since, then, my office hath so far prevail'd,

That, face to face and royal eye to eye,
 You have congregated, let it not disgrace me,

If I demand, before this royal view,
 What rub or what impediment there is,

Why that the naked, poor, and mangled Peace,
 Dear nurse of arts, plenties, and joyful births,

Should not, in this best garden of the world,

Our fertile France, put up her lovely visage?

Alas! she hath from France too long been chas'd!

And all her husbandry doth lie on heaps,²⁸

Corrupting in its own fertility.

Her vine, the merry cheerer of the heart,

Unpruned dies; her hedges even-pleach'd,²⁹

Like prisoners wildly overgrown with hair,
 Put forth disorder'd twigs; her fallow leas

20. *Huswife.* Here used in the sense of 'jilt,' 'jade,' as common speakers now use 'hussy.'

21. *Nell.* All the old copies print 'Doll' here instead of 'Nell,' Capell's correction; which we adopt, because 'Doll,' as the passage now stands, will not accord with what we know of Doll Tearsheet's and Pistol's mutual dislike, or with his being married to "the quondam Quickly," whom he has before called "my Nell" in Act ii., sc. 1 of the present play. Our theory of the mistake is, that perhaps the printer erroneously inserted "my" before "Doll"; in which case the line agrees well with the passage, "To the spital go, fetch forth the lazar kite of Cressid's kind, Doll Tearsheet she by name" (Act ii., sc. 1); and then we farther imagine that some such words as "my Nell also" may have been left out before "And there my rendezvous is quite cut off," causing the printer to blunder up the two names into one and insert the "my" in its wrong place. However this may be, "there" evidently refers—according to Shakespeare's way of occasionally using this word in reference to an implied locality (see Note 55, Act ii., "Second Part Henry IV.")—to the home he might have found with his "Nell," had he not received news of her death.

22. *Wax.* Grow. See Note 46, Act i., "Second Part Henry IV."

23. *Peace to this meeting, wherefore we are met!* 'Peace, for which we are here met, be to this meeting!' An instance of Shakespeare's occasional style of transposed construction.

24. *Bent.* Here used to express a stern glance, a look turned angrily upon its object.

25. *Basilisks.* A basilisk was a fabulous animal, said to be in form like a serpent, with coronary spots on its head; and its eye was supposed to have the power of killing any object at which it looked. Basilisks were a species of ordnance; and the allusion in the present passage is two-fold, to the eye-balls of the fabulous creature, and to the shot from great guns. See Note 70, Act iii., "Twelfth Night."

26. *The venom of such looks, we fairly hope, have lost, &c.* The false grammatical concord between "venom" and "have" is an instance of a licence permitted at the time when Shakespeare wrote. See Note 38, Act iii., "King John."

27. *This bar and royal interview.* "Bar" is here used in its sense of a place where causes are legally tried and claims equitably settled; with moreover an allusion to the kind of place where a former interview between the French and English was held, and described by the chroniclers as having had a *barre* or barrier of separation between the pavilions on either side.

28. *All her husbandry doth lie on heaps.* "On heaps" is used by Shakespeare, in more than one case, where modern writers would use 'in heaps.' See Note 103, Act iv.

29. *Her hedges even-pleach'd.* "Pleach'd" means interwoven, intertwined, interwisted. See Note 2, Act iii., "Much Ado." Here the construction is elliptical; 'heretofore' or 'customarily' being understood before "even-pleach'd." The same idea is elliptically presented here that is more explicitly expressed a few lines farther on, where we find, "The even mead, that erst brought sweetly forth," &c.

The darnel, hemlock, and rank fumitory,
 Doth root upon, while that the coulter³⁰ rusts,
 That should deracinate³¹ such savagery ;
 The even mead, that erst³² brought sweetly forth
 The freckled cowslip, burnet, and green clover,
 Wanting the scythe, all uncorrected,³³ rank,
 Conceives by idleness, and nothing teems
 But hateful docks, rough thistles, kecksies, burs,
 Losing both beauty and utility.
 And as our vineyards,³⁴ fallows, meads, and
 hedges,
 Defective in their natures,³⁵ grow to wildness,
 Even so our houses, and ourselves and children,
 Have lost, or do not learn for want of time,
 The sciences that should become³⁶ our country ;
 But grow, like savages,—as soldiers will,
 That nothing do but meditate on blood,—
 To swearing, and stern looks, diffus'd³⁷ attire,
 And everything that seems unnatural.
 Which to reduce into our former favour,³⁸
 You are assembled : and my speech entreats
 That I may know the let,³⁹ why gentle Peace
 Should not expel these inconveniences,
 And bless us with her former qualities.

K. Hen. If, Duke of Burgundy, you would the
 peace,

Whose want gives growth to th' imperfections
 Which you have cited, you must buy that peace
 With full accord to all our just demands ;
 Whose tenors and particular effects
 You have, enschedul'd briefly, in your hands.

Bur. The king hath heard them ; to the which
 as yet

There is no answer made.

K. Hen. Well, then, the peace,
 Which you before so urg'd, lies in his answer.

Fr. King. I have but with a cursory⁴⁰ eye
 O'erglanc'd the articles ; pleaseth your grace
 To appoint some of your council presently

To sit with us once more, with better heed
 To re-survey them, we will suddenly
 Pass our accept⁴¹ and peremptory answer.

K. Hen. Brother, we shall.—Go, uncle Exeter,—
 And brother Clarence,—and you, brother Gloster,—
 Warwick,—and Huntington,—go with the king ;
 And take with you free power to ratify,
 Augment, or alter, as your wisdoms best
 Shall see advantageable for our dignity,
 Anything in or out of our demands ;
 And we'll consign⁴² thereto.—Will you, fair sister,
 Go with the princes, or stay here with us ?

Q. Isa. Our gracious brother, I will go with
 them ;

Haply a woman's voice may do some good,
 When articles too nicely urg'd be stood on.

K. Hen. Yet leave our cousin Katharine here
 with us :

She is our capital demand, compris'd
 Within the fore-rank of our articles.

Q. Isa. She hath good leave.

[*Exeunt all except* HENRY, KATHARINE,
 and ALICE.]

K. Hen. Fair Katharine, and most fair !
 Will you vouchsafe to teach a soldier terms
 Such as will enter at a lady's ear,
 And plead his love-suit to her gentle heart ?

Kath. Your majesty shall mock at me ; I can-
 not speak your England.

K. Hen. Oh, fair Katharine, if you will love me
 soundly with your French heart, I will be glad to
 hear you confess it brokenly with your English
 tongue. Do you like me, Kate ?

Kath. *Pardonnez-moy*, I cannot tell vat is—
 like me.

K. Hen. An angel is like you, Kate, and you
 are like an angel,

Kath. *Que dit-il ? que je suis semblable à les
 anges ?*⁴³

30. *The coulter.* The sharp and cutting portion of a plough
 Latin, *culter.* The Italian and French words, *coltello* and
couteau, knife, have the same derivation.

31. *Deracinate.* Root out, root up. French, *déraciner.*

32. *Erst.* Formerly, previously. See Note 121, Act iii., "As
 You Like It."

33. *All uncorrected.* The Folio misprints 'withall' for "all"
 here. Rowe's correction.

34. *And as our vineyards.* The Folio misprints 'all' for
 "as" here. Roderick's conjecture ; first adopted by Capell.

35. *Defective in their natures.* It had been proposed to
 change "natures" to 'nurtures' here ; but Steevens cited Mr.
 Upton's explanation of the word "natures," as used in this pas-
 sage, thus : "They were not defective in their *crecive* nature,
 for they grew to wildness ; but they were defective in their
 proper and favourable nature, which was to bring forth food for
 man."

36. *Become.* Here used in its blended senses of 'adorn,'
 'ornament,' and of 'befit,' 'be suitable to.'

37. *Diffus'd.* Disorderly, negligent, wild, irregular. See
 Note 25, Act iv., "Merry Wives."

38. *Favour.* Here used for comely appearance, favourable
 condition.

39. *The let.* The impediment, hindrance, or obstacle. See
 Note 38, Act v., "Twelfth Night."

40. *Cursory.* The Folio prints this word 'curselarie,' and
 the Quartos 'cursenary ;' which shows that it was intended to
 be a quadrisyllable, for the sake of the metre. 'Cursory,' our
 modern form of the word, is from the Latin *cursorius* (strictly),
 'hastily,' 'runningly' (freely), 'superficially,' 'fleetingly ;' and
 as yet the line in question is the only instance where any other
 form of the word has been found to be used.

41. *Pass our accept.* We think that here "accept" is used
 for acceptance ; Shakespeare elsewhere having these abbreviated
 words, as "revolts" for 'revolters,' "affects" for 'affections ;'
 and we interpret the line as Toller did, who says, "That is,
 'We will pass our acceptance of what we approve, and we will
 pass a peremptory answer to the rest.'"

42. *Consign.* 'Subscribe,' 'set seal to,' 'confirm.' See Note
 37, Act v., "Second Part Henry IV."

43. *Que dit-il ? que, &c.* 'What says he ? That I am like
 the angels ?'

Alice. *Ouy, vrayment,*⁴⁴ *sauf votre grace, ainsi dit-il.*

K. Hen. I said so, dear Katharine; and I must not blush to affirm it.

Kath. *Oh, bon Dieu! les langues des hommes sont pleines de tromperies.*

K. Hen. What says she, fair one? that the tongues of men are full of deceits?

Alice. *Ouy, dat de tongues of de mans is be full of deceits: dat is de princess.*

K. Hen. The princess is the better English-woman. I' faith, Kate, my wooing is fit for thy understanding: I am glad thou canst speak no better English; for, if thou couldst, thou wouldst find me such a plain king, that thou wouldst think I had sold my farm to buy my crown. I know no ways to mince it in love, but directly to say,—I love you: then, if you urge me farther than to say,—Do you in faith? I wear out my suit. Give me your answer; i' faith, do; and so clap hands and a bargain: how say you, lady?

Kath. *Sauf votre bonheur, me understand vell.*

K. Hen. Marry, if you would put me to verses or to dance for your sake, Kate, why you undid me: for the one, I have neither words nor measure; and for the other, I have no strength in measure,⁴⁵ yet a reasonable measure in strength. If I could win a lady at leap-frog, or by vaulting into my saddle with my armour on my back, under the correction of bragging be it spoken, I should quickly leap into a wife. Or if I might buffet for my love, or bound my horse for her favours, I could lay on like a butcher, and sit like a jack-anapes, never off. But, Kate, I cannot look greenly,⁴⁶ nor gasp out my eloquence, nor I have no cunning in protestation; only downright oaths, which I never use till urged, nor never break for urging. If thou canst love a fellow of this temper, Kate, whose face is not worth sun-burning,⁴⁷ that never looks in his glass for love of anything he sees there,—let thine eye be thy cook. I speak to thee plain soldier:⁴⁸ if thou canst love me for this, take me; if not, to say to thee that I shall die, is true,—

but for thy love, by the Lord, no; yet I love thee too. And while thou livest, dear Kate, take a fellow of plain and uncoined constancy;⁴⁹ for he perforce must do thee right, because he hath not the gift to woo in other places:⁵⁰ for these fellows of infinite tongue, that can rhyme themselves into ladies' favours, they do always reason themselves out again. What! a speaker is but a prater; a rhyme is but a ballad. A good leg will fall;⁵¹ a straight back will stoop; a black beard will turn white; a curled pate will grow bald; a fair face will wither; a full eye will wax hollow; but a good heart, Kate, is the sun and the moon; or, rather, the sun, and not the moon,—for it shines bright, and never changes, but keeps his course truly.⁵² If thou would have such a one, take me: and take me, take a soldier; take a soldier, take a king: and what sayest thou, then, to my love? speak, my fair, and fairly, I pray thee.

Kath. Is it possible dat I sould love de enemy of France?

K. Hen. No; it is not possible you should love the enemy of France, Kate; but, in loving me, you should love the friend of France; for I love France so well, that I will not part with a village of it; I will have it all mine: and, Kate, when France is mine and I am yours, then yours is France and you are mine.

Kath. I cannot tell vat is dat.

K. Hen. No, Kate? I will tell thee in French; which I am sure will hang upon my tongue like a new-married wife about her husband's neck, hardly to be shook off. *Quand j'ai la possession de France, et quand vous avez la possession de moy,*—let me see, what then? Saint Denis⁵³ be my speed!—*donc votre est France et vous estes mienne.* It is as easy for me, Kate, to conquer the kingdom, as to speak so much more French: I shall never move thee in French, unless it be to laugh at me.

Kath. *Sauf votre bonheur, le François⁵⁴ que vous parlez est meilleur que l'Anglois lequel je parle.*

K. Hen. No, faith, is't not, Kate; but thy

44. *Ouy, vrayment, &c.* 'Yes, indeed, save your grace, thus says he.'

45. *No strength in measure.* There is a somewhat similar pun on the word "measure" elsewhere. See Note 6, Act ii., "Much Ado."

46. *Greenly.* Inexperiencedly; like a novice in love. See Note 47, Act i., "Love's Labour's Lost."

47. *Not worth sun-burning.* See Note 45, Act ii., "Much Ado."

48. *I speak to thee plain soldier.* An idiomatic mode of saying, 'I speak to thee as or like a plain soldier.' See Note 45, Act iii., "As You Like It."

49. *Uncoined constancy.* The meaning of the epithet "uncoined" here has been variously interpreted; but we think that, like many of Shakespeare's epithets, it comprises in itself various senses. It has allusion to the pure ore of gold before converted into current coin; it means genuine, unmade, unprofessed, un-

protected. 'A genuine constancy that will be likely to remain true, from not having the art of professing its merits to others.'

50. *In other places.* It has been proposed to alter "places" to "paces" here; but "other places" is used in the present passage just as Shakespeare uses "otherwhere" in the passages referred to in Notes 2 and 16, Act ii., "Comedy of Errors."

51. *Fall.* Here used for 'fall away,' 'shrink,' 'dwindle.'

52. *For it shines bright, and never changes, but keeps his course truly.* Instance of "it" and "his" used in the same sentence and in reference to the same object.

53. *Saint Denis.* The patron saint of France, whom the king invokes to aid him in his struggle through a phrase or two of French. See Note 63, Act v., "Love's Labour's Lost."

54. *Sauf votre honneur, le François, &c.* 'Save your honour' (or 'so please your honour,' or 'begging your honour's pardon'), the French that you speak is better than the English that I speak.'



King Henry. Then shall I swear to Kate, and you to me;
And may our oaths well kept and prosperous be!

Act V. Scene II.

speaking of my tongue, and I thine, most truly falsely, must needs be granted to be much at one.⁵⁵ But, Kate, dost thou understand thus much English,—Canst thou love me?

Kath. I cannot tell.

K. Hen. Can any of your neighbours tell, Kate? I'll ask them. Come, I know thou lovest me: and at night, when you come into your closet, you'll question this gentlewoman about me; and I know, Kate, you will to her dispraise⁵⁶ those parts in me that you love with your heart: but, good Kate, mock me mercifully; the rather, gentle princess, because I love thee cruelly.⁵⁷ If ever thou beest mine, Kate,—as I have a saving faith within me tells me thou shalt,—I get thee with scrambling,⁵⁸ and thou must therefore needs prove a good soldier-hreeder: shall not thou and I, between Saint Denis and Saint George, compound a boy, half French, half English, that shall go to Constantinople⁵⁹ and take the Turk by the beard? shall we not? what sayest thou, my fair flower-de-luce?

Kath. I do not know dat.

K. Hen. No; 'tis hereafter to know, but now to promise. How answer you, *la plus belle Katharine du monde, mon très chère et divine déesse?*

Kath. Your *majesté* have *fausse* French enough to deceive de most *sage demoiselle* dat is *en France*.

K. Hen. Now, fie upon my false French! By mine honour, in true English, I love thee, Kate: by which honour I dare not swear thou lovest me; yet my hood begins to flatter me that thou dost, notwithstanding the poor and untempering⁶⁰ effect of my visage. Now, beshrew my father's ambition! I was created with a stubborn outside, with an aspect of iron, that, when I come to woo ladies, I

fright them. But, in faith, Kate, the elder I wax,⁶¹ the better I shall appear: my comfort is, that old age, that ill layer-up of beauty, can do no more spoil upon my face: thou hast me, if thou hast me, at the worst; and thou shalt wear me, if thou wear me, hetter and hetter:—and therefore tell me, most fair Katharine, will you have me? Put off your maiden blushes; avouch the thoughts of your heart with the looks of an empress; take me hy the hand, and say,—Harry of England, I am thine: which word thou shalt no sooner bless mine ear withal, but I will tell thee aloud,—England is thine, Ireland is thine, France is thine, and Henry Plantagenet is thine; who, though I speak it before his face, if he be not fellow with the best king, thou shalt find the best king of good fellows. Come, your answer in broken music,⁶²—for thy voice is music, and thy English broken; therefore, queen of all, Katharine,⁶³ break thy mind to me in broken English,—wilt thou have me?

Kath. Dat is as it shall please de *roy mon père*.⁶⁴

K. Hen. Nay, it will please him well, Kate,—it shall please him, Kate.

Kath. Den it shall also content me.

K. Hen. Upon that I kiss your hand, and I call you my queen.

Kath. *Laissez, mon seigneur,*⁶⁵ *laissez, laissez: ma foy, je ne veux point que vous abaïssiez vostre grandeur en baisant la main d'une vostre indigne ser viteur; excusez moy, je vous supplie, mon très puissant seigneur.*

K. Hen. Then I will kiss your lips, Kate.

Kath. *Les dames et demoiselles pour être baisées devant leur nocés, il n'est pas la coutume de France.*

K. Hen. Madam my interpreter, what says she?

55. *Much at one.* An idiom tantamount to 'much of one rate of goodness,' 'much upon a par.'

56. *You will to her dispraise, &c.* This touch of woman's subtlety—disparaging the man she prefers in order to enjoy the luxury of hearing his merits set forth by her interlocutor—is beautifully indicated by one of Shakespeare's brother poets as well as himself: witness Spenser's description of Britomart's speaking unfavourably of Sir Artegall to the red cross knight for the sake of hearing the latter defend him. Book iii., canto 2, "Faery Queene."

57. *Love thee cruelly.* A specimen of the playful style alluded to in Note 25, Act i., "All's Well;" and also in accordance with Benedick's "for I will be horribly in love with her." See his soliloquy towards the close of Act ii., "Much Ado."

58. *Scrambling.* Scrambling, contention. See Note 15, Act v., "Much Ado."

59. *Go to Constantinople, &c.* The commentators solemnly inform us that "Shakespeare has here committed an anachronism. The Turks were not possessed of Constantinople before the year 1453, when Henry V. had been dead thirty-one years." But by an allusion to an antedated incident, Shakespeare gives vivacity to his dramatic dialogue and character; and that should form not so much ground for excuse, as ground for encomium on his behalf.

60. *Untempering.* Warburton, in his despotic style, pro-

nounced that this should be "certainly 'untempering;'" but Shakespeare's mode of using the word "tempering" (see Note 63, Act iv., "Second Part Henry IV."), and the word "tempered" (see Note 66, Act ii., of the present play), seems to us to show that "untempering" is the right word here. It expresses the small power which the speaker feels that his face has to 'soften' the princess into liking for it, to 'mould' her to his purpose, to make her 'pliant' to his will, or to 'sway' her to consent to his wishes; and all these senses are included in Shakespeare's use of the words "tempering," "tempered," and "untempering."

61. *The elder I wax.* 'The older I grow.'

62. *Broken music.* See Note 41, Act i., "As You Like It."

63. *Queen of all, Katharine.* Capell proposes to change this to 'Queen of all Katharines;' but by "queen of all," the poet not only makes the king call her 'queen of all women,' but makes him call her by anticipation queen of all he has been offering her—of England, of Ireland, of France, and of Henry Plantagenet.

64. *Roy mon père.* 'King my father.'

65. *Laissez, mon seigneur, &c.* 'Forbear, my lord, forbear, forbear: I will not have your greatness lower itself so far as to kiss the hand of your unworthy servant; excuse me, I beg, my most mighty lord.'

Alice. Dat it is not be de fashion *pour les* ladies of France,—I cannot tell vat is *baiser en* English.

K. Hen. To kiss.

Alice. Your majesty *entendre* better *que moy*.

K. Hen. It is not a fashion for the maids in France to kiss before they are married, would she say?

Alice. *Oui, vrayment.*

K. Hen. O Kate, nice⁶⁶ customs court'sy to great kings. Dear Kate, you and I cannot be confined within the weak list⁶⁷ of a country's fashion: we are the makers of manners, Kate; and the liberty that follows our places stops the mouth of all find-faults,—as I will do yours for upholding the nice fashion of your country in denying me a kiss: therefore, patiently and yielding. [*Kissing her.*] You have witchcraft in your lips, Kate: there is more eloquence in a sugar-touch of them than in the tongues of the French council; and they should sooner persuade Harry of England than a general petition of monarchs.—Here comes your father.

Re-enter the French King and Queen, BURGUNDY, BEDFORD, GLOSTER, EXETER, WARWICK, WESTMORELAND, &c.

Bur. God save your majesty! my royal cousin, Teach you our princess English?

K. Hen. I would have her learn, my fair cousin, how perfectly I love her; and that is good English.

Bur. Is she not apt?

K. Hen. Our tongue is rough, coz, and my condition⁶⁸ is not smooth; so that, having neither the voice nor the heart of flattery about me, I cannot so conjure up the spirit of love in her, that he will appear in his true likeness.—Shall Kate be my wife?

Fr. King. So please you.

We have consented to all terms of reason.

K. Hen. Is't so, my lords of England?

West. The king hath granted every article:—His daughter first; and then, in sequel, all,⁶⁹ According to their firm proposèd natures.

Exe. Only, he hath not yet subscribèd this:—Where your majesty demands, that the King of France, having any occasion to write for matter of grant, shall name your highness in this form and with this addition, in French, *Notre très cher filz Henry, roy d'Angleterre, béritier de France*; and

thus in Latin, *Præclarissimus⁷⁰ filius noster Henricus, rex Angliæ, et hæres Franciæ.*

Fr. King. Nor this I have not, brother, so denied,

But your request shall make me let it pass.

K. Hen. I pray you, then, in love and dear alliance,

Let that one article rank with the rest;

And thereupon give me your daughter.

Fr. King. Take her, fair son; and from her blood raise up

Issue to me; that the contending kingdoms Of France and England, whose very shores look pale

With envy of each other's happiness, May cease their hatred; and this dear conjunction Plant neighbourhood and Christian-like accord In their sweet bosoms, that never war advance His bleeding sword 'twixt England and fair France.

All. Amen!

K. Hen. Now, welcome, Kate:—and bear me witness all,

That here I kiss her as my sovereign queen.

[*Flourish.*]

Q. Isa. God, the best maker of all marriages, Combine your hearts in one, your realms in one! As man and wife, being two, are one in love, So be there 'twixt your kingdoms such a spousal, That never may ill office, or fell jealousy, Which troubles oft the bed of blessèd marriage, Thrust in between the paction of these kingdoms, To make divorce of their incorporate league; That English may as French, French Englishmen, Receive each other!—God speak this Amen!

All. Amen!

K. Hen. Prepare we for our marriage:—on which day,

My Lord of Burgundy, we'll take your oath, And all the peers', for surety of our leagues.—Then shall I swear to Kate, and you to me; And may our oaths well kept and prosperous be!

[*Sennet. Exeunt.*]

Enter Chorus.

Chor. Thus far, with rough and all-unable pen, Our bending author⁷¹ hath pursu'd the story; In little room confining mighty men,

66. *Nice.* Here used for 'punctilious,' 'precise,' 'prudish,' 'fastidious.'

67. *Weak list.* 'Narrow bound,' 'small limit,' 'slight barrier.'

68. *Condition.* Here used for 'disposition,' 'quality of character.' See Note 19 of this Act.

69. *And then, in sequel, all.* "Then" here was first supplied in the second Folio.

70. *Præclarissimus.* The word is thus given in Holinshed, whence Shakespeare derived the sentence. It should be '*pre-*

carissimus.' The sentence means, 'Our very dear son Henry, King of England, and heir of France.'

71. *Our bending author.* "Bending" here has been explained to mean 'unequal to the weight of his subject, and bending beneath it:' but, judging from the sense in which Shakespeare elsewhere uses the word "bending," and also in this very play (Act iv., sc. 1), we feel it to be here meant to express 'bending in deprecation of your censure,' 'humbly acknowledging himself to have "a rough and all-unable pen."' The tone of extreme deference usual in prologues and epilogues, and marking

Mangling by starts⁷² the full course of their
glory.
Small time, but, in that small, most greatly liv'd
This star of England:⁷³ Fortune made his
sword;
By which the world's best garden⁷⁴ he achiev'd,
And of it left his son imperial lord.
Henry the Sixth, in infant bands crown'd king

Of France and England, did this king suc-
ceed;
Whose state so many had the managing,
That they lost France, and made his England
bleed:
Which oft our stage hath shown; and, for their
sake,⁷⁵
In your fair minds let this acceptance take. [*Exit.*]

these choruses throughout, tends moreover to make our interpretation the probable one.

72. *Mangling by starts.* Curtailing by giving merely special points and particular scenes.

73. *This star of England.* We have here an instance of Shakespeare's peculiar style of using "this." In strict grammatical construction, it might be taken to refer to the "author" before named, who is the only apparent antecedent; but, according to Shakespeare's mode of using a pronoun in reference to an

implied particular, "this" refers to the king as understood in the expression "mighty men."

74. *The world's best garden.* A complimentary title for France.

75. *For their sake.* Here again, strictly considered, "their" might be supposed to refer to the "so many" and "they" mentioned just previously; but, poetically and Shakesperianly understood, "their" refers to the plays of Henry VI., implied in the words, "which oft our stage hath shown."





HENRY.
THE VI.
PART. I

LINTON

DRAMATIS PERSONÆ.

KING HENRY the Sixth.

DUKE OF GLOSTER, Uncle to the King, and Protector.

DUKE OF BEDFORD, Uncle to the King, and Regent of France.

THOMAS BEAUFORT, Duke of Exeter, Great-Uncle to the King.

HENRY BEAUFORT, Great-Uncle to the King, Bishop of Winchester, and afterwards Cardinal.

JOHN BEAUFORT, Earl of Somerset, afterwards Duke.

RICHARD PLANTAGENET, eldest Son of Richard, late Earl of Cambridge; afterwards Duke of York.

EARL OF WARWICK.

EARL OF SALISBURY.

EARL OF SUFFOLK.

LORD TALBOT, afterwards Earl of Shrewsbury.

JOHN TALBOT, his Son.

EDMUND MORTIMER, Earl of March.

SIR JOHN FASTOLFE.

SIR WILLIAM LUCY.

SIR WILLIAM GLANSDALE.

SIR THOMAS GARGRAVE.

Mayor of London.

WOODVILLE, Lieutenant of the Tower.

VERNON, of the White-Rose or York faction.

BASSET, of the Red-Rose or Lancaster faction.

A Lawyer. Mortimer's Keepers.

CHARLES, Dauphin, and afterwards King, of France.

REIGNIER, Duke of Anjou, and titular King of Naples.

DUKE OF BURGUNDY.

DUKE OF ALENÇON.

BASTARD OF ORLEANS.

Governor of Paris.

Master-Gunner of Orleans, and his Son.

General of the French Forces in Bourdeaux

A French Sergeant. A Porter.

An old Shepherd, Father to Joan la Pucelle.

MARGARET, Daughter to Reignier, afterwards married to King Henry.

COUNTESS OF AUVERGNE.

JOAN LA PUCELLE, commonly called Joan of Arc.

Lords, Warders of the Tower, Heralds, Officers, Soldiers, Messengers, and several Attendants both on the English and French.

Fiends appearing to La Pucelle.

SCENE—*Partly in ENGLAND, and partly in FRANCE.*

THE FIRST PART OF
KING HENRY VI.¹

ACT I.

SCENE I.—WESTMINSTER ABBEY.

Dead March. The corpse of King HENRY the Fifth is discovered, lying in state, attended on by the Dukes of BEDFORD, GLOSTER, and EXETER; the Earl of WARWICK, the Bishop of WINCHESTER, Heralds, &c.

Bed. Hung be the heavens with black,² yield day to night!

Comets, importing change of times and states,
Brandish your crystal³ tresses in the sky,
And with them scourge the bad revolting stars,
That have consented unto Henry's death!
King Henry the Fifth, too famous to live long!
England ne'er lost a king of so much worth.⁴

Glo. England ne'er had a king until his time.
Virtue he had, deserving to command:

1. The first known printed copy of this play is the one in the 1623 Folio. There is a record in Henslowe's Diary, of "Henery the vj." having been first acted on the 3rd of March, 1591-2; and Nash (in his "Pierce Pennilesse," 1592) alludes to a play on this subject as follows:—"How would it have joyed brave Talbot (the terror of the French) to thinke that after he had lyne two hundred yeare in his tombe, he should triumph againe on the stage, and have his bones new embalmed with the teares of ten thousand spectators (at severall times), who, in the trajedian that represents his person, imagine they behold him fresh bleeding." There have been various controversies on the point as to whether this play was one of Shakespeare's original compositions, or whether it was merely a re-modelling by him of some old drama not now known to exist. The arguments brought forward in support of the theory that it was entirely his production, chiefly centre in the circumstance that there is evident connection and consequent plan to be traced throughout the three chronicle plays of the First, Second, and Third Parts of "Henry VI.," which make them appear to be the carefully-considered work of one and the same hand; but with such a re-modeller as Shakespeare, this would be surely borne in mind and made to subsist. In adopting an interesting subject like the one in question for an historical play or plays—portraying the loss of dominion abroad, and growth of civil discontents at home—the poet would infallibly show how event led on to event, and cause to effect, and misdeed to catastrophe, linking each portion into a consistent whole. But this might be done by such means as Shakespeare knew how to use, even in merely re-touching and re-moulding a play for representation. That the main portion was his composition we cannot believe; because, even allowing for the immaturity of his pen at the period when they were probably written, the style of diction, the versification, the imagery, do not bear resemblance to those of his youthful plays—"Two Gentlemen of Verona," "Comedy of Errors," and "Love's Labour's Lost." There is a stiltedness in the lines, a pompous mouthiness in the speeches, a stiffness in the construction, pervading the major part of this play, that appear to us inconsistent with Shakespeare's manner, even in his earliest writing. Our belief is, that, when a young man just come up

to town to seek his fortune, joining the actors and preparing to become sharer with them in the Blackfriars Theatre, he turned his hand to arranging plays for representation, and that the three plays on the subject of Henry VI. were among those he thus arranged. There are two years in Shakespeare's life—1587 and 1588, when he was a young man of twenty-three and twenty-four—of which there exists no record as regards his proceedings: they were the first years of his London existence, and we have always thought it probable that it was during these two years that he was busy upon these (and perhaps others, now lost) arranged dramas, besides producing a few original plays,—as, for instance, "Richard III.," "Midsummer Night's Dream," and "Romeo and Juliet;" that afterwards, finding the chronicle plays already brought forward succeed, he wrote the two plays on the subject of Henry IV., and the play of Henry V., so as to complete that historical series; and that he alludes to that success in the line of the Chorus-Epilogue to "Henry V.," where the speaker says, "Which oft our stage hath shown." The very words in which this line is couched, to our minds, confirm the point that these three plays of "Henry VI." were not original productions of Shakespeare, but still his to a certain extent,—his by re-touching, re-arranging, and adaptation. They were possibly MS. plays that he thought likely to prove popular, if revised; and therefore gave them such improvement as he thought needful for the use of the new theatrical company of which he was about to become a member, in the triple capacity of author, actor, and shareholder.

2. *Hung be the heavens with black.* The upper portion of the stage decoration, in Shakespeare's time, was technically called "the heavens." It represented the sky, but when the subject of the performance was of a tragic character, the upper and side portions of the stage were hung with black. It is probable, therefore, that Bedford's words include figurative reference to this custom.

3. *Crystal.* An epithet sometimes applied to comets by writers in Shakespeare's time

4. *England ne'er lost a king of so much worth.* Coleridge, himself a poet, and a poet possessed of an exquisitely musical ear, remarks upon this very first speech, "Read aloud any two

His brandish'd sword did blind men with his beams;

His arms spread wider than a dragon's wings;
His sparkling eyes, replete with wrathful fire,
More dazzled and drove back his enemies
Than mid-day sun fierce bent against their faces.
What should I say? his deeds exceed all speech:
He ne'er lift up his hand,⁵ but conquerèd.

Exe. We mourn in black: why mourn we not in blood?

Henry is dead, and never shall revive:
Upon a wooden coffin we attend;
And death's dishonourable victory
We with our stately presence glorify,
Like captives bound to a triumphant car.
What! shall we curse the planets of mishap,⁶
That plotted thus our glory's overthrow?
Or shall we think the subtle-witted French
Conjurers and sorcerers, that, afraid of him,
By magic verses have contriv'd his end?⁷

Win. He was a king bless'd of the King of kings.

Unto the French the dreadful judgment-day
So dreadful will not be as was his sight.
The battles of the Lord of hosts he fought:
The Church's prayers made him so prosperous.

Glo. The Church! where is it? Had not Churchmen pray'd,

His thread of life had not so soon decay'd:
None do you like but an effeminate prince,
Whom, like a school-boy, you may over-awe.

Win. Gloster, whate'er we like, thou art protector,

And lookest to command the prince and realm.
Thy wife is proud; she holdeth thee in awe,
More than God or religious Churchmen may.

Glo. Name not religion, for thou lov'st the flesh;
And ne'er throughout the year to church thou go'st,

Except it be to pray against thy foes.

Bed. Cease, cease these jars, and rest your minds in peace!

Let's to the altar:—heralds, wait on us:—

Instead of gold, we'll offer up our arms;
Since arms avail not, now that Henry's dead.—

Posterity, await for wretched years,
When at their mothers' moist eyes babes shall suck;

Our isle be made a nourish of salt tears,⁸
And none but women left to wail the dead.—
Henry the Fifth! thy ghost I invoke;
Prosper this realm, keep it from civil broils!
Combat with adverse planets in the heavens!
A far more glorious star thy soul will make,
Than Julius Cæsar or bright —⁹

Enter a Messenger.

Mess. My honourable lords, health to you all!
Sad tidings bring I to you out of France,¹⁰
Of loss, of slaughter, and discomfiture:
Guienne, Champagne, Rheims, Orleans,
Paris, Guysors, Poictiers, are all quite lost.

Bed. What say'st thou, man, before dead Henry's corse?

Speak softly; or the loss of those great towns
Will make him burst his lead, and rise from death.

Glo. Is Paris lost? is Rouen yielded up?
If Henry were recall'd to life again,
These news would cause him once more yield the ghost.

Exe. How were they lost? what treachery was us'd?

or three passages in blank verse even from Shakespeare's earliest dramas, as 'Love's Labour's Lost,' or 'Romeo and Juliet,' and then read in the same way this speech, with especial attention to the metre, and if you do not feel the impossibility of the latter having been written by Shakespeare, all I dare suggest is, that you may have ears—for so has another animal—but an ear you cannot have, *me judice*."

5. *He ne'er lift up his hand.* "Lift" is here used for 'lifted' as elsewhere, "quit" for 'quitted,' and "heat" for 'heated.' See Note 30, Act i., "Tempest," and Note 10, Act iv., "King John."

6. *What! shall we curse the planets of mishap?* A line terribly in nine Ancient Pistol's vein; and it is worth remarking that the style of *question* used in this scene is strikingly un-Shakespearian.

7. *By magic verses have contriv'd his end.* There was an ancient superstitious belief that death could be caused by certain maledictory and magical verses. Sir Philip Sydney, in his "Defence of Poesie," says, "I will not wish you to be *rimed* to death, as is said to be done in Ireland;" and Reginald Scot, in his "Discoverie of Witchcraft," observes, "The Irishmen will not sticke to affirme that they can *rime* man or beast to death." See Note 40, Act iii., "As You Like It."

8. *A nourish of salt tears.* Pope altered "nourish" here to 'marish:' but "nourish" and 'nourice' were old forms of

'nurse;' and 'nurse' was used figuratively for a fosterer and supplier. Lydgate thus uses the word:—

"Athenes, when it was in his floures,
Was called *nourish* of philosophers wise."

9. *Julius Cæsar or bright* —. On the assumption that this line was left incomplete, from a transcriber's or printer's omission, in consequence of being unable to make out the word in the original manuscript, various attempts have been made to supply the blank; Pope suggesting 'Francis Drake,' Johnson 'Berenice,' Theobald 'Cassiopæia,' Capell 'Alexander,' Mitford 'Orion,' and Keightley 'Cephæus.' But from the circumstance of the line being printed in the Folio with a dash, thus, "bright —," just as two other passages of this play (see Note 70, Act i., and Note 28, Act v.) are printed 'whiles —' and "my —," where an interrupted speech is indicated, we believe that here it was intended to mark that Bedford's speech is broken off by the entrance of the messenger. Instances of these broken-off speeches, indicated by a dash, occur elsewhere in Shakespeare; sometimes from one speaker interrupting another, sometimes from the speaker interrupting himself, and sometimes—as in the present case—from the abrupt entrance of an additional person.

10. *Sad tidings bring I to you, &c.* We find instances of transposed construction in Shakespeare; but not of this kind—merely vulgar awkwardnesses of style.



Third Messenger. My gracious lords,—to add to your laments,
Wherewith you now bedew King Henry's hearse,—
I must inform you of a dismal fight
Betwixt the stout Lord Talbot and the French.

Act I. Scene I.

Mess. No treachery; but want of men and money.

Amongst the soldiers this is muttered,—
That here you maintain several factions;
And, whilst a field should be dispatch'd and fought,
You are disputing of your generals:
One would have lingering wars, with little cost;
Another would fly swift, but wanteth wings;
A third man thinks,¹¹ without expense at all,
By guileful fair words peace may be obtain'd.
Awake, awake, English nobility!
Let not sloth dim your honours, new-begot:
Cropp'd are the flower-de-luces in your arms;
Of England's coat one half is cut away.

Exe. Were our tears wanting to this funeral,
These tidings would call forth her flowing tides.¹²

Bed. Me they concern; regent I am of France.—
Give me my steel'd coat! I'll fight for France.
Away with these disgraceful wailing robes!
Wounds will I lend the French, instead of eyes,
To weep their intermissive miseries.¹³

Enter a second Messenger.

Sec. Mess. Lords, view these letters, full of bad mischance.

France is revolted from the English quite,
Except some petty towns of no import:
The Dauphin Charles is crown'd king in Rhcims;
The Bastard of Orleans with him is join'd;
Reignier, Duke of Anjou, doth take his part;
The Duke of Alençon flieth to his side.

Exe. The Dauphin crown'd king! all fly to him!

Oh, whither shall we fly from this reproach?

Glo. We will not fly, but to our enemies' throats:—

Bedford, if thou be slack, I'll fight it out.

Bed. Gloster, why doubt'st thou of my forwardness?

An army have I muster'd in my thoughts,
Wherewith already France is overrun.

Enter a third Messenger.

Third Mess. My gracious lords,—to add to your laments,

11. *A third man thinks.* "Man" here, omitted in the first Folio, was inserted in the second Folio.

12. *Call forth her flowing tides.* "Her" was changed by Theobald to 'their;' but Pope explained "her" to refer here to "England," meaning 'all England's tears.'

13. *Their intermissive miseries.* Their miseries that have but brief intermission.

14. *The circumstance I'll tell you more at large.* Utterly un-Shakespearian; as is this same Messenger's "Oh, no," and "I must inform you of a dismal fight," &c.

15. *Having full scarce six thousand, &c.* Some editors have transposed the words "full scarce;" but we have instances of the expressions "full poor," "full low," "full little," "full weak," used by Shakespeare.

16. *Enrag'd he slew.* Rowe and others change "slew" to 'flew' here; a plausible alteration.

Wherewith you now bedew King Henry's hearse,—
I must inform you of a dismal fight
Betwixt the stout Lord Talbot and the French.

Win. What! wherein Talbot overcame? is't
so?

Third Mess. Oh, no; wherein Lord Talbot was o'erthrown:

The circumstance I'll tell you more at large.¹⁴

The tenth of August last, this dreadful lord,
Retiring from the siege of Orleans,
Having full scarce six thousand in his troop,¹⁵
By three-and-twenty thousand of the French
Was round encompass'd and set upon.

No leisure had he to enrank his men;
He wanted pikes to set before his archers;
Instead whereof, sharp stakes, pluck'd out of
hedges,

They pitch'd in the ground confusedly,
To keep the horsemen off from breaking in.
More than three hours the fight continu'd;
Where valiant Talbot, above human thought,
Enacted wonders with his sword and lance:
Hundreds he sent to death, and none durst stand
him;

Here, there, and everywhere, enrag'd he slew:¹⁶
The French exclaim'd, the devil was in arms;

All the whole army stood agaz'd on him:

His soldiers, spying his undaunted spirit,

A Talbot! a Talbot! cried out amain,

And rush'd into the bowels of the battle.

Here had the conquest fully been seal'd up

If Sir John Fastolfe¹⁷ had not play'd the
coward:

He, being in the vaward¹⁸ (plac'd behind,

With purpose to relieve and follow them),

Cowardly fled, not having struck one stroke.

Hence grew the general wreck and massacre;

Enclos'd were they with their enemies:

A base Walloon, to win the Dauphin's grace,

Thrust Talbot with a spear into the back;

Whom all France, with their chief assembled
strength,

Durst not presume to look once in the face.

Bed. Is Talbot slain? then I will slay myself,
For living idly here in pomp and ease,

17. *Sir John Fastolfe.* An historical personage, concerning whose alleged cowardice there is much contradictory evidence in the pages of the chroniclers. Both Hall and Holinshed, however, concur in recording his want of valour; and it is probably from these authorities that the account in the present play was derived.

18. *Being in the vaward.* Hanmer and others substitute 'rearward' for "vaward" here: but "vaward," although meaning the van or foremost part of an army, is also used in a more general sense for the fore-part, front, advanced position, or earlier portion. See Note 53, Act I., "Second Part Henry IV." Therefore, it may mean here that Fastolfe, being in the front line of his own troop, at the head of his own division, was placed behind the main body of the army.

Whilst such a worthy leader, wanting aid,
Unto his dastard foemen is betray'd.

Third Mess. Oh, no, he lives; but is took
prisoner,

And Lord Scales with him, and Lord Hungerford:
Most of the rest slaughter'd or took likewise.

Bed. His ransom there is none but I shall
pay:

I'll hale the Dauphin headlong from his throne,—
His crown shall be the ransom of my friend;
Four of their lords I'll change for one of ours.—
Farewell, my masters; to my task will I;
Bonfires in France forthwith I am to make,
To keep our great Saint George's feast withal:
Ten thousand soldiers with me I will take,
Whose bloody deeds shall make all Europe quake.¹⁹

Third Mess. So you had need; for Orleans is
besieg'd;

The English army is grown weak and faint:
The Earl of Salisbury craveth supply,
And hardly keeps his men from mutiny,
Since they, so few, watch such a multitude.

Exe. Remember, lords, your oaths to Henry
sworn,

Either to quell the Dauphin utterly,
Or bring him in obedience to your yoke.

Bed. I do remember it; and here take my
leave,

To go about my preparation.²⁰ [Exit.

Glo. I'll to the Tower, with all the haste I can,
To view the artillery and munition;
And then I will proclaim young Henry king.

[Exit.

Exe. To Eltham will I, where the young king is,
Being ordain'd his special governor;
And for his safety there I'll best devise. [Exit.

Win. Each hath his place and function to
attend;

I am left out; for me nothing remains.

But long I will not be Jack-out-of-office:

The king from Eltham I intend to steal,²¹

And sit at chiefest stern of public weal.

[Exit. Scene close.]

19. *Shall make all Europe quake.* To say nothing of "make" and "quake" in this line, the whole speech is fustian and rant much more worthy of the "Ereles' vein" of dramatists than of Shakespeare.

20. *To go about my preparation.* The use of the word "about" in this line is as un-Shakespearian as the use of the word "likewise," four speeches previously.

21. *I intend to steal.* The first Folio prints 'send' for 'steal' here. Mason proposed the correction; showing that the young king was not in the power of the speaker, but was under the care of the Duke of Exeter, and that a rhyming couplet was probably intended at the close of this scene, as at the close of so many in the present play.

22. *Mars his true moving.* "Mars his" for 'Mars's,' an old form of the possessive case. See Note 29, Act i., "Henry V." That the expression in the text was a current one is shown by a passage from the Preface to Nash's "Gabriel Harvey's Hunt is

SCENE II.—FRANCE. *Before ORLEANS.*

Enter CHARLES, with his Forces; ALENÇON, REIGNIER, and others.

Char. Mars his true moving,²² even as in the
heavens,

So in the earth, to this day is not known:
Late did he shine upon the English side;
Now we are victors, upon us he smiles.

What towns of any moment but we have?
At pleasure here we lie, near Orleans;
Otherwhiles, the famish'd English, like pale ghosts
faintly besiege us one hour in a month.

Alen. They want their porridge and their fat
bull-beeves:

Either they must be dieted like mules,
And have their provender tied to their mouths,
Or piteous they will look, like drown'd mice.

Reig. Let's raise the siege: why live we idly here?
Talbot is taken, whom we wont to fear:
Remaineth none but mad-brain'd Salisbury;
And he may well in fretting spend his gall,—
Nor men nor money hath he to make war.

Char. Sound, sound alarum! we will rush on
them.

Now for the honour of the forlorn French!²³—

Him I forgive my death, that killeth me,
When he sees me go back one foot or fly.

[Exeunt.

*Alarums; Excursions; afterwards a Retreat. Re-
enter CHARLES, ALENÇON, REIGNIER, and
others.*

Char. Who ever saw the like?²⁴ what men
have I!—

Dogs! cowards! dastards!—I would ne'er have fled,
But that they left me midst my enemies.

Reig. Salisbury is a desperate homicide;
He fighteth as one weary of his life.

The other lords, like lions wanting food,
Do rush upon us as their hungry prey.²⁵

Alen. Froissart, a countryman of ours, records,
England all Olivers and Rowlands²⁶ bred

up," 1556: "You are as ignorant in the true movings of my muse, as the astronomers are in the *true movings of Mars*, which to this day they could never attain to."

23. *The forlorn French!* "Forlorn" is here used in the sense of 'previously lost,' 'before taken away,' 'formerly destroyed.' Both Chaucer and Spenser use the word in the sense of 'lost,' 'bereft,' 'taken away;' and Charles has already said that victory lately shone on the English side.

24. *Who ever saw the like?* More of the questioning style, so utterly unlike Shakespeare's. See Note 6 of this Act.

25. *Their hungry prey.* 'The prey for which they are hungry.'

26. *All Olivers and Rowlands.* The names of two of the most famous heroes on the list of Charlemagne's twelve peers; and from their exploits being set forth so extravagantly by the old romancists as to exceed belief, arose the familiar saying of 'a Rowland for an Oliver,' used to express giving a person as good as he brings.

During the time Edward the Third did reign.
More truly now may this be verified ;

For none but Samsons and Goliasses

It sendeth forth to skirmish. One to ten!

Lean raw-bon'd rascals! who would e'er suppose
They had such courage and audacity?²⁷

Char. Let's leave this town; for they are hare-
brain'd slaves,

And hunger will enforce them to be more eager:

Of old I know them; rather with their teeth

The walls they'll tear down, than forsake the siege.

Reig. I think, by some odd gimmals²⁸ or device,

Their arms are set, like clocks, still to strike on;

Else ne'er could they hold out so as they do.

By my consent, we'll even let them alone.

Alen. Be it so.

Enter the Bastard of Orleans.

Bast. Where's the Prince Dauphin? I have
news for him.

Char. Bastard of Orleans, thrice welcome to us.

Bast. Methinks your looks are sad, your cheer²⁹
appall'd:

Hath the late overthrow wrought this offence?

Be not dismay'd, for succour is at hand:

A holy maid hither with me I bring,

Which, by a vision sent to her from Heaven,

Ordainèd is to raise this tedious siege,

And drive the English forth the bounds of France.

The spirit of deep prophecy she hath,

Exceeding the nine sibyls of old Rome:³⁰

What's past and what's to come she can descry.

Speak, shall I call her in? Believe my word,

For they are certain and unfallible.

Char. Go, call her in. [*Exit Bastard.*] But
first, to try her skill,

Reignier, stand thou as Dauphin in my place:

Question her proudly; let thy looks be stern:

By this means shall we sound what skill she
hath. [*Retires.*]

Re-enter the Bastard of Orleans, with LA PUCELLE.

Reig. Fair maid, is 't thou wilt do these
wond'rous feats?

Puc. Reignier, is 't thou that thinkest to beguile
me?—

Where is the Dauphin?—Come, come from
behind;

I know thee well, though never seen before.³¹

Be not amaz'd, there's nothing hid from me:

In private will I talk with thee apart.—

Stand back, you lords, and give us leave awhile.

Reig. She takes upon her bravely at first dash

Puc. Dauphin, I am by birth a shepherd's
daughter,³²

My wit untrain'd in any kind of art.

Heaven and our lady gracious hath it pleas'd

To shine on my contemptible estate:

Lo, whilst I waited on my tender lambs,

And to sun's parching heat display'd my cheeks,

God's mother deignèd to appear to me,

And, in a vision full of majesty,

Will'd me to leave my base vocation,

And free my country from calamity:

Her aid she promis'd, and assur'd success:

In complete glory she reveal'd herself;

And, whereas I was black and swart before,

With those clear rays which she infus'd on me,

That beauty am I bless'd with, which you may see.

Ask me what question thou canst possible,³³

And I will answer unpremeditated:

My courage try by combat, if thou dar'st,

And thou shalt find that I exceed my sex.

Resolve on this,³⁴—thou shalt be fortunate,

If thou receive me for thy warlike mate.

27. *Who would e'er suppose they had, &c.* So tame and so lame is this balderdash, that not only can we not bring ourselves to believe that Shakespeare wrote it, but we can hardly fancy his permitting it to pass in any production to which he put his hand—even as a mere re-toucher and re-arranger.

28. *Gimmals.* This was a name given to any jointed machinery for producing motion. See Note 59, Act iv., "Henry V." Reignier alludes to the figures on ancient clocks, set in motion by internal machinery; and means to say that the soldiers seem to fight by clock-work, like mere automatons.

29. *Cheer.* Countenance, appearance. See Note 41, Act iii., "Midsummer Night's Dream."

30. *The nine sibyls of old Rome.* Warburton says, "There were no nine sibyls of Rome; but he confounds things, and mistakes this for the nine books of Sibylline oracles, brought to one of the Tarquins." Possibly, the author of this play followed the popular books of his day, which enumerate ten sibyls as women who had the spirit of prophecy; and various classical authors, mentioning the sibyls, have varied in their account of their number, some speaking of them as three, some as four, some as seven, but of all of them as being gifted with the power of predicting future events.

31. *I know thee well, though never seen before.* The account of Joan of Arc's first interview with the Dauphin is described

by Holinshed as having taken place in the manner here detailed, and probably from his description the present one was derived.

32. *I am by birth a shepherd's daughter.* This is directly discrepant from La Pucelle's subsequent denial of her shepherd father and disavowal of lowly birth in Act v., sc. 4. Shakespeare did not commit such inconsistencies; and, indeed, the whole treatment of the character of the simply heroic maid of Orleans in this play is utterly unlike Shakespeare's mode of dealing with these grand typical figures. Even allowing for the national prejudice which in his age distorted the judgment of men and prevented them from viewing her in her veritable nobleness, he would not have so coarsely, so revoltingly mis-painted her. See how he treated the character of Shylock, the Jew, the usurer, the hater of Christians: did he depict him a gross caricature, a repulsive and unredeemed ogre of wickedness? In character-development, as in style and versification, this drama is thoroughly un-Shakespearian.

33. *Ask me what question, &c.* Try and match these two bald, flat, unrhymical lines with any two in any known and ascertained play of Shakespeare's; and then decide whether he really wrote them.

34. *Resolve on this.* 'Be convinced of this,' 'remain firmly persuaded of this.'



Pucelle. I know thee well, though never seen before.

Act I. Scene II.

Char. Thou hast astonish'd me with thy high terms :

Only this proof I'll of thy valour make,—
In single combat thou shalt buckle³⁵ with me ;
And if thou vanquishest, thy words are true ;
Otherwise I renounce all confidence.

Puc. I am prepar'd: here is my keen-edg'd sword,
Deck'd with five³⁶ flower-de-luces on each side ;
The which at Touraine, in Saint Katharine's churchyard,
Out of a great deal of old iron I chose forth.

Char. Then come, o' Heaven's name ; I fear no woman.

Puc. And, while I live, I'll ne'er fly from a man.
[*They fight.*]

Char. Stay, stay thy hands! thou art an Amazon,
And fightest with the sword of Deborah.

Puc. Christ's mother helps me, else I were too weak.

Char. Whoe'er helps thee, 'tis thou that must help me :

Impatiently I burn with thy desire ;
My heart and hands thou hast at once subdu'd.

Excellent Pucelle, if thy name be so,
Let me thy servant, and not sov'reign, be :
'Tis the French Dauphin sueth to thee thus.

Puc. I must not yield to any rites of love,
For my profession's sacred from above :
When I have chas'd all thy foes from hence,
Then will I think upon a recompense.

35. *Buckle.* 'Engage,' 'contend.'

36. *Five.* The Folio prints this 'fine;' the *u* with which "five" was formerly spelt being probably mistaken for an *u*.

The account in Holinshed warrants this correction, which was first proposed by Steevens.

Char. Meantime look gracious on thy prostrate thrall.

Reig. My lord, methinks, is very long in talk.

Alen. Doubtless he shrives this woman to her soul;

Else ne'er could he so long protract his speech.

Reig. Shall we disturb him, since he keeps no mean?

Alen. He may mean more than we poor men do know:

These women are shrewd tempters with their tongues.

Reig. My lord, where are you? what advise you on?

Shall we give over Orleans, or no?

Puc. Why, no, I say, distrustful recreants!

Fight till the last gasp; I will be your guard.

Char. What she says, I'll confirm: we'll fight it out.

Puc. Assign'd am I to be the English scourge.

This night the siege assuredly I'll raise:

Expect Saint Martin's summer,³⁷ halcyon days,³⁸ Since I have entered into these wars,

Glory is like a circle in the water,³⁹

Which never ceaseth to enlarge itself,

Till, by broad spreading, it disperse to naught.

With Henry's death the English circle ends;

Dispersed are the glories it included.

Now am I like that proud insulting ship

Which Cæsar and his fortune bare⁴⁰ at once.

Char. Was Mahomet inspirèd with a dove?⁴¹

Thou with an eagle art inspirèd, then.

Helen, the mother of great Constantine,

Nor yet Saint Philip's daughters,⁴² were like thee.

Bright star of Venus, fall'n down on the earth,

How may I reverently worship thee enough?

Alen. Leave off delays, and let us raise the siege.

Reig. Woman, do what thou canst to save our honours;

Drive them from Orleans, and be immortalis'd.

Char. Presently we'll try:—come, let's away about it:—

No prophet will I trust, if she prove false.

[*Exeunt.*]

SCENE III.—LONDON. *Before the Gates of the Tower.*

*Enter the Duke of GLOSTER, with his Serving-men in blue coats.*⁴³

Glo. I am come to survey the Tower this day: Since Henry's death, I fear, there is conveyance.⁴⁴— Where he these warders, that they wait not here? Open the gates; 'tis Gloster that calls.

[*Servants knock.*]

First Warder. [*Within.*] Who's there that knocks so imperiously?

First Serv. It is the noble Duke of Gloster.

Second Warder. [*Within.*] Whoe'er he be, you may not he let in.

First Serv. Villains, answer you so the lord protector?

First Warder. [*Within.*] The Lord protect him! so we answer him:

We do no otherwise than we are will'd.

Glo. Who willèd you? or whose will stands but mine?

There's none protector of the realm but I.—

Break up⁴⁵ the gates, I'll be your warrantise:

Shall I be flouted thus by dunghill grooms?

[*GLOSTER'S Serving-men rush at the Tower Gates.*]

Woodville. [*Within.*] What noise is this? what traitors have we here?

Glo. Lieutenant, is it you whose voice I hear?

Open the gates; here's Gloster that would enter.

Woodville. [*Within.*] Have patience, noble duke; I may not open;

The Cardinal of Winchester forbids:

³⁷ *Saint Martin's summer.* A return of summer fair weather after winter's severity has set in; the feast of St. Martin being on the 11th November. See Note 42, Act ii., "Second Part Henry IV." The expression is figuratively used, to convey the idea of a prosperous time after an adverse time.

³⁸ *Halcyon days.* "Halcyon" is used to signify 'calm,' 'serene,' 'peaceful'; the halcyon being a bird of which it is said that it breeds on the sea, and that during its incubation the waters are always calm.

³⁹ *Glory is like a circle, &c.* The simile and poetical image in these three lines are more like Shakespeare's manner than anything in the whole play; but it is worthy of observation that the passage included within the five lines has a remarkable air of irrelevancy, as if it were introduced by some other hand than the one that wrote the main portion of the scene.

⁴⁰ *Bare.* An old form of 'bare,' 'did bear.' These two lines have reference to a passage in the life of Julius Cæsar, as related by Plutarch, which mentions how Cæsar embarked in a pinnace disguised as a man of poor condition; how, a contrary wind arising, the master of the pinnace would have put back:

and how Cæsar, discovering himself to the master of the pinnace, took him by the hand and bade him be of good cheer, saying, "Forwards hardily, feare not, for thou hast Cæsar and his fortune with thee."

⁴¹ *Was Mahomet, &c.* In Raleigh's "History of the World" it is said that Mahomet had a dove "which he used to feed with wheat out of his ear; which dove, when it was hungry, lighted on Mahomet's shoulder, and thrust its bill in to find its breakfast; Mahomet persuading the rude and simple Arabians that it was the Holy Ghost that gave him advice."

⁴² *Saint Philip's daughters.* Alluding to the four daughters of Philip mentioned in Acts xxi. 9.

⁴³ *In blue coats.* A usual colour for the livery of serving-men. See Note 16, Act iv., "Taming of the Shrew."

⁴⁴ *Conveyance.* Fraudulent dealing, knavery. See Note 27, Act i., "Henry V."

⁴⁵ *Break up.* An old phrase equivalent to the more modern 'break open.' "Warrantise" is a form of 'warrant' or 'warranty'; Law Latin, *warrantisio*.

From him I have express commandment⁴⁶
That thou nor none of thine shall be let in.

Glo. Faint-hearted Woodville, prizest him 'fore
me,—

Arrogant Winchester, that haughty prelate,
Whom Henry, our late sovereign, ne'er could
brook?

Thou art no friend to God or to the king:
Open the gates, or I'll shut thee out shortly.

Serving-men. Open the gates unto the lord
protector;
Or we'll burst them open, if that you come not
quickly.

[GLOSTER'S SERVING-MEN RUSH AGAIN AT THE
TOWER GATES.]

*Enter WINCHESTER, with his Serving-men in
tawny coats.*⁴⁷

Win. How now, ambitious Humphry! what
means this?

Glo. Peel'd⁴⁸ priest, dost thou command me to
be shut out?

Win. I do, thou most usurping proditor,⁴⁹
And not protector, of the king or realm.

Glo. Stand back, thou manifest conspirator,
Thou that contriv'dst⁵⁰ to murder our dead lord;
Thou that givest indulgences to sin:
I'll canvass thee⁵¹ in thy broad cardinal's hat,
If thou proceed in this thy insolence.

Win. Nay, stand thou back; I will not budge a
foot:

This be Damascus,⁵² be thou cursèd Cain,
To slay thy brother Abel, if thou wilt.

Glo. I will not slay thee, but I'll drive thee
back:

Thy scarlet robes as a child's bearing-cloth⁵³
I'll use to carry thee out of this place.

Win. Do what thou dar'st; I heard thee to thy
face.

Glo. What! am I dar'd, and bearded to my
face?—

Draw, men, for all this privilegèd place;

Blue coats to tawny coats.—Priest, beware your
beard;

I mean to tug it, and to cuff you soundly:
Under my feet I stamp thy cardinal's hat;
In spite of Pope or dignities of Church,
Here by the cheeks I'll drag thee up and down.

Win. Gloster, thou wilt answer this before the
Pope.

Glo. Winchester goose! I cry, a rope! a
rope!⁵⁴—

Now beat them hence, why do you let them stay?—
Thee I'll chase hence, thou wolf in sheep's
array.—

Out, tawny coats!—out, scarlet hypocrite!

*Here GLOSTER and his Serving-men attack the
other party; and enter in the burly-burly the
Mayor of London and Officers.*

May. Fie, lords! that you, being supreme
magistrates,

Thus contumeliously should break the peace!

Glo. Peace, mayor! thou know'st little of my
wrongs:

Here's Beaufort, that regards nor God nor king,
Hath here distraint'd the Tower to his use.

Win. Here's Gloster, too,⁵⁵ a foe to citizens;
One that still motions war, and never peace,
O'ercharging your free purses with large fines;
That seeks to overthrow religion,
Because he is protector of the realm;

And would have armour here out of the Tower,
To crown himself king, and suppress the prince.

Glo. I will not answer thee with words, but
blows. [*Here they skirmish again.*]

May. Naught rests for me, in this tumultuous
strife,

But to make open proclamation:—

Come, officer; as loud as e'er thou canst.⁵⁶

Off. [*Reads.*] All manner of men assembled here in
arms this day against God's peace and the king's, we
charge and command you, in his highness' name, to repair
to your several dwelling-places; and not to wear, handle,
or use any sword, weapon, or dagger, henceforward, upon
pain of death.

46. *Commandment.* Sometimes, as here, pronounced as a quadrisyllable; and formerly often spelt 'commandement.'

47. *Tawny coats.* These were worn by attendants upon ecclesiastical courts and by prelates' retainers. In Stowe's chronicle, we find, "The Bishop of London met him, attended by a goodly company of gentlemen in tawny coats."

48. *Peel'd.* Bald; alluding to his tonsured or shaven head.

49. *Proditor.* Traitor, betrayer; Latin

50. *Contriv'dst.* 'Plottedst,' 'plannedst.' See Note 26, Act iv., "Henry V."

51. *I'll canvass thee.* Cotgrave explains "canvass" to mean, "to toss in a sieve; a punishment inflicted on such as commit gross absurdities." The same authority says that "canvassed was occasionally used for beaten thoroughly, swung out of doors." The threat in the text also includes reference to 'sift,' 'search,' 'examine' the misdeeds of which the speaker accuses Winchester. In Davenant's "Cruel Brother," 1630, there is a

passage illustrative of the present one: "I'll sift and winnow him in an old hat."

52. *This be Damascus.* To show that Damascus was anciently believed to be the spot where Cain killed Abel, Reed quotes a passage from "Sir John Mandeville's Travels:" "In that place where Damascus was founded, Kaym sloughed Abel his brother;" and Ritson quotes from the Polychronicon: "Damascus is as inoche to say as shedyng of blood. For there Chaym slowe Abell and hydde him in the sonde."

53. *A child's bearing-cloth.* See Note 57, Act iii., "Winter's Tale."

54. *I cry, a rope! a rope!* See Note 45, Act iv., "Taming of the Shrew."

55. *Here's Gloster, too.* The first Folio omits "too" here; supplied in the second Folio.

56. *As loud as e'er thou canst.* The Folio prints the word 'cry' after "canst," as if it formed part of the line; but it was probably a stage direction, and Pope first omitted it from the text.

Glo. Cardinal, I'll be no breaker of the law :
But we shall meet, and break our minds at large.

Win. Gloster, we'll meet; to thy dear cost,⁵⁷ be
sure :

Thy heart-blood I will have for this day's work.

May. I'll call for clubs,⁵⁸ if you will not away :—
This cardinal's more haughty than the devil.

Glo. Mayor, farewell : thou dost but what thou
mayst.

Win. Abominable Gloster ! guard thy head ;
For I intend to have it ere long.

[*Exeunt, severally, GLOSTER and WINCHESTER,*
with their Serving-men.]

May. See the coast clear'd, and then we will
depart.—

Good Heaven ! these nobles should such stomachs
bear !⁵⁹

I myself fight not once in forty year.⁶⁰ [*Exeunt.*]

SCENE IV.—FRANCE. Before ORLEANS.

*Enter, on the Walls, the Master-Gunner and his
Son.*

M. Gun. Sirrah,⁶¹ thou know'st how Orleans is
besieg'd.

And how the English have the suburbs won.

Son. Father, I know ; and oft have shot at
them,

Howe'er, unfortunate, I miss'd my aim.

M. Gun. But now thou shalt not. Be thou
rul'd by me :

Chief master-gunner am I of this town ;

Something I must do to procure me grace.⁶²

The prince's espials⁶³ have inform'd me

How the English, in the suburbs close intrench'd,

Wont,⁶⁴ through a secret grate of iron bars

In yonder tower, to overpeer the city ;

And thence discover how with most advantage

They may vex us with shot or with assault.

To intercept this inconvenience,

A piece of ordnance 'gainst it I have plac'd ;

And even these three days have I watch'd, if I
Could see them.

Now do thou watch, for I can stay no longer.

If thou spy'st any, run and bring me word ;

And thou shalt find me at the governor's. [*Exit.*]

Son. Father, I warrant you ; take you no care ;
I'll never trouble you, if I may spy them.

*Enter, in an Upper Chamber of a Tower, the Lords
SALISBURY and TALBOT, Sir WILLIAM GLANS-
DALE, Sir THOMAS GARGRAVE, and others.*

Sal. Talbot, my life, my joy, again return'd !
How wert thou handled being prisoner ?

Or by what means got'st thou to be releas'd ?

Discourse, I pr'ythee, on this turret's top.

Tal. The Duke of Bedford had a prisoner
Call'd the brave Lord Ponton de Santraillles ;
For him was I exchang'd and ransom'd.

But with a baser man of arms by far,
Once, in contempt, they would have barter'd me.

Which I, disdainingly, scorn'd ; and crav'd death
Rather than I would be so vile-esteem'd.⁶⁵

In fine, redeem'd I was as I desir'd.

But, oh, the treacherous Fastolfe wounds my heart !
Whom with my bare fists I would execute,

If I now had him brought into my power.

Sal. Yet tell'st thou not how thou wert enter-
tain'd,

Tal. With scoffs, and scorns, and contumelious
taunts,

In open market-place produc'd they me,⁶⁶

To be a public spectacle to all :

Here, said they, is the terror of the French,

The scarecrow that affrights our children so.⁶⁷

Then broke I from the officers that led me,

And with my nails digg'd stones out of the ground,

To hurl at the beholders of my shame :

My grisly countenance made others fly ;

None durst come near for fear of sudden death,

In iron walls they deem'd me not secure ;

So great fear of my name 'mongst them was
spread,

That they suppos'd I could rend bars of steel,

57. *To thy dear cost.* "Dear," omitted in the first Folio, was supplied in the second Folio.

58. *I'll call for clubs.* "Clubs ! Clubs !" was the cry where-with aid was called to put down any disturbance in the streets, and the cry by which the London apprentices were rallied or summoned. See Note 12, Act v., "As You Like It."

59. *Good Heaven ! these nobles should such stomachs bear !* 'That' is elliptically understood before "these." See Note 12, Act i., and Note 1, Act iv., "Winter's Tale." "Stomachs" is used for 'haughty spirits,' 'proud resentments.' See Note 13, Act i., "Second Part Henry IV."

60. *In forty year.* "In many years." "Forty" was often used formerly to express an indefinite number. See Note 40, Act iv., "Measure for Measure."

61. *Sirrah.* Instance of this word being used merely as a term of familiarity. See Note 66, Act ii., "Second Part Henry IV."

62. *Grace.* Here used for 'favour,' or 'favourable consideration.' This is one of the many halting lines in the present play that make one think of Coleridge's words, as quoted in Note 4, Act i.

63. *Espials.* Spies, scouts.

64. *Wont.* The Folio prints "went" for "wont" here. Tyrwhitt made the correction, which is warranted by the parallel passage in the Chronicles. "Wont" is the third person plural of the old verb "wont;" meaning 'are accustomed,' 'are in the habit of.' See Note 42, Act iv., "Comedy of Errors."

65. *Vile-esteem'd.* The Folio prints this 'pil'd esteem'd;' but as "vile" was often formerly spelt 'vild,' it is probable that "vile-esteem'd" was the word intended.

66. *In open market-place produc'd they me.* See Note 10, Act i.

67. *That affrights our children so.* The use of "so" in this play is utterly un-Shakespearean.



Salisbury. Here, through this grate, I can count every one,
And view the Frenchmen how they fortify:
Let us look in; the sight will much delight thee.

Act I. Scene IV.

And spurn in pieces posts of adamant;
Wherefore a guard of chosen shot I had,
That walk'd about me every minute-while;
And if I did but stir out of my bed,
Ready they were to shoot me to the heart.

Sal. I grieve to hear what torments you endure'd;⁶⁸

But we will be reveng'd sufficiently.
Now it is supper-time in Orleans:
Here, through this grate, I can count every one,⁶⁹
And view the Frenchmen how they fortify:
Let us look in; the sight will much delight thee.—
Sir Thomas Gargrave, and Sir William Glansdale,
Let me have your express opinions
Where is best place to make our battery next.

68. *I grieve to hear, &c.* Ludicrously lame and tame; hence, unlike Shakespeare. See also the two concluding lines of this speech.

Gar. I think, at the north gate; for there stand lords.

Glan. And I, here, at the bulwark of the bridge.

Tal. For aught I see, this city must be furnish'd,
Or with light skirmishes enfeebled.

[*Shot from the Town.* SALISBURY and Sir
THOMAS GARGRAVE fall.

Sal. O Lord, have mercy on us, wretched sinners!

Gar. O Lord, have mercy on me, woful man!

Tal. What chance is this that suddenly hath cross'd us?—

Speak, Salisbury; at least, if thou canst speak:
How far'st thou, mirror of all martial men?

One of thy eyes and thy cheek's side struck off!—

69. *I can count every one.* The first Folio prints, 'I count each one;' and various attempts have been made to regulate the line. The one we adopt is from the second Folio.

Accursèd tower! accursèd fatal hand
That hath contriv'd this woful tragedy!
In thirteen battles Salisbury o'ercame;
Henry the Fifth he first train'd to the wars;
Whilst any trumpet did sound, or drum struck up,
His sword did ne'er leave striking in the field.—
Yet liv'st thou, Salisbury? though thy speech doth
fail,

One eye thou hast, to look to heaven for grace:
The sun with one eye vieweth all the world.—
Heaven, be thou gracious to none alive,
If Salisbury wants mercy at thy hands!—
Bear hence his body; I will help to bury it.—
Sir Thomas Gargrave, hast thou any life?
Speak unto Talbot; nay, look up to him.—
Salisbury, cheer thy spirit with this comfort:
Thou shalt not die whiles⁷⁰—

He beckons with his hand, and smiles on me,
As who should say, "When I am dead and gone,
Remember to avenge me on the French."—
Plantagenet,⁷¹ I will; and like thee, Nero,⁷²
Play on the lute, beholding the towns burn;
Wretched shall France be only in my name.

[Thunder heard; afterwards an alarum.

What stir is this? what tumult's in the heavens?
Whence cometh this alarum, and the noise?

Enter a Messenger.

Mess. My lord, my lord, the French have
gather'd head:

The Dauphin, with one Joan la Pucelle join'd,—
A holy prophetess new risen up,—
Is come with a great power to raise the siege.

[SALISBURY lifts himself up and groans.

Tal. Hear, hear how dying Salisbury doth
groan!

It irks⁷³ his heart he cannot be reveng'd.—

Frenchmen, I'll be a Salisbury to you:—

Pucelle or puzzel, dolphin or dogfish,⁷⁴

Your hearts I'll stamp out with my horse's heels,

And make a quagmire of your mingled brains,—

Convey me Salisbury⁷⁵ into his tent,

And then we'll try what these dastard Frenchmen
dare. [Exeunt, bearing out the bodies.

70. *Thou shalt not die whiles* — One of the purposely broken-off speeches referred to in Note 9 of this Act.

71. *Plantagenet*. Salisbury's name was Thomas Montacute; though he is here called Plantagenet. Holinshed describes his death as taking place in the manner here described. Camden, in his "Remaines," says that the French scarcely knew the use of great ordnance till the siege of Mans in 1425, when a breach was made in the walls of that town by the English, under the conduct of this Earl of Salisbury; and that he was the first English gentleman that was slain by a cannon ball.

72. *And like thee, Nero*. The first Folio omits "Nero;" the second Folio altered the words to 'and Nero like will;' and Malone made the emendation which is adopted in our text.

73. *Irks*. Grieves, frets. See Note 5, Act ii., "As You Like It."

74. *Pucelle or puzzel, dolphin or dogfish*. "Pucelle" is a

SCENE V.—ORLEANS. *Before one of the Gates.*

Alarum. Skirmishings. Enter TALBOT, pursuing the Dauphin, drives him in, and exit: then enter LA PUCELLE, driving Englishmen before her, and exit after them: then re-enter TALBOT.

Tal. Where is my strength, my valour, and my force?

Our English troops retire, I cannot stay them;
A woman clad in armour chaseth them.
Here, here she comes.

Re-enter LA PUCELLE.

I'll have a bout with thee;
Blood will I draw on thee,—thou art a witch,⁷⁶—
And straightway give thy soul to him thou serv'st.

Puc. Come, come, 'tis only I that must disgrace thee. [They fight.

Tal. Heavens, can you suffer hell so to prevail?
My breast I'll burst with straining of my courage,
And from my shoulders crack my arms asunder,
But I will chastise this high-minded sorc'ress.

[They fight again.

Puc. [Retiring.] Talbot, farewell; thy hour is not yet come;

I must go victual Orleans forthwith.

O'ertake me, if thou canst; I scorn thy strength.

Go, go cheer up thy hunger-starvèd⁷⁷ men;

Help Salisbury to make his testament:

This day is ours, as many more shall be.

[LA PUCELLE enters the Town with Soldiers.

Tal. My thoughts are whirlèd like a potter's wheel;

I know not where I am, nor what I do:

A witch by fear, not force, like Hannibal,⁷⁸

Drives back our troops, and conquers as she lists:

So bees with smoke, and doves with noisome stench,

Are from their hives and houses driven away.

They call'd us, for our fierceness, English dogs;

Now, like to whelps, we crying run away.

[A short alarum.

Hark, countrymen! either renew the fight,

French word for 'maid,' 'virgin.' "Puzzel" means a drab, a dirty wench; Italian, *puzzo*, a bad smell. "Dolphin" was an old corruption of 'Dauphin;' and here affords a play upon the word. See Note 70, Act ii., "All's Well."

75. *Convey me Salisbury*. "Me" is here used idiomatically. See Note 33, Act ii., "Merchant of Venice."

76. *Blood will I draw on thee,—thou art a witch*. In reference to the superstitious belief that by drawing blood from a witch her evil power was destroyed.

77. *Hunger-starvèd*. The Folio prints 'hungry-starved' here. Rowe made the correction, which is probably right, as the compound word "hunger-starved" occurs in the "Third Part Henry VI." Act i., sc. 4.

78. *Like Hannibal*. An allusion to Hannibal's stratagem for escape by fastening bundles of lighted twigs on the horns of oxen, as recorded in Livy.

Or tear the lions out of England's coat ;
Renounce your soil, give sheep in lions' stead :
Sheep run not half so timorous⁷⁹ from the wolf,
Or horse or oxen from the léopard,
As you fly from your oft-subduèd slaves.

[*Alarum. Another skirmish.*

It will not be :—retire into your trenches :
You all consented unto Salisbury's death,
For none would strike a stroke in his revenge.—
Pucelle is enter'd into Orleans,
In spite of us or aught that we could do.
Oh, would I were to die with Salisbury !
The shame hereof will make me hide my head.

[*Alarum; Retreat. Exeunt TALBOT and Forces, &c.*

SCENE VI.—*The same.*

Flourish. Enter, on the Walls, LA PUCELLE, CHARLES, REIGNIER, ALENÇON, and Soldiers.

Puc. Advance our waving colours on the walls ;
Rescu'd is Orleans from the English wolves :⁸⁰—
Thus Joan la Pucelle hath perform'd her word.

Char. Divinest creature, bright Astræa's daughter,⁸¹

How shall I honour thee for this success ?
Thy promises are like Adonis' gardens,⁸²
That one day bloom'd, and fruitful were the next.—

France, triumph in thy glorious prophetess !—
Recover'd is the town of Orleans :
More blessèd hap did ne'er befall our state.

Reig. Why ring not out the bells throughout the town ?⁸³

Dauphin, command the citizens make bonfires,
And feast and banquet in the open streets,
To celebrate the joy that God hath given us.

Alen. All France will be replete with mirth and joy,

When they shall hear how we have play'd the men.

Char. 'Tis Joan, not we, by whom the day is won ;

For which I will divide my crown with her ;
And all the priests and friars in my realm
Shall in procession sing her endless praise.

A statelier pyramis to her I'll rear
Than Rhodopé's of Memphis⁸⁴ ever was :

In memory of her when she is dead,
Her ashes, in an urn more precious

Than the rich-jewell'd coffer of Darius,⁸⁵

Transported shall be at high festivals

Before the kings and queens of France.

No longer on Saint Denis⁸⁶ will we cry,
But Joan la Pucelle shall be France's saint.

Come in, and let us banquet royally,

After this golden day of victory.

[*Flourish. Exeunt.*

famed gardens of Adonis—the gardens that he himself originally delighted in.

79. *Timorous.* The Folio prints 'treacherous' here for 'timorous.' Pope's correction.

80. *From the English wolves.* The word "wolves" was supplied by the second Folio.

81. *Bright Astræa's daughter.* The epithet "bright" was inserted by the editor of the second Folio. "Astræa" is the goddess of Justice, represented with a pair of scales in one hand and a sword in the other.

82. *Adonis' gardens.* Celebrated at length for their immortal bloom and fruitfulness in Spenser's "Faery Queene," book iii., canto 6. It has been contended that the allusion here is to a custom that prevailed on the occasion of the yearly festival in honour of Adonis, when every woman carried a portable earthen pot with lettuce or fennel growing in it, because Venus was said to have delighted in gardens. From these lettuce-pots having been called *Adonis horti* (gardens of Adonis), and being thrown away after they had served their purpose at this festival, there arose a proverbial allusion to them, signifying things making a temporary fair show and thrown away. Those who contend that the allusion in the text is to these transiently-blowing gardens, explain it by saying that the Dauphin here applies the proverb as an encomium ; but we think it far more probable that the reference is to those classically and poetically

83. *Why ring not out the bells throughout, &c.* The Folio inserts 'aloud' after "bells." Pope made the omission.

84. *Rhodopé's of Memphis.* The Folio prints 'Rhodophe's or Memphis.' Capell proposed the correction. Herodotus records that Rhodope, or Rhodopis (meaning the rosy-cheeked), was born in Thrace, and became a slave in the same service with Æsop at Samos ; where her freedom was purchased by Sappho's brother Charaxes, who married her. Pliny mentions that "the fairest and most commended of the Pyramids near Memphis was built at the cost and charges of one Rhodope ;" and Ælian relates that she married Psammetichus, King of Egypt, who fell in love with her from her sandal being dropped near him by an eagle that had carried it oft while she was bathing.

85. *The rich-jewell'd coffer of Darius.* There is a passage in Puttenham's "Art of English Poesie," 1589, which contains the expression used in the text : "In what price the noble poems of Homer were holden with Alexander the Great, insomuch as everie night they were layd under his pillow, and by day were carried in the rich jewel cofer of Darius, lately before vanquished by him in bataille."

86. *Saint Denis.* The patron saint of France. See Note 53, Act v., "Henry V."

ACT II.

SCENE I.—*Before ORLEANS.*

Enter, to the Gate, a French Sergeant and two Sentinels.

Serg. Sirs, take your places, and be vigilant:
If any noise or soldier you perceive
Near to the walls, by some apparent sign
Let us have knowledge at the court of guard.¹

First Sent. Sergeant, you shall. [*Exit Sergeant.*]

Thus are poor servitors,
(When others sleep upon their quiet beds,)
Constrain'd to watch in darkness, rain, and cold.

Enter TALBOT, BEDFORD, BURGUNDY, and Forces, with scaling-ladders, their drums beating a dead march.

Tal. Lord regent, and redoubted Burgundy,²—
By whose approach the regions of Artois,
Walloon, and Picardy are friends to us,—
This happy night the Frenchmen are secure,
Having all day carous'd and banqueted:
Embrace we, then, this opportunity,
As fitting best to quittance³ their deceit,
Contriv'd by art and baleful sorcery.

Bed. Coward of France, how much he wrongs
his fame,

Despairing of his own arm's fortitude,
To join with witches and the help of hell!

Bur. Traitors have never other company.—
But what's that Pucelle, whom they term so pure?

Tal. A maid, they say.

Bed. A maid! and be so martial!
Bur. Pray Heaven she prove not masculine ere
long;

If underneath the standard of the French
She carry armour, as she hath begun.

Tal. Well, let them practise and converse with
spirits:

God is our fortress, in whose conquering name
Let us resolve to scale their flinty bulwarks.

Bed. Ascend, brave Talbot; we will follow thee.

Tal. Not all together: better far, I guess,

That we do make our entrance several ways;
That, if it chance the one of us do fail,
The other yet may rise⁴ against their force.

Bed. Agreed: I'll to yon corner.

Bur. And I to this.

Tal. And here will Talbot mount, or make his
grave.—

Now, Salisbury, for thee, and for the right
Of English Henry, shall this night appear
How much in duty I am bound to both.

[*The English scale the walls, crying, "St.
George! a Talbot!" and all enter the Town.*]

Sent. Arm! arm! the enemy doth make assault!

The French leap over the Walls in their shirts.

*Enter, several ways, the Bastard of Orleans,
ALENÇON, and REIGNIER, half ready and half
unready⁵*

Alen. How now, my lords! what, all unready
so?⁶

Bast. Unready! ay, and glad we scap'd so well.

Reig. 'Twas time, I trow,⁷ to wake and leave
our beds,

Hearing alarums at our chamber-doors.

Alen. Of all exploits since first I follow'd arms,
Ne'er heard I of a warlike enterprise
More venturous or desperate than this.

Bast. I think this Talbot be a fiend of hell.

Reig. If not of hell, the heavens, sure, favour him.

Alen. Here cometh Charles: I marvel how he
sped.

Bast. Tut, holy Joan was his defensible guard.

Enter CHARLES and LA PUCELLE.

Char. Is this thy cunning, thou deceitful dame?
Didst thou at first, to flatter us withal,

Make us partakers of a little gain,

That now our loss might be ten times so much?

Puc. Wherefore is Charles impatient with his
friend?

At all times will you have my power alike?

Sleeping or waking, must I still prevail,

1. *The court of guard.* An expression used in Shakespeare's time for 'the guard-room;' or, perhaps, rather for the open-air spot surrounding or adjoining the guard-room.

2. *Burgundy.* This was the Duke of Burgundy, surnamed "Philip the Good." He became an ally of England in consequence of the treacherous murder of his father; who, being summoned to a conference with the Dauphin at Montcreau upon Yonne, was there basely assassinated by the Dauphin's attendants. The alliance with England was strengthened by Bedford's marriage with Burgundy's sister in 1423.

3. *Quittance.* Here used as a verb, to express 'give reprisal for,' 'retaliate upon.' See Note 46, Act ii., "Henry V."

4. *The other yet may rise.* That "other" is here used for 'others' is proved by the "we" in Bedford's preceding speech. See Note 91, Act ii., "First Part Henry IV." Holinshed frequently uses "other" for 'others'—as seen in our quotations from him in Note 49, Act iv., "King John;" and in Note 60, Act iv., "Henry V."

5. *Half ready and half unready.* 'Half dressed and half undressed.' "Unready" was frequently used formerly to express being undressed.

6. *What, all unready so?* See Note 67, Act i.

7. *I trow.* 'I think,' 'I believe.' See Note 35, Act ii., "Richard II."



Sentinel. Arm! arm! the enemy doth make assault!

Act II. Scene I.

Or will you blame and lay the fault on me?
Improvident soldiers! had your watch been good,
This sudden mischief never could have fall'n.

Char. Duke of Alençon, this was your default,
That, being captain of the watch to-night,
Did look no better to that weighty charge.

Alen. Had all your quarters been as safely kept
As that whereof I had the government,
We had not been thus shamefully surpris'd.

Bast. Mine was secure.

Reig. And so was mine, my lord.

Char. And, for myself, most part of all this night,
Within her quarter and mine own precinct
I was employ'd in passing to and fro,
About relieving of the sentinels:⁸

Then how or which way should they first break in?

Puc. Question, my lords, no farther of the case,
How or which way:⁹ 'tis sure they found some place
But weakly guarded, where the breach was made.

And now there rests no other shift but this,—
To gather our soldiers, scatter'd and dispers'd,
And lay new platforms¹⁰ to endamage them.

Alarum. Enter an English Soldier, crying, "A
Talbot! a Talbot!" They fly, leaving their
clothes behind.

Sold. I'll be so bold to take what they have left.
The cry of Talbot serves me for a sword;
For I have loaden me with many spoils,
Using no other weapon but his name. [Exit.

SCENE II.—ORLEANS. *Within the Town.*

Enter TALBOT, BEDFORD, BURGUNDY, a Captain,
and others.

Bed. The day begins to break, and night is fled,
Whose pitchy mantle over-veil'd the earth.
Here sound retreat, and cease our hot pursuit.

[Retreat sounded.]

Tal. Bring forth the body of old Salisbury,
And here advance it in the market-place,
The middle centre of this cursèd town.
Now have I paid my vow unto his soul;
For every drop of blood was drawn from him,
There hath at least five Frenchmen died to-night.
And that hereafter ages may behold
What ruin happen'd in revenge of him,
Within their chiefest temple I'll erect
A tomb, wherein his corpse shall be interr'd:
Upon the which, that every one may read,

8. *Passing to and fro, about relieving of the, &c.* See Note 20, Act i.

9. *How or which way.* A familiar phrase; its pleonastic form being expressive of agitation or hurry in the speaker. See Note 66, Act ii., "Richard II."

10. *Platforms.* Plots, plans, schemes. The plot of a play was formerly called the platform; and various systems of theo-

logy were called platforms, as Hooker speaks of "the platform of Geneva."
*I muse*¹¹ we met not with the Dauphin's grace,
His new-come champion, virtuous Joan of Arc,
Nor any of his false confederates.

Bed. 'Tis thought, Lord Talbot, when the fight
began,

Rous'd on the sudden from their drowsy beds,
They did, amongst the troops of armèd men,
Leap o'er the walls for refuge in the field.

Bur. Myself (as far as I could well discern,
For smoke and dusky vapours of the night,)
Am sure I scar'd the Dauphin and his wench,
When arm in arm they both came swiftly running,
Like to a pair of loving turtle-doves,
That could not live asunder day or night.
After that things are set in order here,
We'll follow them with all the power we have.

Enter a Messenger.

Mess. All hail, my lords! Which of this
princely train

Call ye the warlike Talbot, for his acts
So much applauded through the realm of France?

Tal. Here is the Talbot:¹² who would speak
with him?

Mess. The virtuous lady, Countess of Auvergne,
With modesty admiring thy renown,
By me entreats, great lord, thou wouldst vouchsafe
To visit her poor castle where she lies,¹³
That she may boast she hath beheld the man
Whose glory fills the world with loud report.

Bur. Is it even so? Nay, then, I see our wars
Will turn unto a peaceful comic sport,
When ladies crave to be encounter'd with.—
You may not, my lord, despise her gentle suit.

Tal. Ne'er trust me, then; for when a world of
men

Could not prevail with all their oratory,
Yet hath a woman's kindness over-rul'd:—
And therefore tell her I return great thanks,
And in submission will attend on her.—
Will not your honours bear me company?

Bed. No, truly; it is more than manners will:
And I have heard it said, unbidden guests
Are often welcomest when they are gone.

Tal. Well then, alone, since there's no remedy,
I mean to prove this lady's courtesy.—

logy were called platforms, as Hooker speaks of "the platform of Geneva."

11. *I muse.* 'I wonder,' 'I marvel.' See Note 32, Act iv., "Second Part Henry IV."

12. *Here is the Talbot.* See Note 1, Act iv., "First Part Henry IV."

13. *Lies.* Dwells, resides. See Note 16, Act i., "Love's Labour's Lost."

Come hither, captain. [*Wh. spers.*] You perceive my mind?

Capt. I do, my lord, and mean accordingly.

[*Exeunt.*]

SCENE III.—AUVERGNE. *Court of the Castle.*

Enter the Countess and her Porter.

Count. Porter, remember what I gave in charge; And when you have done so, bring the keys to me.

Port. Madam, I will.

Count. The plot is laid: if all things fall out right, I shall as famous be by this exploit As Scythian Thomyris¹⁴ by Cyrus' death. Great is the rumour of this dreadful knight, And his achievements of no less account: Fain would mine eyes be witness with mine ears, To give their censure¹⁵ of these rare reports.

Enter Messenger and TALBOT.

Mess. Madam, According as your ladyship desir'd, By message crav'd, so is Lord Talbot come.

Count. And he is welcome. What! is this the man?

Mess. Madam, it is.

Count. Is this the scourge of France? Is this the Talbot, so much fear'd abroad, That with his name the mothers still their babes? I see report is fabulous and false: I thought I should have seen some Hercules, A second Hector, for his grim aspect, And large proportion of his strong-knit limbs. Alas! this is a child, a silly dwarf! It cannot be this weak and writhled¹⁶ shrimp Should strike such terror to his enemies.

Tal. Madam, I have been hold to trouble you; But since your ladyship is not at leisure, I'll sort¹⁷ some other time to visit you. [*Going.*]

Count. What means he now?—Go ask him whither he goes.

Mess. Stay, my Lord Talbot; for my lady craves To know the cause of your abrupt departure.

Tal. Marry, for that¹⁸ she's in a wrong belief, I go to certify her, Talbot's here.

Re-enter Porter with keys.

Count. If thou be he, then art thou prisoner.

Tal. Prisoner! to whom?

Count. To me, blood-thirsty lord; And for that cause I train'd thee to my house. Long time thy shadow hath been thrall to me, For in my gallery thy picture hangs: But now the substance shall endure the like; And I will chain these legs and arms of thine, That hast by tyranny, these many years, Wasted our country, slain our citizens, And sent our sons and husbands captivate.¹⁹

Tal. Ha, ha, ha!

Count. Laughest thou, wretch? thy mirth shall turn to moan.

Tal. I laugh to see your ladyship so fond²⁰ To think that you have aught but Talbot's shadow Whereon to practise your severity.

Count. Why, art not thou the man?

Tal. I am indeed.

Count. Then have I substance too.

Tal. No, no, I am but shadow of myself: You are deceiv'd, my substance is not here; For what you see is but the smallest part And least proportion of humanity: I tell you, madam, were the whole frame here, It is of such a spacious lofty pitch, Your roof were not sufficient to contain 't.

Count. This is a riddling merchant for the nonce;²¹

He will be here, and yet he is not here: How can these contrarieties agree?

Tal. That will I show you presently.

[*He winds a horn. Drums strike up; then a peal of ordnance. The gates being forced, enter Soldiers.*]

How say you, madam? are you now persuaded That Talbot is but shadow of himself? These are his substance, sinews, arms, and strength, With which he yoketh your rebellious necks, Razeth your cities, and subverts your towns, And in a moment makes them desolate.

Count. Victorious Talbot! pardon my abuse: I find thou art no less than fame hath bruited,²² And more than may be gather'd by thy shape. Let my presumption not provoke thy wrath; For I am sorry that with reverence I did not entertain thee as thou art,

Tal. Be not dismay'd, fair lady; nor misconstrue The mind of Talbot, as you did mistake

14. *Thomyris.* Queen of the Massagetæ; who, after her husband had been killed and her son defeated, marched against Cyrus, cut his army to pieces, and killed him on the spot.

15. *Censure.* Opinion, judgment. See Note 15, Act i., "Two Gentlemen of Verona."

16. *Writhled.* A word used by writers of Shakespeare's time, signifying 'shrivelled,' 'wrinkled.'

17. *Sort.* Select; make suitable.

18. *For that.* Because.

19. *Captive.* As captives; taken into captivity.

20. *Fond.* Infatuated; foolish, weak.

21. *A riddling merchant for the nonce.* In feudal times—when to be merely a lord of the soil was reckoned honourable, and to pursue commerce was thought to involve a certain amount of degradation—the word "merchant" was often used as a term of contemptuous reproach, in contradistinction to 'gentleman;' hence the word 'chap,' derived from, and an abbreviation of, "chapman," is still used as a slighting appellation. "For the nonce" means 'for the occasion;' as we should at present say 'now.' See Note 47, Act i., "First Part Henry IV."

22. *Bruited.* Noised, reported. See Note 11, Act i., "Second Part Henry IV."

The outward composition of his body.
 What you have done hath not offended me :
 No other satisfaction do I crave,
 But only (with your patience) that we may
 Taste of your wine, and see what cates²³ you have;
 For soldiers' stomachs always serve them well.

Count. With all my heart; and think me
 honourèd
 To feast so great a warrior in my house. [*Exeunt.*]

SCENE IV.—LONDON. *The Temple Garden.*

*Enter the Earls of SOMERSET, SUFFOLK, and WAR-
 WICK; RICHARD PLANTAGENET,²⁴ VERNON,
 and another Lawyer.²⁵*

Plan. Great lords and gentlemen, what means
 this silence ?

Dare no man answer in a case of truth ?

Suf. Within the Temple Hall we were too loud;
 The garden here is more convenient.

Plan. Then say at once if I maintain'd the truth;
 Or else was wrangling²⁶ Somerset in error ?

Suf. 'Faith, I have been a truant in the law,
 And never yet could frame my will to it;
 And therefore frame the law unto my will.

Som. Judge you, my Lord of Warwick, then,
 between us,

War. Between two hawks, which flies the higher
 pitch ;

Between two dogs, which hath the deeper mouth ;
 Between two blades, which bears the better temper ;
 Between two horses, which doth bear him best ;²⁷
 Between two girls, which hath the merriest eye ;—
 I have, perhaps, some shallow spirit of judgment :
 But in these nice sharp quillets²⁸ of the law,
 Good faith, I am no wiser than a daw.

Plan. Tut, tut ! here is a mannerly forbearance :
 The truth appears so naked on my side,
 That any purblind eye may find it out.

23. *Cates.* Food, victuals, provisions. See Note 18, Act ii., "Taming of the Shrew."

24. *Richard Plantagenet.* He was son to the Earl of Cambridge, whom we have seen discovered in a plot against Henry V., in Act ii., sc. 2 of that play; and nephew to the Edward, Duke of York, whose death is described in Act iv., sc. 6 of the same play. As his uncle had no son, he was his heir; and in the fourth year of the reign of Henry VI., Richard Plantagenet was restored to the rights and titles that had been forfeited by his father, and was created Duke of York.

25. *Another Lawyer.* Ritson says, "This lawyer was probably Roger Nevyle, who was afterwards hanged. See W. Wyrcester, p. 478."

26. *Or else was wrangling, &c.* Johnson remarked, "There is apparently a want of opposition between the two questions." But "or else" is used in the sense of 'or in other words; and the passage is similar to one or two we have pointed out elsewhere, where there is apparent antithesis and the effect of two questions given, while in fact there is but one put into varied words. See Note 187, Act iv., "Winter's Tale."

27. *Which doth bear him best.* 'Which comports himself

Som. And on my side it is so well apparell'd,
 So clear, so shining, and so evident,
 That it will glimmer through a blind man's eye.

Plan. Since you are tongue-tied and so loth to
 speak,

In dumb significants²⁹ proclaim your thoughts:
 Let him that is a true-born gentleman,
 And stands upon the honour of his birth,
 If he suppose that I have pleaded truth,
 From off this brier pluck a white rose with me.

Som. Let him that is no coward nor no flatterer,
 But dare maintain the party of the truth,
 Pluck a red rose from off this thorn with me.

War. I love no colours;³⁰ and, without all colour
 Of base insinuating flattery,
 I pluck this white rose with Plantagenet.

Suf. I pluck this red rose with young Somerset;
 And say withal, I think he held the right.

Ver. Stay, lords and gentlemen, and pluck no
 more,

Till you conclude, that he, upon whose side
 The fewest roses are cropp'd from the tree,
 Shall yield the other in the right opinion.

Som. Good Master Vernon, it is well objected:³¹
 If I have fewest, I subscribe in silence.

Plan. And I.

Ver. Then, for the truth and plainness of the case,
 I pluck this pale and maiden blossom here,
 Giving my verdict on the white rose side.

Som. Prick not your finger as you pluck it off,
 Lest, bleeding, you do paint the white rose red,
 And fall on my side so, against your will.

Ver. If I, my lord, for my opinion bleed,
 Opinion shall be surgeon to my hurt,
 And keep me on the side where still I am.

Som. Well, well, come on: who else ?

Lawyer. [*To SOMERSET.*] Unless my study and
 my books be false,

The argument you held was wrong in you ;
 In sign whereof I pluck a white rose too.

best.' 'To hold himself well' and 'to carry himself well' are still phrases in familiar use.

28. *Quillets.* Quibbles, subtleties of sophistry. See Note 105, Act iv., "Love's Labour's Lost."

29. *Dumb significants.* Mute tokens or signs. See Note 25, Act iii., "Love's Labour's Lost."

30. *Colours.* Here used for false shows, deceitful appearances. See Note 60, Act iv., "Love's Labour's Lost." It is still a current phrase—"To give some colour of plausibility to his speech," or 'to give some colour of feasibility to his scheme, he,' &c.

31. *It is well objected.* 'It is well stated,' 'well set forth,' 'well proposed;' 'well presented as an object or in its object.' Thus, in Goulart's "Admirable Histories," 1607—"Because Sathan transfigures himself into an angel of light, I objected many and sundry questions to him." And in book xxi. of Chapman's "Homer's Odyssey"—

"Pallas, the goddess with the sparkling eyes,
 Excites Penelope 't' object the prize,
 The bow and bright steels, to the wooer's strength."



First Keeper. My lord, your loving nephew now is come.
Mortimer. Richard Plantagenet, my friend, is he come?

Act II. Scene V.

Plan. Now, Somerset, where is your argument?

Som. Here in my scabbard; meditating that,
 Shall dye your white rose in a bloody red.

Plan. Meantime your cheeks do counterfeit our roses;

For pale they look with fear, as witnessing
 The truth on our side.

Som. No, Plantagenet,
 'Tis not for fear, but anger that thy cheeks
 Blush for pure shame to counterfeit our roses,
 And yet thy tongue will not confess thy error.

Plan. Hath not thy rose a canker, Somerset?

Som. Hath not thy rose a thorn, Plantagenet?

Plan. Ay, sharp and piercing, to maintain his truth;

Whiles thy consuming canker eats his falsehood.³²

Som. Well, I'll find friends to wear my bleeding roses,

That shall maintain what I have said is true,
 Where false Plantagenet dare not be seen.

Plan. Now, by this maiden blossom in my hand,
 I scorn thee and thy faction, peevish boy.³³

Suf. Turn not thy scorns this way, Plantagenet.

Plan. Proud Poole, I will, and scorn both him
 and thee.

Suf. I'll turn my part thereof into thy throat.

Som. Away, away, good William De-la-Poole!

32. *His truth; whiles . . . his falsehood.* "His" here is used for 'its.'

33. *Thy faction, peevish boy.* The Folio prints 'fashion' for 'faction;' which word is probably the right one, because Somerset has just said he will "find friends to wear," &c., and because

it is repeated soon after, in the line, "Will I for ever, and my faction, wear." Theobald made the correction. "Peevish" here means 'wayward,' 'perverse,' 'headstrong;' and that Somerset is here contemptuously called "boy" is explained by his having previously been adverted to as "young Somerset."

We grace the yeoman by conversing with him.

War. Now, by my truth, thou wrong'st him,
Somerset;

His grandfather was Lionel, Duke of Clarence,³⁴
Third son to the third Edward, King of England:
Spring crestless yeomen³⁵ from so deep a root?

Plan. He bears him on the place's privilege,³⁶
Or durst not, for his craven heart, say thus.

Som. By him that made me, I'll maintain my
words

On any plot of ground in Christendom.
Was not thy father, Richard, Earl of Cambridge,
For treason executed in our late king's days?
And, by his treason, stand'st not thou attainted,
Corrupted, and exempt³⁷ from ancient gentry?
His trespass yet lives guilty in thy blood;
And, till thou be restor'd, thou art a yeoman.

Plan. My father was attachèd, not attainted;
Condemn'd to die for treason, but no traitor;
And that I'll prove on better men than Somerset,
Were growing time once ripen'd to my will,
For your partaker³⁸ Poole, and you yourself,
I'll note you in my book of memory,
To scourge you for this apprehension:³⁹
Look to it well, and say you are well warn'd.

Som. Ay, thou shalt find us ready for thee still;
And know us, by these colours, for thy foes,—
For these, my friends, in spite of thee, shall wear.

Plan. And, by my soul, this pale and angry rose,
As cognisance⁴⁰ of my blood-drinking hate,
Will I for ever, and my faction, wear,
Until it wither with me to my grave,
Or flourish to the height of my degree.

Suf. Go forward, and be chok'd with thy am-
bition!

And so, farewell, until I meet thee next. [*Exit.*]

Som. Have with thee,⁴¹ Poole.—Farewell, am-
bitious Richard. [*Exit.*]

34. *His grandfather was, &c.* Plantagenet's paternal grand-
father was Edmund Langley, Duke of York; and his maternal
grandfather was Roger Mortimer, Earl of March, who was the
son of Philippa, the daughter of Lionel, Duke of Clarence. The
latter, therefore, was Plantagenet's maternal great-great-grand-
father.

35. *Crestless yeomen.* Those who have no right to bear arms.
See Note 45, Act v., "Winter's Tale."

36. *He bears him on the place's privilege.* This seems to be
used elliptically, for 'he behaves himself thus on account of the
place's privilege,' or idiomatically, for 'he presumes on the
place's privilege.' The passage treats the Temple as a precinct
to be respected and held sacred from violence and bloodshed.

37. *Exempt.* Here used for 'excluded,' 'cut off.' See Note
29, Act ii., "Comedy of Errors."

38. *Partaker.* Formerly used for 'accomplice,' 'consociate,'
'confederate,' 'co-partner,' 'one who takes part with another.'
Here used for 'partisan,' 'abettor.'

39. *Apprehension.* Here used for 'sarcasm,' 'insulting con-
ception,' 'insolent assumption;' in reference to their having
called him a "yeoman." See Note 6r, Act iii., "Much Ado."

40. *Cognisance.* A badge worn on some conspicuous portion
of the dress, as a token whereby the person wearing it may be
recognised to belong to a particular house, family, or party. In

Plan. How I am brav'd, and must perforce
endure it!

War. This blot, that they object against your
house,

Shall be wip'd out in the next parliament,
Call'd for the truce of Winchester and Gloster:

And if thou be not then created York,
I will not live to be accounted Warwick.

Meantime, in signal of my love to thee,
Against proud Somerset and William Poole,

Will I upon thy party wear this rose:
And here I prophesy,—this brawl to-day,

Grown to this faction, in the Temple Garden,
Shall send, between the red rose and the white,
A thousand souls to death and deadly night.

Plan. Good Master Vernon, I am bound to you,
That you on my behalf would pluck a flower.

Ver. In your behalf still will I wear the same.

Lawyer. And so will I.

Plan. Thanks, gentle sir.⁴²
Come, let us four to dinner: I dare say
This quarrel will drink blood another day.

[*Exeunt.*]

SCENE V.—LONDON. *A Room in the Tower.*

Enter MORTIMER, brought in a chair by two
Keepers.

Mor. Kind keepers of my weak decaying age,
Let dying Mortimer⁴³ here rest himself,—

Even like a man new-hal'd from the rack,
So fare my limbs with long imprisonment;

And these grey locks, the pursuivants⁴⁴ of death,
Nestor-like agèd, in an age of care,⁴⁵
Argue the end of Edmund Mortimer.

These eyes,—like lamps whose wasting oil is
spent,—

Wax dim, as drawing to their exigent:⁴⁶

heraldry the "cognisance" is placed upon the most eminent part
of the helmet.

41. *Have with thee.* 'Let us go together.' See Note 112,
Act iv., "Taming of the Shrew."

42. *Gentle sir.* "Sir," here, omitted in the first Folio, was
supplied in the second Folio. The whole of the present scene is
more in Shakespeare's manner than any hitherto in this play.
There is a spirit in it, a vigour in the diction, a general air of
strength with simplicity, of energy without bombast, that we in
vain look for throughout the preceding scenes.

43. *Dying Mortimer.* There is deviation from historic fact
in this scene, both as regards Mortimer's identity, and as to
the place and manner of his death; but the accounts in the
chronicles vary on these points, and therefore the chronicles and
not the dramatist may bear the blame. See Note 67, Act i.,
"First Part Henry IV."

44. *Pursuivants.* Attendants on heralds; but here used for
heralds, or those who proclaim the approach of death.

45. *Nestor-like agèd, in an age of care.* 'Made as old as
Nestor, by my age of care.' Nestor, one of the Homeric heroes
and noted Greek generals in the Trojan war, lived through three
generations of men, and became a type of extreme old age.

46. *Exigent.* Here used for 'end,' 'extremity.' One of the
meanings of the Latin word *exigere* is, to 'end,' 'finish,' or

Weak shoulders, overborne with burdening grief;
And pithless⁴⁷ arms, like to a wither'd vine
That droops his sapless branches to the ground:
Yet are these feet,—whose strengthless stay⁴⁸ is
numb,

Unable to support this lump of clay,—
Swift-wingèd with desire to get a grave,
As witting⁴⁹ I no other comfort have.—
But tell me, keeper, will my nephew come?

First Keep. Richard Plantagenet, my lord, will
come:

We sent unto the Temple, to his chamber;
And answer was return'd, that he will come.

Mor. Enough: my soul shall then be satisfied.—
Poor gentleman! his wrong doth equal mine.
Since Henry Monmouth first began to reign,
(Before whose glory I was great in arms,
This loathsome sequestration have I had;
And even since then hath Richard been obscur'd,
Depriv'd of honour and inheritance.
But now, the arbitrator of despairs,
Just death, kind umpire of men's miseries,⁵⁰
With sweet enlargement doth dismiss me hence:
I would his troubles likewise were expir'd,
That so he might recover what was lost.

Enter RICHARD PLANTAGENET.

First Keep. My lord, your loving nephew now
is come.

Mor. Richard Plantagenet, my friend, is he
come?

Plan. Ay, noble uncle, thus ignobly us'd,
Your nephew, late-despisèd Richard, comes.

Mor. Direct mine arms I may embrace his neck,⁵¹
And in his bosom spend my latter gasp:⁵²
Oh, tell me when my lips do touch his cheeks,
That I may kindly give one fainting kiss.—
And now declare, sweet stem from York's great
stock,

Why didst thou say—of late thou wert despis'd?

Plan. First, lean thine agèd back against mine
arm;

And, in that ease, I'll tell thee my disease.⁵³
This day, in argument upon a case,
Some words there grew 'twixt Somerset and me;
Among which terms he us'd his lavish tongue,
And did upbraid me with my father's death:
Which obloquy⁵⁴ set bars before my tongue,
Else with the like I had requited him.
Therefore, good uncle, for my father's sake,
In honour of a true Plantagenet,
And for alliance' sake, declare the cause
My father,⁵⁵ Earl of Cambridge, lost his head.

Mor. That cause, fair nephew, that imprison'd
me,

And hath detain'd me, all my flow'ring youth,
Within a loathsome dungeon, there to pine,
Was cursèd instrument of his decease.

Plan. Discover more at large what cause that
was;

For I am ignorant, and cannot guess.

Mor. I will, if that my fading breath permit
And death approach not ere my tale be done.
Henry the Fourth, grandfather to this king,
Depos'd his nephew Richard,⁵⁶—Edward's son,
The first-begotten, and the lawful heir
Of Edward king, the third of that descent:
During whose reign, the Percies of the north,
Finding his usurpation most unjust,
Endeavour'd my advancement to the throne:
The reason mov'd these warlike lords to this
Was, for that (young King Richard⁵⁷ thus remov'd,
Leaving no heir begotten of his body,
I was the next by birth and parentage;
For by my mother I derivèd am
From Lionel, Duke of Clarence, the third son
To King Edward the Third; whereas he
From John of Gaunt doth bring his pedigree,
Being but fourth of that heroic line.
But mark: as, in this haughty⁵⁸ great attempt,
They labourèd to plant the rightful heir,
I lost my liberty, and they their lives.
Long after this, when Henry the Fifth,
Succeeding his father Bolingbroke, did reign,
Thy father, Earl of Cambridge, then deriv'd

'despatch.' The present speech is also more in Shakespeare's style than those of equal length which have preceded it.

47. *Pithless.* 'Unvigorous,' 'without energy.' 'Pith' strictly means 'marrow;' and came to be used for 'strength,' 'force,' 'vigour.'

48. *Stay.* Here used to express 'power of sustaining.' See Note 63, Act v., "King John."

49. *Witting.* 'Knowing.' See Note 3, Act v., "As You Like It."

50. *Umpire of men's miseries.* "Umpire" is here used for one who decides when miseries shall be terminated, one who arbitrates as to the conclusion of men's miseries.

51. *Direct mine arms I may embrace his neck.* Elliptically expressed; 'that' being understood between "arms" and "I." See Note 59, Act i.

52. *My latter gasp.* Possibly "latter" is here used as we now use 'last;' the comparative for the superlative. See Note 24, Act iv., "Henry V."

53. *Disease.* Sometimes, by writers of Shakespeare's time, used for 'uneasiness,' 'discomfort,' 'trouble.'

54. *Obloquy.* Here used for the 'reproach' Plantagenet receives, and for the 'ground of reproach' in his father's death. See Note 18, Act iv., "Merchant of Venice."

55. *Declare the cause my father.* Elliptically expressed; 'why' being understood between "cause" and "my."

56. *His nephew Richard.* Here "nephew" is used for 'cousin;' as elsewhere 'cousin' is used for "nephew." See Note 46, Act iii., "King John." "Nephew" was often used in Shakespeare's time to express 'kinsman' or 'relation;' as, in Latin, *nepos* means 'grandchild,' and *nepotēs* means generally 'descendants;' while, to this day, in Italian, *nipote* is used either for 'nephew' or for 'grandchild.'

57. *Young King Richard.* "King," omitted in the first Folio, was supplied in the second.

58. *Haughty.* Here used for 'high,' 'lofty,' 'exalted.'

From famous Edmund Langley, Duke of York,
Marrying my sister, that thy mother was,
Again, in pity of my hard distress,
Levied an army, weening⁵⁹ to redeem
And have install'd me in the diadem:
But, as the rest, so fell that noble earl,
And was beheaded. Thus the Mortimers,
In whom the title rested, were suppress'd.

Plan. Of which, my lord, your honour is the last.

Mor. True; and thou seest that I no issue have,
And that my fainting words do warrant death:
Thou art my heir; the rest I wish thee gather:⁶⁰
But yet be wary in thy studious care.

Plan. Thy grave admonishments prevail with me:

But yet, methinks, my father's execution
Was nothing less than bloody tyranny.

Mor. With silence, nephew, he thou politic:
Strong-fixèd is the house of Lancaster,
And, like a mountain, not to be remov'd.
But now thy uncle is removing hence;
As princes do their courts, when they are cloy'd
With long continuance in a settled place.

Plan. Oh, uncle, would some part of my young years

Might but redeem the passage of your age!

Mor. Thou dost, then, wrong me,—as the slaughterer doth,

Which giveth many wounds, when one will kill.

Mourn not, except thou sorrow for my good;

Only, give order for my funeral:

And so, farewell; and fair be all thy hopes,

And prosperous be thy life in peace and war! [*Dies.*]

Plan. And peace, no war, befall thy parting soul!

In prison hast thou spent a pilgrimage,
And like a hermit overpass'd thy days.—

Well, I will lock his counsel in my breast;

And what I do imagine, let that rest.—

Keepers, convey him hence; and I myself

Will see his burial better than his life.

[*Exeunt* Keepers, *bearing out the body of* MORTIMER.

Here dies the dusky torch of Mortimer,

Chok'd with ambition of the meaner sort:⁶¹—

And, for those wrongs, those bitter injuries,

Which Somerset hath offer'd to my house,

I doubt not but with honour to redress;

And therefore haste I to the parliament,

Either to be restorèd to my blood,

Or make my ill⁶² th' advantage of my good. [*Exit.*]

ACT III.

SCENE I.—LONDON. *The Parliament House.*¹

Flourish. Enter King HENRY, EXETER, GLOSTER, WARWICK, SOMERSET, and SUFFOLK; the Bishop of WINCHESTER, RICHARD PLANTAGENET, and others. GLOSTER offers to put up a Bill;² WINCHESTER snatches it, and tears it.

Win. Com'st thou with deep premeditated lines,
With written pamphlets studiously devis'd,
Humphrey of Gloster? If thou canst accuse,
Or ought intend'st to lay unto my charge,
Do it without invention, suddenly;
As I with sudden and extemporal speech
Purpose to answer what thou canst object.

^{59.} *Weening.* 'Thinking,' 'imagining;' from the Saxon *penan*, to think.

^{60.} *Thou art my heir; the rest I wish thee gather.* 'To' is elliptically understood between "thee" and "gather;" the sense of the whole line being, 'I acknowledge thee as my heir; and the inferences thence to be drawn I recommend you to collect and act upon.'

^{61.} *Chok'd with ambition of the meaner sort.* 'Stifled by the ambition of those whose right to the crown was inferior to his own.'

^{62.} *Ill.* The Folio prints 'will' for 'ill;' Theobald's correction.

Glo. Presumptuous priest! this place commands my patience,

Or thou shouldst find thou hast dishonour'd me.

Think not, although in writing I prefer'd

The manner of thy vile outrageous crimes,

That therefore I have forg'd, or am not able

*Verbatim*³ to rehearse the method of my pen:

No, prelate; such is thy audacious wickedness,

Thy lewd, pestiferous, and dissentious pranks,

As very infants prattle of thy pride.

Thou art a most pernicious usurer;

Froward by nature, enemy to peace;

Luxurious, wanton, more than well beseems

A man of thy profession and degree;

"Ill" is here used for 'ill usage,' 'wrongs;' and forms an antithesis to "good."

^{1.} *The Parliament House.* Malone observes, "This Parliament was held in 1426 at Leicester, though the author of this play has represented it to have been held in London. King Henry was now in the fifth year of his age. In the first Parliament which was held at London shortly after his father's death, his mother, Queen Katherine, brought the young king from Windsor to the metropolis, and sat on the throne of the Parliament House with the infant in her lap."

^{2.} *A bill.* A paper containing the articles of accusation.

^{3.} *Verbatim.* Latin; 'word for word.'

And for thy treachery, what's more manifest,—
In that thou laid'st a trap to take my life,
As well at London Bridge as at the Tower?
Beside, I fear me, if thy thoughts were sifted,
The king, thy sov'reign, is not quite exempt
From envious malice of thy swelling heart.

Win. Gloster, I do defy thee.—Lords, vouchsafe
To give me hearing what I shall reply.
If I were covetous, ambitious, or perverse,
As he will have me, how am I so poor?
Or how haps it I seek not to advance
Or raise myself, but keep my wonted calling?
And for dissension, who preferreth peace
More than I do,—except I be provok'd?
No, my good lords, it is not that offends;
It is not that that hath incens'd the duke:
It is, because no one should sway hut he;
No one but he should be about the king;
And that engenders thunder in his breast,
And makes him roar these accusations forth.
But he shall know I am as good—

Glo. As good!
Thou hastard of my grandfather!⁴—

Win. Ay, lordly sir; for what are you, I pray,
But one imperious in another's throne?

Glo. Am I not protector, saucy priest?

Win. And am not I a prelate of the church?

Glo. Yes, as an outlaw in a castle keeps,
And useth it to patronage⁵ his theft.

Win. Unreverent Gloster!

Glo. Thou art reverent
Touching thy spiritual function, not thy life.

Win. Rome shall remedy this.

War. Roam thither, then.⁶

Som. My lord, it were your duty to forhear.⁷

War. Ay, see the hishop be not overborne.⁸

Som. Methinks my lord should be religious,
And know the office that belongs to such.

War. Methinks his lordship should be humbler;
It fitteth not a prelate so to plead.

Som. Yes, when his holy state is touch'd so near.

War. State holy or unhallow'd, what of that?

Is not his grace protector to the king?

Plan. [*Aside.*] Plantagenet, I see, must hold
his tongue,

Lest it be said, "Speak, sirrah, when you should;
Must your bold verdict enter talk with lords?"
Else would I have a fling at Winchester.

K. Hen. Uncles of Gloster and of Winchester,
The special watchmen of our English weal,
I would prevail, if prayers might prevail,
To join your hearts in love and amity.
Oh, what a scandal is it to our crown,
That two such noble peers as ye should jar!
Believe me, lords, my tender years can tell,
Civil dissension is a viperous worm,
That gnaws the bowels of the commonwealth.—

[*A noise within*, "Down with the tawny coats!"
What tumult's this?

War. An uproar, I dare warrant,
Begun through malice of the bishop's men.

[*A noise again within*, "Stones! stones!"

Enter the Mayor of London, attended.

May. Oh, my good lords,—and virtuous Henry,—
Pity the city of London, pity us!
The bishop and the Duke of Gloster's men,⁹
Forbidden late to carry¹⁰ any weapon,
Have fill'd their pockets full of pebble-stones,
And, banding themselves in contrary parts,
Do pelt so fast at one another's pate,
That many have their giddy brains knock'd out:
Our windows are brok down in every street,
And we, for fear, compell'd to shut our shops.

*Enter, skirmishing, the Serving-men of GLOSTER
and WINCHESTER, with bloody pates.*

K. Hen. We charge you, on allegiance to ourself,
To hold your slaught'ring hands, and keep the
peace.—

Pray, uncle Gloster, mitigate this strife.

First Serv. Nay, if we be
Forbidden stoncs, we'll fall to it with our teeth.

Sec. Serv. Do what ye dare, we are as resolute.
[*Skirmish again.*

Glo. You of my household, leave this peevish¹¹
broil,

And set this unaccustom'd¹² fight aside.

Third Serv. My lord, we know your grace to
be a man

Just and upright; and, for your royal birth,

4. *Of my grandfather.* The Bishop of Winchester was an illegitimate son of John of Gaunt, Duke of Lancaster, by Katherine Swynford, whom the duke afterwards married.

5. *Patronage.* 'Patronise;' the noun used for the verb.

6. *Roam thither, then.* The play on the word here shows that "Rome" was sometimes pronounced "roam;" as another passage shows it to have been occasionally pronounced "room." See Note 27, Act iii., "King John."

7. *My lord, it were your duty, &c.* In the Folio this line forms the concluding portion of Warwick's preceding speech; the distribution adopted in our text was made by Theobald.

8. *Ay, see the bishop, &c.* The Folio gives this speech to Somerset, and prints 'I' for "ay" here; that being an old form of the word. See Note 10, Act i., "Two Gentlemen of Verona."

At one time we thought, with Hanmer, that possibly "I" might be a misprint for 'I'll'; but it is more probable that the prefixes were mistakenly placed, and that the dialogue runs as here given.

9. *The bishop and the Duke of Gloster's men.* "The bishop" here used for 'the bishop's.' An elliptically understood form of the possessive case, pointed out elsewhere in Shakespeare. See Note 26, Act iii., "King John."

10. *Forbidden late to carry.* "Late" here used for 'lately'; the adjective used adverbially.

11. *Peevish.* Headstrong, wilful.

12. *Unaccustom'd.* Used formerly to express 'unusual,' 'strange,' 'extraordinary.'

Inferior to none but to his majesty :
 And, ere we will suffer such a prince,
 So kind a father of the commonweal,
 To be disgracèd by an inkhorn mate,¹³
 We, and our wives, and children, all will fight,
 And have our bodies slaughter'd by thy foes.
First Serv. Ay, and the very parings of our nails
 Shall pitch a field¹⁴ when we are dead.

[*Skirmish again.*]

Glo. Stay, stay, I say !
 An if you love me, as you say you do,
 Let me persuade you to forbear awhile.

K. Hen. Oh, how this discord doth afflict my
 soul!—

Can you, my Lord of Winchester, behold
 My sighs and tears, and will not once relent ?
 Who should be pitiful, if you be not ?
 Or who should study to prefer a peace,¹⁵
 If holy churchmen take delight in broils ?

War. Yield, my lord protector ;—yield, Win-
 chester ;—

Except you mean, with obstinate repulse,
 'To slay your sov'reign, and destroy the realm.
 You see what mischief, and what murder too,
 Hath been enacted through your enmity ;
 Then be at peace, except ye thirst for blood.

Win. He shall submit, or I will never yield.

Glo. Compassion on the king commands me stoop ;
 Or I would see his heart out, ere the priest
 Should ever get that privilege of me.

War. Behold, my Lord of Winchester, the duke
 Hath banish'd moody discontented fury,
 As by his smoothèd brows it doth appear :
 Why look you still so stern and tragical ?

Glo. Here, Winchester, I offer thee my hand.

K. Hen. Fie, uncle Beaufort ! I have heard you
 preach

That malice was a great and grievous sin ;
 And will not you maintain the thing you teach,
 But prove a chief offender in the same ?

War. Sweet king !—the bishop hath a kindly
 gird.¹⁶—

13. *Inkhorn mate.* 'A bookish fellow,' 'a pedant.' In ignorant times "inkhorn" was applied as a scoffing epithet to the acquirements of learned men, and to learned men themselves. George Pettie, in his "Introduction to Guazzo's Civil Conversation," 1586, says, "If one chance to derive anie word from the Latine, which is insolent to their ears (as perchance they will take that phrase to be), they forthwith make a jest at it, and tearme it an *Inkhorne* tearme."

14. *Shall pitch a field.* It was customary, before beginning a battle, for the archers and other foot-soldiers to make an enclosed space of ground by firmly pitched stakes, as a protection against the advance of the enemy's cavalry. See the description of the ground of Talbot's encounter, as narrated in the speech commented upon in Note 15, Act i.

15. *To prefer a peace.* It has been proposed to change "prefer" here to "preserve;" but previously in this scene "preferred" and "preferreth" having been used in as peculiar a manner as "prefer" is used in the present passage, we think it is the right word. "Preferred" seems to be used for 'set forth,' 'put

For shame, my Lord of Winchester, relent !

What! shall a child instruct you what to do ?

Win. Well, Duke of Gloster, I will yield to thee ;
 Love for thy love, and hand for hand I give.

Glo. [*Aside.*] Ay, but, I fear me, with a hol-
 low heart.—

See here, my friends and loving countrymen ;

This token serveth for a flag of truce

Betwixt ourselves and all our followers :

So help me God, as I dissemble not !

Win. [*Aside.*] So help me God, as I intend it not !

K. Hen. Oh, loving uncle, kind Duke of Gloster,
 How joyful am I made by this contract !—

Away, my masters! trouble us no more ;

But join in friendship, as your lords have done.

First Serv. Content : I'll to the surgeon's.

Sec. Serv. And so will I.

Third Serv. And I will see what physic the
 tavern affords.

[*Exeunt Mayor, Serving-men, &c.*]

War. Accept this scroll, most gracious sovereign,
 Which in the right of Richard Plantagenet
 We do exhibit to your majesty.

Glo. Well urg'd, my Lord of Warwick :—for,
 sweet prince,

An if your grace mark every circumstance,

You have great reason to do Richard right ;

Especially for those occasions

At Eltham Place I told your majesty.¹⁷

K. Hen. And those occasions, uncle, were of
 force :

Therefore, my loving lords, our pleasure is,

That Richard be restorèd to his blood.

War. Let Richard be restorèd to his blood ;

So shall his father's wrongs be recompens'd.

Win. As will the rest, so willeth Winchester.

K. Hen. If Richard will be true, not that alone,

But all the whole inheritance I give,

That doth belong unto the house of York,

From whence you spring¹⁸ by lineal descent.

Plan. Thy humble servant vows obedience

And humble service till the point of death.¹⁹

forward : 'preferreth' for 'advances,' 'promotes,' 'advocates ;' and "prefer," for 'promote,' 'advance.'

16. *The bishop hath a kindly gird.* 'The bishop hath received a gentle rebuke, a mild reproof.' "Gird" is sarcasm, taunt (see Note 24, Act v., "Taming of the Shrew") ; and "kindly" is used in its combined sense of 'affectionate,' of that which comes from one kinsman to another (the king being nephew to Winchester or Beaufort), and of that which is given appositely or akin to the occasion.

17. *Those occasions at Eltham Place I told, &c.* Elliptically expressed ; 'of which' being understood after "occasions."

18. *If Richard will be true . . . from whence you spring.* Instance of a sentence begun by speaking of some one in the third person, and ended by speaking to the same individual in the second person. See Note 21, Act ii., "King John."

19. *Thy humble servant . . . and humble service, &c.* The first of these two "humbles" was changed by Mr. Collier's MS. corrector to 'honoured ;' and the second by Pope to 'faithful.' But inasmuch as the repeated word here is not more awkward

K. Hen. Stoop, then, and set your knee against my foot;

And, in reguerdon²⁰ of that duty done,
I girt thee²¹ with the valiant sword of York:
Rise, Richard, like a true Plantagenet,
And rise created princely Duke of York.

Plan. And so thrive Richard as thy foes may fall!
And as my duty springs, so perish they
That grudge one thought against your majesty!²²

All. Welcome, high prince, the mighty Duke of York!

Som. [*Aside.*] Perish, base prince, ignoble Duke of York!

Glo. Now will it best avail your majesty
To cross the seas, and to be crown'd in France.
The presence of a king engenders love
Amongst his subjects and his loyal friends,
As it disanimates his enemies.

K. Hen. When Gloster says the word, King Henry goes;
For friendly counsel cuts off many foes.

Glo. Your ships already are in readiness,
[*Flourish. Exeunt all except EXETER.*]

Exe. Ay, we may march in England or in France,
Not seeing what is likely to ensue.

This late dissension grown betwixt the peers
Burns under feign'd ashes of forg'd love,
And will at last break out into a flame:
As fester'd members rot but by degrees,
Till bones and flesh and sinews fall away,
So will this base and envious discord breed.

And now I fear that fatal prophecy,
Which in the time of Henry, named the fifth,
Was in the mouth of every sucking babe,—
That Henry born at Monmouth should win all;
And Henry born at Windsor should lose all:
Which is so plain, that Exeter doth wish
His days may finish ere that hapless time.²³

[*Exit.*]

SCENE II.—FRANCE. *Before ROUEN.*

Enter LA PUCELLE disguised, and Soldiers dressed like Countrymen, with sacks upon their backs.

Puc. These are the city gates, the gates of Rouen,

Through which our policy must make a breach:
Take heed, be wary how you place your words;
Talk like the vulgar sort of market-men
That come to gather money for their corn.

If we have entrance,—as I hope we shall,—
And that we find the slothful watch but weak,
I'll by a sign give notice to our friends,
That Charles the Dauphin may encounter them.

First Sol. Our sacks shall be a mean to sack the city,

And we be lords and rulers over Rouen;
Therefore we'll knock.

[*Knocks.*]

Guard. [*Witbin.*] *Qui est là?*²⁴

Puc. *Paysans, pauvres gens de France,*²⁵—
Poor market-folks, that come to sell their corn.

Guard. [*Opening the gates.*] Enter, go in; the market-bell is rung.

Puc. Now, Rouen, I'll shake thy bulwarks to the ground.

[*LA PUCELLE, &c., enter the Town.*]

Enter CHARLES, the Bastard of ORLEANS, ALENÇON, and Forces.

Char. Saint Denis bless this happy stratagem!
And once again we'll sleep secure in Rouen.

Bast. Here enter'd Pucelle and her practisants;²⁶

Now she is there, how will she specify
Where is the best and safest passage in?

Alen. By thrusting out a torch from yonder tower;

Which, once discern'd, shows that her meaning is,—
No way to that,²⁷ for weakness, which she enter'd.

Enter LA PUCELLE on a battlement, holding out a torch burning.

Puc. Behold, this is the happy wedding-torch
That joineth Rouen unto her countrymen,
But burning fatal to the Talbotites!

Bast. See, noble Charles, the beacon of our friend;

The burning torch in yonder turret stands.

Char. Now shine it like a comet of revenge,
A prophet to the fall of all our foes!

Alen. Defer no time, delays have dangerous ends;

than many clumsinesses of diction in this play, we leave the text as given by the Folio.

20. *Reguerdon.* Recompense, reward.

21. *I girt thee.* "Girt" was an old form of 'gird,' as "rent" was of 'rend,' &c. See Note 55, Act iii., "Midsummer Night's Dream."

22. *That grudge one thought against your majesty.* This may either be meant to express, 'that think one grudging thought against your majesty;' or it may be, that "grudge" is used in its old sense of 'murmur,' 'complain,' in which case it would bear the interpretation—'that mutter to themselves one thought against your majesty.' In either case it is so awkwardly expressed as to give an equivocal meaning.

23. *Ere that hapless time.* The Duke of Exeter, whom Holinshed calls "a right sage and discreet councillor," died shortly after the meeting of this Parliament; and the Earl of Warwick was appointed governor or tutor to the king in his stead.

24. *Qui est là?* 'Who is there?'

25. *Paysans, pauvres gens de France.* 'Peasants, poor French people.'

26. *Practisants.* Confederates in plotting. See Note 57, Act ii., "Henry V."

27. *No way to that.* Here 'equal' is understood before "to," or "to" may be taken as equivalent to 'compared with;' an ellipsis of comparison similar to those pointed out in Note 26, Act ii., "Two Gentlemen of Verona."



King Henry. Stoop, then, and set your knee against my foot;
And, in reguerdon of that duty done,
I girt thee with the valiant sword of York.

Act III. Scene I.

(A.S.)

111

Enter, and cry "The Dauphin!" presently,
And then do execution on the watch.

[*They enter the Town. Exit LA PUCELLE above.*]

Alarum. Enter from the Town, TALBOT and English Soldiers.

Tal. France, thou shalt rue this treason with thy tears,
If Talbot but survive thy treachery.—
Pucelle, that witch, that cursèd sorceress,
Hath wrought this fiendish mischief unawares,
That hardly we escap'd the pride of France.²⁸

[*Exeunt into the Town.*]

Alarum: Excursions. Enter, from the Town, BEDFORD, brought in sick in a chair, with TALBOT, BURGUNDY, and the English Forces. Then enter on the walls LA PUCELLE, CHARLES, Bastard, ALENÇON, and others.

Puc. Good morrow, gallants! want ye corn for bread?

I think the Duke of Burgundy will fast,
Before he'll buy again at such a rate:
Twas full of darnel;²⁹—do you like the taste?

Bur. Scoff on, vile fiend and shameless courtesan!
I trust ere long to choke thee with thine own,
And make thee curse the harvest of that corn.

Char. Your grace may starve, perhaps, before that time.

Bed. Oh, let no words, but deeds, revenge this treason!

Puc. What will you do, good grey-beard? break a lance,

And run a tilt at death within a chair?

Tal. Foul fiend of France, and hag of all despite,
Encompass'd with thy lawless paramours!
Becomes it thee to taunt his valiant age,
And twit with cowardice a man half dead?
Damsel, I'll have a bout with you again,
Or else let Talbot perish with this shame.

Puc. Are ye so hot, sir?—yet, Pucelle, hold thy peace;
If Talbot do but thunder, rain will follow.

[*TALBOT and the rest consult together.*]

God speed the parliament! who shall be the speaker?

Tal. Dare ye come forth and meet us in the field?

Puc. Belike your lordship takes us, then, for fools,
To try if that our own be ours or no.

Tal. I speak not to that railing Hecatè,
But unto thee, Alençon, and the rest;
Will ye, like soldiers, come and fight it out?

Alen. Signior, no.

Tal. Signior, hang!—base muleters of France!
Like peasant foot-boys do they keep the walls,
And dare not take up arms like gentlemen.

Puc. Away, captains! let's get us from the walls;
For Talbot means no goodness, by his looks.—
God be wi' you, my lord! we came but to tell you
That we are here.

[*Exeunt LA PUCELLE, &c., from the walls.*]

Tal. And there will we be too, ere it be long,
Or else reproach be Talbot's greatest fame!—
Vow, Burgundy, by honour of thy house
(Prick'd on by public wrongs sustain'd in France),
Either to get the town again or die;
And I,—as sure as English Henry lives,
And as his father here was conqueror;
As sure as in this late-betrayèd town
Great Cœur-de-Lion's heart was buried,—
So sure I swear to get the town or die.

Bur. My vows are equal partners with thy vows.

Tal. But, ere we go, regard this dying prince,
The valiant Duke of Bedford.—Come, my lord,
We will bestow you in some better place,
Fitter for sickness and for crazy age.

Bed. Lord Talbot, do not so dishonour me:
Here will I sit before the walls of Rouen,
And will be partner of your weal or woe.

Bur. Courageous Bedford, let us now persuade you.

Bed. Not to be gone from hence; for once I read,
That stout Pendragon,³⁰ in his litter, sick,
Came to the field, and vanquishèd his foes:
Methinks I should revive the soldiers' hearts,
Because I ever found them as myself.

Tal. Undaunted spirit in a dying breast!—
Then be it so:—heavens keep old Bedford safe!—
And now no more ado, brave Burgundy,
But gather we our forces out of hand,
And set upon our boasting enemy.

[*Exeunt, into the Town, BURGUNDY, TALBOT, and Forces, leaving BEDFORD and others.*]

Alarum: Excursions: in one of which enter Sir JOHN FASTOLFE and a Captain.

Cap. Whither away, Sir John Fastolfe,³¹ in such haste?

28. *The pride of France.* "The haughty power of France," "the chief might of France." "The full pride of France" is used in the same sense, Act i., sc. 2, "Henry V."

29. *Darnel.* Gerarde, in his "Herbal," says, "Darnel hurteth the eyes and maketh them dim, if it happen either in corne for breade or drinke." Hence, La Pucelle implies that the corn she and her soldiers carried into the town blinded the guards of Rouen, so that they could not see through her disguise, or perceive and defeat her device.

30. *Pendragon.* This brave act of Uther Pendragon, father to King Arthur, is described in Harding's Chronicle.

31. *Sir John Fastolfe.* As the old copies of the present play give this name erroneously, 'Falstaffe,' it has been conjectured that when Shakespeare changed the name of the character which he originally called Sir John Oldcastle, he gave that of the man here represented to be so cowardly to the fat knight, who is too luxurious and life-loving to be pre-eminently valiant. See Note 94, Act v., "Second Part Henry IV."

Fast. Whither away? to save myself by flight:
We are like to have the overthrow again.

Cap. What! will you fly, and leave Lord Talbot?

Fast. Ay,
All the Talbots in the world, to save my life.

[*Exit.*

Cap. Cowardly knight! ill fortune follow thee!
[*Exit into the Town.*

Retreat: Excursions. Re-enter, from the Town, LA PUCELLE, ALENÇON, CHARLES, &c., and exeunt flying.

Bed. Now, quiet soul, depart when Heaven please,
For I have seen our enemies' overthrow.
What is the trust or strength of foolish man?
They that of late were daring with their scoffs,
Are glad and fain³² by flight to save themselves.

[*Dies, and is carried off in his chair.*

Alarum. Re-enter TALBOT, BURGUNDY, and others.

Tal. Lost, and recover'd in a day again!
This is a double honour, Burgundy:
Yet heavens have glory for this victory!³³

Bur. Warlike and martial Talbot,³⁴ Burgundy
Enshrines thee in his heart; and there erects
Thy noble deeds, as valour's monuments.

Tal. Thanks, gentle duke. But where is
Pucelle now?

I think her old familiar³⁵ is asleep:
Now where's the Bastard's braves, and Charles his
gleeks?³⁶

What! all a-mort?³⁷ Rouen hangs her head for
grief,

That such a valiant company are fled.
Now will we take some order³⁸ in the town,
Placing therein some expert officers;
And then depart to Paris to the king,
For there young Henry with his nobles lie.³⁹

Bur. What wills Lord Talbot please th' Burgundy.

Tal. But yet, before we go, let's not forget
The noble Duke of Bedford late deceas'd,

But see his exequies fulfill'd in Rouen:
A braver soldier never couch'd lance,
A gentler heart did never sway in court;
But kings and mightiest potentates must die,
For that's the end of human misery. [*Exeunt.*

SCENE III.—*The Plains near ROUEN.*

Enter CHARLES, the Bastard of Orleans, ALENÇON, LA PUCELLE, and Forces.

Puc. Dismay not,⁴⁰ princes, at this accident,
Nor grieve that Rouen is so recovered:
Care is no cure, but rather corrosive,
For things that are not to be remedied.
Let frantic Talbot triumph for a while,
And like a peacock sweep along his tail;
We'll pull his plumes, and take away his train,
If Dauphin and the rest will be but rul'd.

Char. We have been guided by thee hitherto,
And of thy cunning⁴¹ had no diffidence:
One sudden foil shall never breed distrust.

Bast. Search out thy wit for secret policies,
And we will make thee famous through the world.

Alen. We'll set thy statue in some holy place,
And have thee reverenc'd like a bless'd saint:
Employ thee, then, sweet virgin, for our good.

Puc. Then thus it must be; this doth Joan
devise:

By fair persuasions, mix'd with sugar'd words,
We will entice the Duke of Burgundy
To leave the Talbot and to follow us.

Char. Ay, marry, sweetening, if we could do that,
France were no place for Henry's warriors;
Nor should that nation boast it so with us,
But be extirp'd⁴² from our provinces.

Alen. For ever should they be expuls'd from
France,

And not have title of an earldom here.

Puc. Your honours shall perceive how I will
work

32. *Glad and fain.* There occur many of these tautological forms of expression in this play; as, previously, we have had "scattered and dispersed," "fabulous and false," "best and safest," &c.

33. *Yet heavens have glory, &c.* It has been proposed to change "yet" here to "let;" but Talbot, after having assumed "honour" to himself and Burgundy for the "victory," checks the proud thought with the words, "Yet ascribe we to Heaven the full glory of the achievement." Shakespeare elsewhere has this elliptical form of the imperative mood, where "let" is understood in the sentence. See Note 22, Act ii., "Richard II."

34. *Warlike and martial Talbot.* One of the numerous tautological phrases in this play. See Note 32.

35. *Familiar.* An attendant spirit or demon. See Note 58, Act i., "Love's Labour's Lost."

36. *Where's the Bastard's braves, and Charles his gleeks?* "Where's" for "where are" is one of the grammatical licences permitted in writers of Shakespeare's time. "Braves" mean

'vauntings,' 'boasts,' 'defiant speeches.' "Charles his" for "Charles's" was an old form of the possessive case. See Note 29, Act i., "Henry V." "Gleeks" are 'gibes,' 'taunting jokes,' 'scoffing jests.' See Note 19, Act iii., "Midsummer Night's Dream."

37. *A-mort.* 'Dispirited,' 'inanimate;' 'dead-seeming.' See Note 57, Act iv., "Taming of the Shrew."

38. *Take some order.* 'Take measures of authority,' 'adopt a course for establishing our rule.' See Note 84, Act i., "Taming of the Shrew."

39. *Young Henry with his nobles lie.* Some editions give 'lies' for "lie" here; but, by a licence of grammatical construction, the "with" combines "Henry" and "his nobles" into a plural form governing a verb in the third person plural.

40. *Dismay not.* Here used for 'be not dismayed.'

41. *Cunning.* Here used for 'skill,' 'knowledge,' 'proficiency,' 'adroitness,' 'dexterity.' See Note 25, Act i., "Taming of the Shrew."

42. *Extirp'd.* Extirpated, rooted out.

To bring this matter to the wishèd end.

[*Drums heard.*]

Hark! by the sound of drum you may perceive
Their powers are marching unto Paris-ward.

An English march. Enter, and pass over at a distance, TALBOT and his Forces.

There goes the Talbot, with his colours spread,
And all the troops of English after him.

A French march. Enter the Duke of BURGUNDY and his Forces.

Now in the rearward comes the duke and his:
Fortune in favour makes him lag behind.
Summon a parley; we will talk with him.

[*Trumpets sound a parley.*]

Char. A parley with the Duke of Burgundy!

Bur. Who craves a parley with the Burgundy?⁴³

Puc. The princely Charles of France, thy countryman.

Bur. What say'st thou, Charles? for I am marching hence.

Char. Speak, Pucelle, and enchant him with thy words.

Puc. Brave Burgundy, undoubted hope of France!
Stay, let thy humble handmaid speak to thee.

Bur. Speak on; but be not over-tedious.

Puc. Look on thy country, look on fertile France,

And see the cities and the towns defac'd
By wasting ruin of the cruel foe!
As looks the mother on her lowly babe,⁴⁴
When death doth close his tender dying eyes,
See, see the pining malady of France;
Behold the wounds, the most unnatural wounds,
Which thou thyself hast given her woful breast!
Oh, turn thy edgèd sword another way;
Strike those that hurt, and hurt not those that help!
One drop of blood drawn from thy country's bosom

Should grieve thee more than streams of foreign gore:

Return thee, therefore, with a flood of tears,
And wash away thy country's stainèd spots.

Bur. Either she hath bewitch'd me with her words,

Or nature makes me suddenly relent.

Puc. Besides, all French and France exclaims on thee,

Doubting thy birth and lawful progeny.
Who join'st thou with, but with a lordly nation,

That will not trust thee but for profit's sake?

When Talbot hath set footing once in France,

And fashion'd thee that instrument of ill,

Who then but English Henry will be lord,

And thou be thrust out like a fugitive?

Call we to mind,—and mark but this for proof,—

Was not the Duke of Orleans thy foe?

And was he not in England prisoner?

But when they heard he was thine enemy,

They set him free, without his ransom paid,

In spite of Burgundy and all his friends.

See, then, thou fight'st against thy countrymen,

And join'st with them will be thy slaughter-men.⁴⁵

Come, come, return; return, thou wandering lord;
Charles and the rest will take thee in their arms.

Bur. I am vanquishèd; these haughty⁴⁶ words of hers

Have batter'd me like roaring cannon-shot,

And made me almost yield upon my knees.—

Forgive me, country, and sweet countrymen!

And, lords, accept this hearty kind embrace:

My forces and my power of men are yours:—

So, farewell, Talbot; I'll no longer trust thee.

Puc. Done like a Frenchman,—turn, and turn again!⁴⁷

Char. Welcome, brave duke! thy friendship makes us fresh.

Bast. And doth beget new courage in our breasts.

43. *The Burgundy.* See Note 1, Act iv., "First Part Henry IV."

44. *Lowly babe.* "Lowly" has been changed to 'lovely' by Warburton and others; but "lowly" is here used for 'low-laid,' or 'low-lying,' as "lovely" is used for 'low-lying' in "Richard II.," Act ii., sc. 4:—

"Thy sun sets weeping in the *lowly* west."

In the present passage, "lowly babe" serves to convey the image of the infant lying prostrate and dying in its mother's lap, while she gazes down upon it.

45. *Join'st with them will be thy, &c.* Elliptically expressed, 'who' being understood between "them" and "will."

46. *Haughty.* Here used for 'high-spirited,' 'high-minded,' 'lofty,' 'exalted,' 'elevated.' See Note 58, Act ii.

47. *Done like a Frenchman,—turn, and turn again!* If any one particular were needed to prove this play no original production of Shakespeare's, after the many evidences of halting lines and flabby diction already pointed out, we could hardly instance a more convincing evidence than that contained in the present speech of a single line. That Joan of Arc, after exerting

her utmost eloquence to win back an important native ally—that Joan of Arc, a French maiden devoted to France—that Joan of Arc, patriotic and national to her heart's core—should utter so ludicrously uncharacteristic a scoff, completely suffices, to our minds, to prove that William Shakespeare did not, would not, could not have originally written this play. That he may have added a few touches, penned certain speeches, and inserted one or two scenes, in order to make a drama on a subject likely to prove popular available for the purposes of his company, we can readily believe; but that he ever wrote at any period of his life—however young, raw, and inexperienced he might then be—the majority of the poor, weak, and, above all, uncharacteristic trash that goes to make up the major part of this play, we utterly repudiate. That there was a fashion for satirising the inconsistency of the French we well know; and Shakespeare himself has had more than one gibe at their propensity to boast: but that he should put into the mouth of France's noblest heroine a sneer at her own countrymen's foibles, is utterly beyond our power of credence. There is a flat absurdity in it, and to believe him guilty of an absurdity is to proclaim oneself worse than absurd.



Pucelle. Look on thy country, look on fertile France,
And see the cities and the towns defac'd
By wasting ruin of the cruel foe!

Act III. Scene III.

Alen. Pucelle hath bravely play'd her part in this,
And doth deserve a coronet of gold.

Char. Now let us on, my lords, and join our
powers;
And seek how we may prejudice the foe.⁴⁸

[*Exeunt.*]

SCENE IV.—PARIS. *A Room in the Palace.*

Enter King HENRY, GLOSTER, and other Lords,
VERNON, BASSET, &c. *To them* TALBOT, and
some of his Officers.

Tal. My gracious prince,—and honourable
peers,—

Hearing of your arrival in this realm,
I have awhile given truce unto my wars,
To do my duty to my sovereign:
In sign whereof, this arm,—that hath reclaim'd
To your obedience fifty fortresses,
Twelve cities, and seven walled towns of strength,
Beside five hundred prisoners of esteem,—
Lets fall his sword before your highness' feet,
And with submissive loyalty of heart
Ascribes the glory of his conquest got
First to my God,⁴⁹ and next unto your grace.

K. Hen. Is this the Lord Talbot, uncle Gloucester,
That hath so long been resident in France?

Glo. Yes, if it please your majesty, my liege.

48. *And seek how we may prejudice the foe.* We cannot think that Shakespeare, even when a school-boy, would have put forth so suddenly vapid a sentence. See Note 68, Act i.

49. *The glory of his conquest got first to my God.* An instance of a pronoun used in the second and in the first person in

the same sentence, applying to the same individual. The clumsy way in which "got" is brought in here, and the mode in which "his" (used for "its"), referring to "arm," seems to refer to the speaker himself, are worthy of remark as being perfectly un-Shakespearian.

K. Hen. Welcome, brave captain and victorious lord!
 When I was young (as yet I am not old),
 I do remember how my father said
 A stouter champion never handled sword.
 Long since we were resolvèd⁵⁰ of your truth,
 Your faithful service, and your toil in war;
 Yet never have you tasted our reward,
 Or been reguerdon'd⁵¹ with so much as thanks,
 Because, till now, we never saw your face:
 Therefore, stand up; and, for these good deserts,
 We here create you Earl of Shrewsbury;
 And in our coronation take your place.
 [*Flourish. Exeunt all except VERNON and BASSET.*
Ver. Now, sir, to you, that were so hot at sea,
 Disgracing of these colours⁵² that I wear
 In honour of my noble Lord of York,—
 Dar'st thou maintain the former words thou spak'st?

Bas. Yes, sir; as well as you dare patronage⁵³
 The envious barking of your saucy tongue
 Against my lord, the Duke of Somerset.

Ver. Sirrah, thy lord I honour as he is.

Bas. Why, what is he? as good a man as York.

Ver. Hark ye; not so: in witness, take ye that.
 [*Strikes him.*]

Bas. Villain, thou know'st the law of arms is
 such,

That whoso draws a sword, 'tis present death,⁵⁴
 Or else this blow should broach thy dearest blood.

But I'll unto his majesty, and crave
 I may have liberty to venge this wrong;

When thou shalt see I'll meet thee to thy cost.

Ver. Well, miscreant, I'll be there as soon as
 you;

And, after, meet you sooner than you would.

[*Exeunt.*]

ACT IV.

SCENE I.—PARIS. *A Room of State.*

*Enter King HENRY, GLOSTER, EXETER, YORK,
 SUFFOLK, SOMERSET, WINCHESTER, WAR-
 WICK, TALBOT, the Governor of Paris, and
 others.*

Glo. Lord bishop, set the crown upon his head.

Win. God save King Henry, of that name the
 sixth!

Glo. Now, governor of Paris, take your oath,—
 [*Governor kneels.*]

That you elect no other king but him;
 Esteem none friends but such as are his friends,
 And none your foes but such as shall pretend¹
 Malicious practices against his state:
 This shall ye do, so help you righteous God!

[*Exeunt Governor and his train.*]

Enter Sir JOHN FASTOLFE.

Fast. My gracious sov'reign, as I rode from
 Calais,
 To haste unto your coronation,

A letter was deliver'd to my hands,
 Writ to your grace from the Duke of Burgundy.

Tal. Shame to the Duke of Burgundy and thee!
 I vow'd, base knight, when I did meet thee next,
 To tear the garter from thy craven's leg

[*Plucking it off.*]

(Which I have done), because unworthily

Thou wast installèd in that high degree.—

Pardon me, princely Henry, and the rest:

This dastard, at the battle of Patay,²

When but in all I was six thousand strong,

And that the French were almost ten to one,—

Before we met, or that a stroke was given,

Like to a trusty squire, did run away:

In which assault we lost twelve hundred men;

Myself, and divers gentlemen beside,

Were there surpris'd and taken prisoners.

Then judge, great lords, if I have done amiss;

Or whether that such cowards ought to wear

This ornament of knighthood, yea, or no.

Glo. To say the truth, this fact was infamous,
 And ill beseeeming any common man,

50. *Resolvèd.* Here used for 'convinced,' 'firmly persuaded.' See Note 34, Act I.

51. *Reguerdon'd.* 'Recompensed,' 'rewarded.' See Note 20 of the present Act.

52. *Disgracing of these colours.* "Of" is used redundantly in this line; and "these colours" has reference to a rose (although it be a *white* one) which he wears as a badge or cognisance.

53. *As well as you dare patronage, &c.* "Patronage" is here again used as a verb, for 'patronise.' See Note 5 of the present Act.

54. *Whoso draws a sword, 'tis present death.* To fight within

the precincts of the court was anciently punished by death, and remains still a capital offence.

1. *Pretend.* Here used for 'intend,' 'design,' 'devise.' See Note 39, Act II., "Two Gentlemen of Verona."

2. *Patay.* The Folio misprints 'Poictiers' here for "Patay." Capell's correction. The battle of Poictiers was fought in 1357, the thirty-first year of the reign of Edward III.; whereas the battle here alluded to took place in 1428, the seventh year of the reign of Henry VI., and Holinshed records that it was "neere unto a village in Beausse called Pataie."

Much more a knight, a captain, and a leader.

Tal. When first this order was ordain'd, my lords,

Knights of the garter were of noble birth,
Valiant and virtuous, full of haughty³ courage,
Such as were grown to credit by the wars;
Not fearing death, nor shrinking for distress,
But always resolute in most extremes,⁴
He, then, that is not furnish'd in this sort
Doth but usurp the sacred name of knight,
Profaning this most honourable order,
And should (if I were worthy to be judge)
Be quite degraded, like a hedge-born swain
That doth presume to boast of gentle blood.

K. Hen. Stain to thy countrymen, thou hear'st
thy doom!

Be packing, therefore, thou that wast a knight:
Henceforth we banish thee, on pain of death.

[*Exit* FASTOLFE.]

And now, my lord protector, view the letter
Sent from our uncle Duke of Burgundy.⁵

Glo. [Viewing the superscription.] What means
his grace, that he hath chang'd his style?

No more but, plain and bluntly, "To the king?"

Hath he forgot he is his sovereign?

Or doth this churlish superscription
Pretend⁶ some alteration in good will?

What's here?—[*Reads.*]—I have, upon especial cause,—
Mov'd with compassion of my country's wreck,
Together with the pitiful complaints

Of such as your oppression feeds upon,—

Forsaken your pernicious faction,

And join'd with Charles, the rightful King of France.

Oh, monstrous treachery! can this be so,—

That in alliance, amity, and oaths,

There should be found such false dissembling guile?

K. Hen. What! doth my uncle Burgundy revolt?

Glo. He doth, my lord; and is become your foe.

K. Hen. Is that the worst this letter doth contain?

Glo. It is the worst, and all, my lord, he writes.

K. Hen. Why, then, Lord Talbot, there, shall
talk with him,

And give him chastisement for this abuse:—

How say you, my lord? are you not content?

Tal. Content, my liege! yes, but that I am
prevented,⁷

I should have begg'd I might have been employ'd.

K. Hen. Then gather strength, and march unto
him straight:

Let him perceive how ill we brook his treason,
And what offence it is to flout his friends.

3. *Haughty.* Here used for 'high,' 'lofty,' 'noble.'

4. *Resolute in most extremes.* "Most" is used here for 'surpassingly great,' or 'greatest;' as 'more' is often used for 'greater' by Shakespeare. See Notes 3, Act iv., "King John," and 14, Act iv., "Second Part Henry IV."

5. *Our uncle Duke of Burgundy.* The Duke of Burgundy is called "uncle" by King Henry, because his father's brother, the Duke of Bedford, married Burgundy's sister. See Note 2, Act ii. This affords an example of the inexact manner in which

Tal. I go, my lord; in heart desiring still
You may behold confusion of your foes. [*Exit.*]

Enter VERNON and BASSET.

Ver. Grant me the combat, gracious sovereign!

Bas. And me, my lord, grant me the combat
too!

York. This is my servant: hear him, noble
prince!

Som. And this is mine: sweet Henry, favour
him!

K. Hen. Be patient, lords; and give them leave
to speak.—

Say, gentlemen, what makes you thus exclaim?
And wherefore crave you combat? or with whom?

Ver. With him, my lord; for he hath done me
wrong.

Bas. And I with him; for he hath done me
wrong.

K. Hen. What is that wrong whereof you both
complain?

First let me know, and then I'll answer you.

Bas. Crossing the sea from England into
France,

This fellow here, with envious carping tongue,

Upbraided me about the rose I wear;

Saying, the sanguine colour of the leaves

Did represent my master's blushing cheeks,

When stubbornly he did repugn⁸ the truth

About a certain question in the law,

Argu'd betwixt the Duke of York and him;

With other vile and ignominious terms:

In confutation of which rude reproach,

And in defence of my lord's worthiness,

I crave the benefit of law of arms.

Ver. And that is my petition, noble lord:

For though he seem, with forgèd quaint conceit,

To set a gloss upon his bold intent,

Yet know, my lord, I was provok'd by him;

And he first took exceptions at this badge,

Pronouncing, that the paleness of this flower

Bewray'd⁹ the faintness of my master's heart.

York. Will not this malice, Somerset, be left?

Som. Your private grudge, my Lord of York,
will out,

Though ne'er so cunningly you smother it.

K. Hen. Good Lord, what madness rules in
brain-sick men,

When, for so slight and frivolous a cause,

terms of relationship were formerly applied. See Note 56, Act ii.

6. *Pretend.* Occasionally used in Shakespeare's time as we now use, 'portend;' and it here will also bear its classical sense of 'hold out,' 'stretch forth,' as derived from the Latin, *tendere*.

7. *Prevented.* 'Anticipated;' from the Latin, *prævenire*, to come before. In Psa. cxix. 147, we have—"I prevented the dawning of the morning."

8. *Repugn.* 'Resist,' 'oppose.' Latin, *repugnare*.

9. *Bewray'd.* 'Discovered,' 'betrayed.'

Such factious emulations shall arise !—

Good cousins both, of York and Somerset,
Quiet yourselves, I pray, and be at peace.

York. Let this dissension first be tried by fight,
And then your highness shall command a peace.

Som. The quarrel toucheth none but us alone ;
Betwixt ourselves let us decide it, then.

York. There is my pledge; accept it, Somerset.

Ver. Nay, let it rest where it began at first.

Bas. Confirm it so, mine honourable lord.

Glo. Confirm it so! Confounded be your strife!

And perish ye, with your audacious prate!

Presumptuous vassals, are you not asham'd

With this immodest clamorous outrage

To trouble and disturb the king and us?

And you, my lords,—methinks you do not well

To bear with their perverse objections;

Much less to take occasion from their mouths

To raise a mutiny betwixt yourselves:

Let me persuade you take a better course.

Exe. It grieves his highness:—good my lords,
be friends.

K. Hen. Come hither, you that would be combatants:

Henceforth I charge you, as you love our favour,

Quite to forget this quarrel and the cause.—

And you, my lords, remember where we are;

In France, amongst a fickle wavering nation:

If they perceive dissension in our looks,

And that within ourselves we disagree,

How will their grudging stomachs be provok'd

To wilful disobedience, and rebel!

Beside, what infamy will there arise,

When foreign princes shall be certified

That for a toy, a thing of no regard,

King Henry's peers and chief nobility

Destroy'd themselves, and lost the realm of France!

Oh, think upon the conquest of my father;

My tender years; and let us not forego

That for a trifle that was bought with blood!

Let me be umpire in this doubtful strife.

I see no reason, if I wear this rose,

[*Putting on a red rose.*]

That any one should therefore be suspicious

I more incline to Somerset than York:

Both are my kinsmen, and I love them both:

As well they may upbraid me with my crown.

Because, forsooth, the King of Scots is crown'd.

But your discretions better can persuade

10. *An if I wist he did.* The Folio misprints this 'And if I wish he did.' Capell made the correction. The sentence is evidently a broken off one, meaning, 'If I knew he did mean harm,—and then he interrupts himself with 'but let it rest.'

11. *No simple man that sees this . . . But that it doth presage, &c.* This passage has been variously altered; but we think that it is elliptically constructed; and that "sees" is understood as repeated between "but" and "that"—'But [sees] that it doth presage some ill event.'

Than I am able to instruct or teach:

And therefore, as we hither came in peace,

So let us still continue peace and love.—

Cousin of York, we institute your grace

To be our regent in these parts of France:—

And, good my Lord of Somerset, unite

Your troops of horsemen with his bands of foot;

And, like true subjects, sons of your progenitors,

Go cheerfully together, and digest

Your angry choler on your enemies.

Ourselves, my lord protector, and the rest,

After some respite, will return to Calais;

From thence to England; where I hope ere long

To be presented, by your victories,

With Charles, Alençon, and that traitorous rout.

[*Flourish.* *Exeunt* K. HENRY, GLOSTER, SOMERSET, WINCHESTER, SUFFOLK, and BASSET.]

War. My Lord of York, I promise you, the king

Prettily, methought, did play the orator.

York. And so he did; but yet I like it not,

In that he wears the badge of Somerset.

War. Tush! that was but his fancy, blame him not;

I dare presume, sweet prince, he thought no harm.

York. An if I wist he did,¹⁰—but let it rest;

Other affairs must now be managed.

[*Exeunt* YORK, WARWICK, and VERNON.]

Exe. Well didst thou, Richard, to suppress thy voice;

For, had the passions of thy heart burst out,

I fear we should have seen decipher'd there

More rancorous spite, more furious raging broils,

Than yet can be imagin'd or suppos'd.

But howsoe'er, no simple man that sees

This jarring discord of nobility,

This shouldering of each other in the court,

This factious bandying of their favourites,

But that it doth presage¹¹ some ill event.

'Tis much,¹² when sceptres are in children's hands;

But more, when envy¹³ breeds unkind¹⁴ division;

There comes the ruin, there begins confusion.

[*Exit.*]

SCENE II.—*Before* BOURDEAUX.

Enter TALBOT, *with his Forces.*

Tal. Go to the gates of Bourdeaux, trumpeter;
Summon their general unto the wall.

12. *'Tis much.* A phrase used by writers of Shakespeare's time with varied signification: generally meaning, 'it is remarkable,' 'it is strange:' sometimes meaning, 'it is of much advantage:' and sometimes as here, 'it is much to be deplored,' 'it is greatly to be lamented,' 'it is a great evil.'

13. *Envy.* Sometimes, as here, used for 'malice,' 'hatred,' 'enmity.'

14. *Unkind.* Here and elsewhere used for 'unnatural;' contrary to the instincts of kindred.



Winchester. God save King Henry, of that name the sixth!
Gloster. Now, governor of Paris, take your oath.

Act IV. Scene I.

G.P. Co. Co.

Trumpet sounds a parley. Enter, on the walls, the General of the French Forces, and others.

English John Talbot, captains, calls you forth,
 Servant in arms to Harry King of England;
 And thus he would:—Open your city-gates;
 Be humble to us; call my sov'reign yours,
 And do him homage as obedient subjects;
 And I'll withdraw me and my bloody power:
 But, if you frown upon this proffer'd peace,
 You tempt the fury of my three attendants,
 Lean famine, quart'ring steel, and climbing fire;
 Who, in a moment, even with the earth
 Shall lay your stately and air-braving towers,
 If you forsake the offer of their love.¹⁵

Gen. Thou ominous and fearful owl of death,
 Our nation's terror, and their bloody scourge!
 The period of thy tyranny approacheth.
 On us thou canst not enter but by death;
 For, I protest, we are well fortified,
 And strong enough to issue out and fight:
 If thou retire, the Dauphin, well appointed,
 Stands with the snares of war to tangle thee:
 On either hand thee there are squadrons pitch'd,
 To wall thee from the liberty of flight;
 And no way canst thou turn thee for redress,
 But death doth front thee with apparent spoil,
 And pale destruction meets thee in the face.
 Ten thousand French have ta'en the sacrament,
 To rive their dangerous artillery
 Upon¹⁶ no Christian soul but English Talbot.
 Lo, there thou stand'st, a breathing valiant man,
 Of an invincible unconquer'd spirit!
 This is the latest glory of thy praise,
 That I, thy enemy, 'due thee withal;¹⁷
 For ere the glass, that now begins to run,
 Finish the process of his sandy hour,
 These eyes, that see thee now well-colour'd,
 Shall see thee wither'd, bloody, pale, and dead.

[Drum afar off.

Hark! hark! the Dauphin's drum, a warning bell,
 Sings heavy music to thy timorous soul;

And mine shall ring thy dire departure out.

[Exeunt GENERAL, &c., from the walls.

Tal. He fables not; I hear the enemy:—
 Out, some light horsemen, and peruse¹⁸ their
 wings.—

Oh, negligent and heedless discipline.
 How are we park'd and bounded in a pale,—
 A little herd of England's timorous deer,
 Maz'd with a yelping kennel of French curs!
 If we be English deer, be, then, in blood;¹⁹
 Not rascal-like,²⁰ to fall down with a pinch,
 But rather, moody-mad and desperate stags,
 Turn on the bloody hounds with heads of steel,²¹
 And make the cowards stand aloof at bay:
 Sell every man his life as dear as mine,
 And they shall find dear deer of us, my friends.—
 God and Saint George, Talbot and England's right,
 Prosper our colours in this dangerous fight!

[Exeunt.

SCENE III.—Plains in GASCONY.

Enter YORK, with forces; to him a Messenger.

York. Are not the speedy scouts return'd again,
 That dogg'd the mighty army of the Dauphin?

Mess. They are return'd, my lord; and give it out
 That he is march'd to Bourdeaux with his power,
 To fight with Talbot: as he march'd along,
 By your espials²² were discover'd
 Two mightier troops than that the Dauphin led;
 Which join'd with him, and made their march for
 Bourdeaux.

York. A plague upon that villain Somerset,
 That thus delays my promised supply
 Of horsemen, that were levied for this siege!
 Renown'd Talbot doth expect my aid;
 And I am louted by a traitor villain,²³
 And cannot help the noble chevalier;
 God comfort him in this necessity!
 If he miscarry, farewell wars in France.

15. *The offer of their love.* Hammer changed "their" to "our" here; but although "their" has the effect of relating to "famine," "steel," and "fire," yet inasmuch as Shakespeare occasionally uses a pronoun in reference to a not immediately preceding antecedent and to an implied particular, we leave the original word "their;" taking "their love" to relate to the king's and Talbot's own "proffered peace."

16. *To rive their dangerous artillery upon, &c.* Shakespeare uses the word "rive" for 'rend,' or 'burst;' therefore, here, "rive" may be employed to express 'send burstingly or rending forth;' and though the phrase 'to rive artillery upon' may be awkward, it is not more awkward than the one in the previous scene—"digest your angry choler on your enemies." And yet no editor has objected to that sentence; whereas, Johnson says he does not understand the phrase 'to rive artillery.'

17. *'Due thee withal.* The Folio prints 'dew' here for "due." The original word was probably meant as an old form of "due" or 'endue,' to 'deck,' 'grace,' or 'adorn;' but it

might include the figurative sense of 'sprinkle as with dew,' and even also the sense of 'conferring that which is due.'

18. *Peruse.* Here used for 'scan,' 'reconnoitre.' See Note 82, Act ii., "All's Well."

19. *Be, then, in blood.* "In blood" is a hunting term; meaning 'in full vigour,' 'in good condition,' 'full of courage.' See Note 27, Act iv., "Love's Labour's Lost"

20. *Not rascal-like.* A 'rascal' deer was a term of the chase to express a lean deer, a deer out of condition.

21. *Heads of steel.* Used for the soldiers' lances, with figurative allusion to the deer's antlers.

22. *Espials.* See Note 63, Act i.

23. *I am louted by a traitor villain.* "Louted" means treated as a lout, a boor, a low fellow; and left unaided, with as little ceremony as a low-born hind would be. It should be borne in mind that Somerset, when York was simply Richard Plantagenet, said—"We grace the yeoman by conversing with him;" and this contumelious treatment is now rankling in York's mind.

Enter Sir WILLIAM LUCY.

Lucy. Thou princely leader of our English strength,
Never so needful on the earth of France,
Spur to the rescue of the noble Talbot,
Who now is girdled with a waist of iron,
And hemm'd about with grim destruction :
To Bourdeaux, warlike duke! to Bourdeaux, York!
Else, farewell Talbot, France, and England's honour.

York. Oh, would that Somerset,—who in proud heart
Doth stop my cornets,²⁴—were in Talbot's place!
So should we save a valiant gentleman,
By forfeiting a traitor and a coward.
Mad ire, and wrathful fury, make me weep,
That thus we die, while remiss traitors sleep.

Lucy. Oh, send some succour to the distress'd lord!

York. He dies, we lose; I break my warlike word;
We mourn, France smiles; we lose, they daily get;
All 'long of this vile traitor Somerset.

Lucy. Then God take mercy on brave Talbot's soul;
And on his son young John, who two hours since
I met in travel toward his warlike father!
This seven years did not Talbot see his son;
And now they meet where both their lives are done.

York. Alas, what joy shall noble Talbot have
To bid his young son welcome to his grave?
Away! vexation almost stops my breath,
That sunder'd friends greet in the hour of death.—
Lucy, farewell: no more my fortune can,
But curse the cause I cannot aid²⁵ the man.—
Maine, Blois, Poitiers, and Tours, are won away,
'Long all of Somerset and his delay.

[Exit with Forces.]

Lucy. Thus, while the vulture of sedition
Feeds in the bosom of such great commanders,
Sleeping neglectation doth betray to loss
The conquest of our scarce-cold conqueror,
That ever-living man of memory,
Henry the Fifth:—whiles they each other cross,
Lives, honours, lands, and all, hurry to loss. *[Exit.]*

24. *Cornets.* "Cornet," now used only for the officer bearing the standard of a troop, but formerly used for the troop itself, meant a company of horse soldiers.

25. *Curse the cause I cannot aid.* Elliptically expressed, 'why' being understood between "cause" and "I:" the whole line meaning 'but curse the cause of my being unable to aid the man.'

26. *Be buckled with.* 'Be engaged with,' 'come to an encounter with.' See Note 35, Act i.

27. *Bought and sold.* A proverbial phrase, meaning 'deceived,' 'betrayed,' 'lost by treachery.' See Note 33, Act v., "King John"

28. *Legions.* The Folio misprints 'regions' for "legions." Rowe's correction.

SCENE IV.—*Other Plains of GASCONY.*

Enter SOMERSET, with his Forces: an Officer of TALBOT'S with him.

Som. It is too late; I cannot send them now:
This expedition was by York and Talbot
Too rashly plotted; all our general force
Might with a sally of the very town
Be buckled with;²⁶ the over-daring Talbot
Hath sullied all his gloss of former honour
By this unheeded, desperate, wild adventure:
York set him on to fight and die in shame,
That, Talbot dead, great York might bear the name.

Off. Here is Sir William Lucy, who with me
Set from our o'er-match'd forces forth for aid.

Enter Sir WILLIAM LUCY.

Som. How now, Sir William! whither were you sent?

Lucy. Whither, my lord? from bought and sold²⁷ Lord Talbot;

Who, ring'd about with bold adversity,
Cries out for noble York and Somerset,
To beat assailing death from his weak legions:²⁸
And whiles the honourable captain there
Drops bloody sweat from his war-wearied limbs,
And, in advantage lingering,²⁹ looks for rescue,
You, his false hopes, the trust of England's honour,
Keep off aloof with worthless emulation.³⁰
Let not your private discord keep away
The levied succours that should lend him aid,
While he, renowned noble gentleman,
Yields up his life unto a world of odds:
Orleans the Bastard, Charles, and Burgundy,
Alençon, Reigner, compass him about,
And Talbot perisheth by your default.

Som. York set him on, York should have sent him aid.

Lucy. And York as fast upon your grace exclaims;
Swearing that you withhold his levied host.³¹
Collected for this expedition.

Som. York lies; he might have sent and had the horse:³²

I owe him little duty, and less love;
And take foul scorn to fawn on him by sending.

29. *In advantage lingering.* This probably refers to the desperate resistance made by Talbot and his handful of devoted followers, whom he has exhorted to "make the cowards stand aloof at bay;" which keeps him "lingering" in temporary "advantage" while he "looks for rescue."

30. *Worthless emulation.* Here used for 'unworthy rivalry.'

31. *His levied host.* Hamner changed "host" spelt 'hoast' in the Folio to 'horse' here. A plausible alteration, considering Somerset's reply; but these "horse" probably formed part of the "host" here mentioned; and, just before, we have "the levied succours."

32. *Horse.* An old form of 'horses,' or 'horsemen.' See Note 3, Act ii., "First Part Henry IV."

Lucy. The fraud of England, not the force of France,

Hath now entrapp'd the noble-minded Talbot :
Never to England shall he bear his life ;
But dies, betray'd to fortune by your strife.

Som. Come, go ; I will dispatch the horsemen straight :

Within six hours they will be at his aid.

Lucy. Too late comes rescue ; he is ta'en or slain :

For fly he could not, if he would have fled ;
And fly would Talbot never, though he might.

Som. If he be dead, brave Talbot, then, adieu !

Lucy. His fame lives in the world, his shame in you. [Exeunt.]

SCENE V.—*The English Camp near BOURDEAUX.*

Enter TALBOT and JOHN his son.

Tal. Oh, young John Talbot ! I did send for thee
To tutor thee in stratagems of war,
That Talbot's name might be in thee reviv'd
When sapless age and weak unable limbs
Should bring thy father to his drooping chair.
But,—oh, malignant and ill-boding stars !—
Now thou art come unto a feast of death,
A terrible and unavoided³³ danger :
Therefore, dear boy, mount on my swiftest horse ;
And I'll direct thee how thou shalt escape
By sudden flight : come, dally not, be gone.

John. Is my name Talbot ? and am I your son ?
And shall I fly ? Oh, if you love my mother,
Dishonour not her honourable name,
To make a bastard and a slave of me !
The world will say, he is not Talbot's blood,
That basely fled when noble Talbot stood.

Tal. Fly, to revenge my death, if I be slain.

John. He that flies so will ne'er return again.

Tal. If we both stay, we both are sure to die.

John. Then let me stay ; and, father, do you fly :
Your loss is great, so your regard³⁴ should be ;
My worth unknown, no loss is known in me.
Upon my death the French can little boast ;
In yours they will, in you all hopes are lost.
Flight cannot stain the honour you have won ;
But mine it will, that no exploit have done ;
You fled for vantage, every one will swear ;
But, if I bow,³⁵ they'll say it was for fear.
There is no hope that ever I will stay,

33. *Unavoided.* Here used for 'unavoidable.' See Note 43, Act ii., "Richard II."

34. *Regard.* Here used to express 'regard for life,' 'care for safety.'

35. *If I bow.* "Bow" is here used for 'bend,' 'stoop,' 'give way,' 'yield ;' and Shakespeare uses it in this sense in "King Lear," Act iii., sc. 6, where Edgar says—"that which makes me bend, makes the king bow."

If, the first hour, I shrink and run away.

Here, on my knee, I beg mortality,
Rather than life preserv'd with infamy.

Tal. Shall all thy mother's hopes lie in one tomb ?

John. Ay, rather than I'll shame my mother's womb.

Tal. Upon my blessing, I command thee go.

John. To fight I will, but not to fly the foe.

Tal. Part of thy father may be sav'd in thee.

John. No part of him but will be shame in me.

Tal. Thou never hadst renown, nor canst not lose it.

John. Yes, your renowned name : shall flight abuse it ?

Tal. Thy father's charge shall clear thee from that stain.

John. You cannot witness for me, being slain.
If death be so apparent,³⁶ then both fly.

Tal. And leave my followers here, to fight and die ?

My age was never tainted with such shame.

John. And shall my youth be guilty of such blame ?

No more can I be sever'd from your side,
Than can yourself yourself in twain divide :
Stay, go, do what you will, the like do I ;
For live I will not, if my father die.

Tal. Then here I take my leave of thee, fair son,
Born to eclipse thy life³⁷ this afternoon.
Come, side by side together live and die ;
And soul with soul from France to heaven fly.

[Exeunt.]

SCENE VI.—*A Field of Battle.*

Alarum: Excursions, wherein TALBOT'S SON is hemmed about, and TALBOT rescues him.

Tal. Saint George and victory ! fight, soldiers, fight :

The regent hath with Talbot broke his word,
And left us to the rage of France his sword.³⁸
Where is John Talbot ?—pause, and take thy breath ;

I gave thee life, and rescu'd thee from death.

John. Oh, twice my father ! twice am I thy son :
The life thou gav'st me first was lost and done,
Till with thy warlike sword, despite of fate,
To my determin'd time³⁹ thou gav'st new date.

36. *Apparent.* Here used for 'evident,' 'visibly imminent.'

37. *Born to eclipse thy life.* "Eclipse" is here used for 'extinguish,' 'put out,' 'bring to an end,' for the sake of a play on the word "son" and *sun*.

38. *France his sword.* Used for France's sword. See Note 36, Act iii.

39. *My determin'd time.* Here used for 'My time brought to a prospect of termination.' See Note 94, Act iv., "Second Part Henry IV."



Talbot. Saint George and victory! fight, soldiers, fight.

Act IV. Scene VI.



Talbot. Soldiers, adieu! I have what I would have,
Now my old arms are young John Talbot's grave.

Act IV. Scene VII.

Tal. When from the Dauphin's crest thy sword
struck fire,
It warm'd thy father's heart with proud desire
Of bold-fac'd victory. Then leaden age,
Quicken'd with youthful spleen and warlike rage,
Beat down Alençon, Orleans, Burgundy,
And from the pride of Gallia rescu'd thee.
The ireful bastard Orleans,—that drew blood
From thee, my boy, and had the maidenhood
Of thy first fight,—I soon encounterèd,
And, interchanging blows, I quickly shed
Some of his bastard blood; and, in disgrace,
Bespoke him thus,—“Contaminatèd, base,
And misbegotten blood I spill of thine,
Mean and right poor, for that pure blood of mine
Which thou didst force from Talbot, my brave
boy:”—
Here, purposing the Bastard to destroy,

Came in strong rescue. Speak, thy father's care,—
Art thou not weary, John? how dost thou fare?
Wilt thou yet leave the battle, boy, and fly,
Now thou art seal'd the son of chivalry?
Fly, to revenge my death when I am dead:
The help of one stands me in little stead.
Oh, too much folly is it, well I wot,
To hazard all our lives in one small boat!
If I to-day die not with Frenchmen's rage,
To-morrow I shall die with mickle⁴⁰ age:
By me they nothing gain an if I stay,—
'Tis but the shortening of my life one day:
In thee thy mother dies, our household's name,
My death's revenge, thy youth, and England's fame:
All these, and more, we hazard by thy stay;

⁴⁰ *Mickle.* ‘Much,’ ‘great.’ See Note iv., Act iii., “Comedy of Errors.”

All these are sav'd, if thou wilt fly away.

John. The sword of Orleans hath not made me smart;

These words of yours draw life-blood from my heart:

On that advantage,⁴¹ bought with such a shame
(To save a paltry life, and slay bright fame),
Before young Talbot from old Talbot fly,
The coward horse⁴² that bears me fall and die!
And like me to the peasant boys⁴³ of France;
To be shame's scorn, and subject of mischance!
Surely, by all the glory you have won,
An if I fly, I am not Talbot's son:
Then talk no more of flight, it is no boot;⁴⁴
If son to Talbot, die at Talbot's foot.

Tal. Then follow thou thy desperate sire of Crete,⁴⁵

Thou Icarus; thy life to me is sweet:
If thou wilt fight, fight by thy father's side;
And, commendable prov'd, let's die in pride.

[*Exeunt.*]

SCENE VII.—*Another part of the Field.*

Alarum: Excursions. Enter TALBOT wounded, supported by a Servant.

Tal. Where is my other life?—mine own is gone;—

Oh, where's young Talbot? where is valiant John?—
Triumphant death, smear'd with captivity,
Young Talbot's valour⁴⁶ makes me smile at thee:—
When he perceiv'd me shrink and on my knee,
His bloody sword he brandish'd over me,
And, like a hungry lion, did commence
Rough deeds of rage and stern impatience;
But when my angry guardant stood alone,
Tendering my ruin,⁴⁷ and assail'd of none,
Dizzy-ey'd fury and great rage of heart
Suddenly made him from my side to start
Into the clust'ring battle of the French;

And in that sea of blood my boy did drench
His overmounting spirit; and there died
My Icarus, my blossom, in his pride.

Serv. Oh, my dear lord, lo, where your son is borne!

Enter Soldiers, bearing the body of JOHN TALBOT.

Tal. Thou antic death, which laugh'st us here to scorn,

Anon, from thy insulting tyranny,
Coupled in bonds of perpetuity,
Two Talbots, wing'd through the lither⁴⁸ sky,
In thy despite, shall scape mortality.—
Oh, thou whose wounds become hard-favour'd death,
Speak to thy father, ere thou yield thy breath!
Brave death by speaking, whether he will or no;
Imagine him a Frenchman and thy foe.—
Poor boy! he smiles, methinks, as who should say,
Had death been French, then death had died to-day.—

Come, come, and lay him in his father's arms:
My spirit can no longer bear these harms.
Soldiers, adieu! I have what I would have,
Now my old arms are young John Talbot's grave.

[*Dies.*]

Alarums. Exeunt Soldiers and Servant, leaving the two bodies. Enter CHARLES, ALENÇON, BURGUNDY, BASTARD, LA PUCELLE, and forces.

Char. Had York and Somerset brought rescue in,
We should have found a bloody day of this.

Bast. How the young whelp of Talbot's, raging wood,⁴⁹

Did flesh⁵⁰ his puny sword in Frenchmen's blood!

Puc. Once I encounter'd him, and thus I said,
"Thou maiden youth, be vanquish'd by a maid:"
But, with a proud majestical high scorn,
He answer'd thus,—“Young Talbot was not born
To be the pillage of a giglot⁵¹ wench:”
So, rushing in the bowels of the French,
He left me proudly, as unworthy fight.

41. *On that advantage.* “On” is here elliptically used for ‘on account of,’ ‘on the score of,’ ‘for the sake of.’

42. *The coward horse, &c.* Here ‘let’ or ‘may’ is understood before “the.” See Note 33, Act iii.

43. *Like me to the peasant boys.* “Like” is here used for ‘liken,’ ‘compare,’ ‘reduce to a likeness with.’

44. *It is no boot.* ‘It is of no use,’ ‘it avails not.’ See Note 35, Act v., “Taming of the Shrew.”

45. *Thy desperate sire of Crete.* Dædalus, with his son, Icarus, took flight from Crete, where he had been confined in the famous labyrinth he had himself constructed for King Minos, by making wings with feathers and wax, which he carefully fitted to his own body and that of his son; but Icarus flying too ambitiously high, had his wings melted off by the heat of the sun, and he fell into the Ægean Sea, where he perished.

46. *Triumphant death, smear'd with captivity, young Talbot's valour, &c.* The construction of this sentence is, like most of the constructional style in this play, so forced and cramped, that it is difficult to assign a meaning. The sentence may either signify, ‘Death, thou who art stained with captivity,’

or, ‘Death, stained as I am with captivity, my son's valour enables me to smile at thee.’ In “Third Part Henry VI.,” Act v., sc. 2, Warwick exclaims:—

“Lo, now my glory smear'd in dust and blood!”

47. *Tendering my ruin.* ‘Watching with tenderness my downfall,’ ‘tenderly compassionating my defeat.’ See Note 17, Act v., “As You Like It.”

48. *Lither.* ‘Soft,’ ‘pliant,’ ‘yielding.’ The word is also used, provincially, to express ‘lazy,’ ‘idle,’ ‘slothful;’ but we imagine it to bear the sense of ‘soft,’ ‘yielding,’ in the present passage, as affording antithetical contrast with the epithets applied to death—“insulting,” “tyrannous” implied in “tyranny,” and “hard-favour'd.”

49. *Wood.* An old word for ‘mad.’ See Note 20, Act ii., “Two Gentlemen of Verona.” Saxon, *Pod.*

50. *Flesh.* ‘Initiate,’ ‘begin the use of.’ See Note 52, Act v., “First Part Henry IV.”

51. *Giglot.* A light-charactered girl. See Note 34, Act v., “Measure for Measure.”

Bur. Doubtless, he would have made a noble knight:—

See, where he lies inhears'd in the arms
Of the most bloody nurser of his harms!⁵²

Bast. Hew them to pieces, hack their bones
asunder,

Whose life was England's glory, Gallia's wonder.

Char. Oh, no, forbear! for that which we have
fled
During the life, let us not wrong it dead.

Enter Sir WILLIAM LUCY, attended; a French
Herald preceding.

Lucy. Herald, conduct me to the Dauphin's
tent,

To know who hath obtain'd the glory of the day.

Char. On what submissive message art thou
sent?

Lucy. Submission, Dauphin! 'tis a mere French
word;

We English warriors wot⁵³ not what it means.
I come to know what prisoners thou hast ta'en,
And to survey the bodies of the dead.

Char. For prisoners ask'st thou? tell me whom
thou seek'st.

Lucy. Where is the great Alcides⁵⁴ of the field,
Valiant Lord Talbot, Earl of Shrewsbury,—
Created, for his rare success in arms,
Great Earl of Washford,⁵⁵ Waterford, and Valence;
Lord Talbot of Goodrig and Urchinfield,
Lord Strange of Blackmere, Lord Verdun of Alton,
Lord Cromwell of Wingfield, Lord Furnival of
Sheffield,
The thrice-victorious Lord of Falconbridge;

Knight of the noble order of Saint George,
Worthy Saint Michael, and the Golden Fleece;
Great Mareshal to Henry the Sixth,
Of all his wars within the realm of France?

Puc. Here is a silly stately style indeed!
The Turk, that two and fifty kingdoms hath,
Writes not so tedious a style as this.—
Him that thou magnifest with all these titles,
Stinking and fly-blown, lies here at our feet.

Lucy. Is Talbot slain,—the Frenchmen's only
scourge,⁵⁶

Your kingdom's terror and black Nemesis?⁵⁷
Oh, were mine eye-balls into bullets turn'd,
That I, in rage, might shoot them at your faces!
Oh, that I could but call these dead to life!

It were enough to fright the realm of France:

Were but his picture left among you here,
It would amaze⁵⁸ the proudest of you all.

Give me their bodies, that I may bear them hence,
And give them burial as beseems their worth.

Puc. I think this upstart is old Talbot's ghost,
He speaks with such a proud commanding spirit.
For Heaven's sake, let him have 'em; to keep them
here,

They would but stink, and putrefy the air.

Char. Go, take their bodies hence.

Lucy.

I'll bear them hence:

But from their ashes shall be rear'd

A phœnix that shall make all France afear'd.

Char. So we be rid of them, do with 'em what
thou wilt,—

And now to Paris, in this conquering vein:
All will be ours, now bloody Talbot's slain.

[*Exeunt.*]

ACT V.

SCENE I.—LONDON. *A Room in the Palace.*

Enter King HENRY, GLOSTER, and EXETER.

K. Hen. Have you perus'd the letters from the
Pope,

The Emperor, and the Earl of Armagnac?

Glo. I have, my lord: and their intent is
this,—

They humbly sue unto your excellence

To have a godly peace concluded of¹

Between the realms of England and of France.

K. Hen. How doth your grace affect their
motion?

Glo. Well, my good lord; and as the only means
To stop effusion of our Christian blood,
And 'stablish quietness on every side.

K. Hen. Ay, marry, uncle; for I always thought
It was both impious and unnatural,

52. *Nurser of his harms.* "Nurser" is here used for 'fosterer,' 'promoter' (see Note 8, Act i.); and "his harms" mean 'the harms he wrought.' We explain this, because it has been suggested that perhaps "his" should be changed to 'our.'

53. *Wot.* 'Know.' See Note 40, Act ii., "Merry Wives."

54. *Alcides.* One of the names borne by Hercules. See Note 11, Act ii., "Merchant of Venice."

55. *Washford.* Anciently, 'Wexford,' in Ireland, was called 'Weyford,' and "Washford."

56. *Only scourge.* "Only" is here used, not in its usual sense of 'the one and no other,' but in that of 'the one above all other.'

57. *Nemesis.* The goddess of vengeance.

58. *Amaze.* 'Bewilder,' 'dismay.' See Note 67, Act iv., "King John."

1. *Concluded of.* Here "of" is used for 'on.' See Note 53, Act iii., "All's Well."

That such immanity² and bloody strife
Should reign among professors of one faith.

Gla. Beside, my lord, the sooner to effect
And surer bind this knot of amity,
The Earl of Armagnac,—near knit to Charles,³
A man of great authority in France,—
Proffers his only daughter to your grace
In marriage, with a large and sumptuous dowry.

K. Hen. Marriage, uncle! alas, my years are
young;
And fitter is my study and my books,
Than wanton dalliance with a paramour.
Yet, call th' ambassadors; and, as you please,
So let them have their answers every one:
I shall be well content with any choice
Tends to God's glory, and my country's weal.

*Enter a Legate and two Embassadors, with
WINCHESTER, now Cardinal BEAUFORT, and
babited accordingly.*

Exe. [*Aside.*] What! is my Lord of Win-
chester install'd,
And call'd unto a cardinal's degree?⁴
Then I perceive that will be verified
Henry the Fifth did sometime prophesy,—
"If once he come to be a cardinal,
He'll make his cap co-equal with the crown."

K. Hen. My lords ambassadors, your several
suits
Have been consider'd and debated on.
Your purpose is both good and reasonable;
And therefore are we certainly resolv'd
To draw conditions of a friendly peace;
Which, by my Lord of Winchester, we mean
Shall be transported presently to France.

Glo. And for the proffer of my lord your master,
I have inform'd his highness so at large,
As,—liking of the lady's virtuous gifts,
Her beauty, and the value of her dower,—
He doth intend she shall be England's queen.

K. Hen. [*To the Emb.*] In argument and proof
of which contract,
Bear her this jewel, pledge of my affection.—
And so, my lord protector, see them guarded,
And safely brought to Dover; where, inshipp'd,
Commit them to the fortune of the sea.

[*Exeunt King HENRY, GLOSTER, EXETER,
and Embassadors.*]

Car. Stay, my lord legate: you shall first
receive
The sum of money which I promise'd

Should be deliver'd to his holiness
For clothing me in these grave ornaments.

Leg. I will attend upon your lordship's leisure.

[*Exit.*]

Car. Now Winchester will not submit, I trow,
Or be inferior to the proudest peer.
Humphrey of Gloster, thou shalt well perceive,
That, neither in birth, or for authority,
The bishop will be overborne by thee:
I'll either make thee stoop and bend thy knee,
Or sack this country with a mutiny. [Exit.]

SCENE II.—FRANCE. *Plains in ANJOU.*

*Enter CHARLES, BURGUNDY, ALENÇON, LA
PUCELLE, and Forces, marching.*

Char. These news, my lords, may cheer our
drooping spirits:

'Tis said the stout Parisians do revolt,
And turn again unto the warlike French.

Alen. Then march to Paris, royal Charles of
France,

And keep not back your powers in dalliance.

Puc. Peace be amongst them, if they turn to us;
Else, ruin combat with their palaces!

Enter a Messenger.

Mess. Success unto our valiant general,
And happiness to his accomplices!

Char. What tidings send our scouts? I pr'ythee,
speak.

Mess. The English army, that divided was
Into two parties, is now conjoin'd in one,
And means to give you battle presently.

Char. Somewhat too sudden, sirs, the warning is;
But we will presently provide for them.

Bur. I trust the ghost of Talbot is not there:
Now he is gone, my lord, you need not fear.

Puc. Of all base passions, fear is most accus'd:—
Command the conquest, Charles, it shall be thine;
Let Henry fret, and all the world repine.

Char. Then on, my lords; and France be
fortunate! [Exeunt.]

SCENE III.—FRANCE. *Before ANGIERS.*

Alarum: Excursions. Enter LA PUCELLE.

Puc. The regent conquers, and the Frenchmen
fly,

Now help, ye charming spells and periapts;⁵

2. *Immanity.* 'Barbarity,' 'savageness,' 'cruelty.' Latin, *immanitas*.

3. *Near knit to Charles.* Pope and others change "knit" to 'kin' here. A plausible emendation; but "knit" here may be used to express allied by friendship as well as by relationship.

4. *Call'd unto a cardinal's degree?* Winchester is here introduced as a *newly-made* cardinal; whereas, in Act I., sc. 3,

Woodville, the lieutenant of the Tower, speaks of him as "the Cardinal of Winchester;" and Gloster, besides addressing him as "Cardinal," twice speaks of his "cardinal's hat." This affords another evidence that the play was not Shakespeare's original production, for he never commits such manifest and bald discrepancies. See Note 32, Act I.

5. *Charming spells and periapts.* "Charming" is here used



Pucelle. Then take my soul,—my body, soul and all,
Before that England give the French the foil.
See, they forsake me!

Act. V. Scene III.

And ye choice spirits that admonish me,
And give me signs of future accidents,—*[Thunder.*
You speedy helpers, that are substitutes
Under the lordly monarch of the north,⁶
Appear, and aid me in this enterprise!

Enter Fiends.

This speedy and quick⁷ appearance argues proof
Of your accustom'd diligence to me.
Now, ye familiar spirits, that are cull'd
Out of the powerful legions⁸ under earth,
Help me this once, that France may get the field.

[They walk about, and speak not.

Oh, hold me not with silence over-long!
Where I was wont to feed you⁹ with my blood,
I'll lop a member off, and give it you,
In earnest of a farther benefit;
So you do condescend to help me now.

[They hang their heads.

No hope to have redress?—My body shall
Pay recompense, if you will grant my suit.

[They shake their heads.

Cannot my body nor blood-sacrifice
Entreat you to your wonted fartherance?
Then take my soul,—my body, soul, and all,
Before that England give the French the foil.

[They depart.

See, they forsake me! Now the time is come,
That France must vail¹⁰ her lofty-plum'd crest,
And let her head fall into England's lap.¹¹
My ancient incantations are too weak,
And hell too strong for me to buckle with:¹²
Now, France, thy glory droopeth to the dust. *[Exit.*

*Alarum. Enter French and English, fighting. LA
PUCELLE and YORK fight hand to hand: LA
PUCELLE is taken. The French fly.*

York. Damsel of France, I think I have you fast:
Unchain your spirits now with spelling charms,
And try if they can gain your liberty.—
A goodly prize, fit for the devil's grace!

See, how the ugly witch doth bend her brows,
As if, with Circe,¹³ she would change my shape.

Puc. Chang'd to a worse shape thou canst not be.

York. Oh, Charles the Dauphin is a proper¹⁴ man;
No shape but his can please your dainty eye.

Puc. A plaguing mischief light on Charles and
thee!¹⁵

And may ye both be suddenly surpris'd
By bloody hands, in sleeping on your beds!

York. Fell banning hag,¹⁶ enchantress, hold thy
tongue!

Puc. I pry'thee, give me leave to curse awhile.

York. Curse, miscreant, when thou comest to
the stake. *[Exit.*

Alarum. Enter SUFFOLK, leading in MARGARET.

Suf. Be what thou wilt, thou art my prisoner.

[Gazes on her.

Oh, fairest beauty, do not fear nor fly!
For I will touch thee but with reverent hands,
And lay them gently¹⁷ on thy tender side.
I kiss these fingers *[kissing her hand]* for eternal
peace.

Who art thou? say, that I may honour thee.

Mar. Margaret my name, and daughter to a king,

in the sense of having the power of a magical charm; and "periapts" were amulets worn about the person, as preservatives against danger and disease. They sometimes consisted of written charms; and, of these, the most efficacious was considered to be the first chapter of St. John's Gospel.

6. *The lordly monarch of the north.* Zimmar, one of the four principal devils invoked by witches. The three others were—Anaimon, King of the East; Gorson, King of the South; and Goap, King of the West. There is an account of them in Reginald Scot's "Discoverie of Witchcraft."

7. *Speedy and quick.* See Note 32, Act iii.

8. *Legions.* The Folio prints 'regions' for "legions" here. Warburton's correction. A similar error occurs before in this play. See Note 28, Act iv.

9. *Where I was wont to feed you.* "Where" is here used for 'whereas.' See Note 16, Act iv., "First Part Henry IV."

10. *Vail.* 'Stoop,' 'lower.' See Note 13, Act i., "Second Part Henry IV."

11. *Let her head fall into England's lap.* This is a figurative expression for 'succumb,' 'yield.' See the passage referred to in Note 59, Act v., "Second Part Henry IV." The simple fact that we are reduced to seek illustration in mine ancient Pistol's rant, when interpreting passages in this play, speaks with significant confirmation, to our minds, of the belief we entertain that it is none of Shakespeare's original composition.

12. *Buckle with.* 'Contend with,' 'strive against.' See Note 26, Act iv.

13. *Circe.* See Note 24, Act v., "Comedy of Errors."

14. *Proper.* Handsome, comely. See Note 1, Act iv., "Two Gentlemen of Verona."

15. *Light on Charles and thee!* That Joan should thus, in the very first moment of defeat, curse the prince to whose cause she has hitherto so heroically devoted herself, is one of those glaringly uncharacteristic absurdities that Shakespeare would never have committed. See Note 47, Act iii.

16. *Fell banning hag.* "Fell" is 'cruel,' 'ferocious.' See Note 66, Act iii., "King John." "Banning" is 'cursing,' 'execrating.' Saxon, *abannan*, to curse.

17. *And lay them gently . . . I kiss these fingers.* In the Folio these two lines are transposed. Capell made the arrangement here adopted, and inserted the stage-direction here given *[kissing her hand]*. Those who retain the original transposition of the lines, explain the passage variously; some saying that Suffolk kisses his own fingers in token of peace, others saying that he kisses the lady's fingers, and then replaces her hand by her side. Relatively to a man's kissing his own fingers, Malone observes that it is "a symbol of peace, of which there is, I believe, no example." The only point that induces us to believe Suffolk might here have been intended to kiss his own fingers, is the passage in "Othello," Act ii., sc. 1, where Iago is commenting aside upon Cassio's courtesies to Desdemona, and says—"it had been better you had not kissed your three fingers so oft;" also, that Suffolk says, in "Second Part Henry VI.," Act iv., sc. 1, to the captain, when reminding him of his former subservience—"Hast thou not kiss'd thy hand, and held my stirrup?" In both these instances, a man's kissing his own hand is a token of deference; yet, nevertheless, and notwithstanding our reluctance to adopt an alteration where sense can be made of the original text, we cannot help believing that here Suffolk is intended to kiss Margaret's hand, and that "and lay them" immediately follows "hands."

The King of Naples,—whosoe'er thou art.

Suf. An earl I am, and Suffolk am I call'd.
Be not offended, nature's miracle,
Thou art allotted to be ta'en by me :
So doth the swan her downy cygnets save,
Keeping them prisoners underneath her wings.
Yet, if this servile usage once offend,
Go, and be free again, as Suffolk's friend.

[*She turns away as going.*]

Oh, stay!—I have no power to let her pass ;
My hand would free her, but my heart says—no.
As plays the sun upon the glassy streams,
Twinkling another counterfeited beam,
So seems this gorgeous beauty to mine eyes.
Fain would I woo her, yet I dare not speak :
I'll call for pen and ink, and write my mind :¹⁸—
Fie, De-la-Poole ! disable¹⁹ not thyself ;
Hast not a tongue ? is she not here thy prisoner ?
Wilt thou be daunted at a woman's sight ?
Ay, beauty's princely majesty is such,
Confounds²⁰ the tongue, and makes the senses
rough.²¹

Mar. Say, Earl of Suffolk,—if thy name be so,—
What ransom must I pay before I pass ?
For, I perceive I am thy prisoner.

Suf. [*Aside.*] How canst thou tell she will
deny thy suit
Before thou make a trial of her love ?

Mar. Why speak'st thou not ? what ransom
must I pay ?

Suf. [*Aside.*] She's beautiful, and therefore to
be woo'd ;

She is a woman, therefore to be won.

Mar. Wilt thou accept of ransom,—yea, or no ?

Suf. [*Aside.*] Fond man, remember that thou
hast a wife ;

Then how can Margaret be thy paramour ?

Mar. I were best to leave him, for he will not
hear.

Suf. [*Aside.*] There all is marr'd ; there lies a
cooling card.²²

18. *I'll call for pen and ink, and write my mind.* Shakespeare himself, owning to have written this line, could hardly win our belief in so incredible a circumstance.

19. *Disable.* Here used for 'disparage,' 'undervalue.' See Note 36, Act v., "As You Like It."

20. *Majesty is such, confounds, &c.* "Such" is here used elliptically: 'that it' being understood before "confounds." For a parallel instance, see Note 53, Act i., "Richard II."

21. *Makes the senses rough.* This has been variously altered; but we think that possibly "rough" is here used in the sense it bears in the sentence, "a rough and all unable pen" (see Note 71, Act v., "Henry V."), meaning 'incapable of expression,' 'unrefined,' 'unpolished.' If so, "makes the senses rough" may be interpreted to mean 'renders the senses incapable of manifesting the impression made upon them.'

22. *A cooling card.* A card so decisive as to cool the courage of an adversary; metaphorically, something to damp or overwhelm the hopes of an expectant. The expression is to be found in other writers of Shakespeare's time.

Mar. He talks at random; sure, the man is mad.

Suf. [*Aside.*] And yet a dispensation may be had.

Mar. And yet I would that you would answer me.

Suf. [*Aside.*] I'll win this Lady Margaret.
For whom ?

Why, for my king: tush, that's a wooden thing!²³

Mar. [*Overbearing him.*] He talks of wood:
it is some carpenter.

Suf. [*Aside.*] Yet so my fancy²⁴ may be
satisfied,

And peace established between these realms.

But there remains a scruple in that too;

For though her father be the King of Naples,

Duke of Anjou and Maine, yet is he poor,

And our nobility will scorn the match.

Mar. Hear ye, captain,²⁵—are you not at leisure ?

Suf. [*Aside.*] It shall be so, disdain they ne'er
so much :

Henry is youthful, and will quickly yield.—

Madam, I have a secret to reveal.

Mar. [*Aside.*] What though I be enthral'd ?
he seems a knight,

And will not any way dishonour me.

Suf. Lady, vouchsafe to listen what I say.

Mar. [*Aside.*] Perhaps I shall be rescu'd by
the French ;

And then I need not erave his courtesy.

Suf. Sweet madam, give me hearing in a cause—

Mar. [*Aside.*] Tush, women have been capti-
vate²⁶ ere now.

Suf. Lady, wherefore talk you so ?

Mar. I ery you merey, 'tis but *quid for quo*.²⁷

Suf. Say, gentle princess, would you not suppose
Your bondage happy, to be made a queen ?

Mar. To be a queen in bondage is more vile

Than is a slave in base servility ;

For princes should be free.

Suf. And so shall you,
If happy England's royal king be free.

Mar. Why, what concerns his freedom unto me ?

23. *A wooden thing.* 'An unpromising device,' 'an awkward-looking project.' "Wooden" is used by Bacon, and other contemporary authors, to express 'obtuse,' 'awkward,' 'stupidly hard,' 'blockish;' as Shakespeare uses the latter word to convey the idea of 'impenetrably stupid.'

24. *Fancy.* Here, as elsewhere, used for 'love,' 'enamoured imagination.' See Note 36, Act ii., "Midsummer Night's Dream."

25. *Captain.* This word seems to have been sometimes used as an address of playful familiarity, or of half petulant derision. Leontes employs it in the former manner, when he says to his little son Mamillius—"Come captain, we must be neat; not neat, but cleanly, captain" ("Winter's Tale," Act i., sc. 2; and Margaret employs it in the latter manner in the present passage.

26. *Captive.* Here used for 'made captive,' 'taken into captivity.' See Note 19, Act ii.

27. *Quid for quo.* Two Latin words thus joined, signifying, literally, 'what for what,' and freely rendered by 'tit for tat;' or, as Falstaff expresses it, "tap for tap."

Suf. I'll undertake to make thee Henry's queen;
To put a golden sceptre in thy hand,
And set a precious crown upon thy head,
If thou wilt condescend to be my²⁸—

Mar. What?

Suf. His love.

Mar. I am unworthy to be Henry's wife,

Suf. No, gentle madam; I unworthy am

To woo so fair a dame to be his wife,

And have no portion in the choice myself.

How say you, madam,—are you so content?

Mar. An if my father please, I am content.

Suf. Then call our captains and our colours
forth! [*Troops come forward.*]

And, madam, at your father's castle-walls

We'll crave a parley, to confer with him.

A parley sounded. Enter REIGNIER on the walls.

See, Reignier, see, thy daughter prisoner!

Reig. To whom?

Suf. To me.

Reig. Suffolk, what remedy?

I am a soldier, and unapt to weep,

Or to exclaim on fortune's fickleness.

Suf. Yes, there is remedy enough, my lord:

Consent (and, for thy honour, give consent)

Thy daughter shall be wedded to my king;

Whom I with pain have woo'd and won thereto;

And this her easy-held imprisonment

Hath gain'd thy daughter princely liberty.

Reig. Speaks Suffolk as he thinks?

Suf. Fair Margaret knows

That Suffolk doth not flatter, face,²⁹ or feign.

Reig. Upon thy princely warrant, I descend

To give thee answer of thy just demand.

Suf. And here I will expect thy coming.

[*Exit REIGNIER from the walls.*]

Trumpets sound. Enter REIGNIER, below.

Reig. Welcome, brave earl, into our territories:
Command in Anjou what your honour pleases.

Suf. Thanks, Reignier, happy for so sweet a
child,

Fit to be made companion with a king:

What answer makes your grace unto my suit?

Reig. Since thou dost deign to woo her little
worth

To be the princely bride of such a lord;

Upon condition I may quietly
Enjoy mine own, the county Maine,³⁰ and Anjou,
Free from oppression or the stroke of war,
My daughter shall be Henry's, if he please.

Suf. That is her ransom,—I deliver her;
And those two counties, I will undertake,
Your grace shall well and quietly enjoy.

Reig. And I again, in Henry's royal name,
As deputy unto that gracious king,
Give thee her hand, for sign of plighted faith.

Suf. Reignier of France, I give thee kingly
thanks,

Because this is in traffic of a king:—

[*Aside.*] And yet, methinks, I could be well con-
tent

To be mine own attorney³¹ in this case.—

[*To REIGNIER.*] I'll over, then, to England with
this news,

And make this marriage to be solemniz'd.
So, farewell, Reignier: set this diamond safe

In golden palaces, as it becomes.

Reig. I do embrace thee, as I would embrace
The Christian prince, King Henry, were he here.

Mar. Farewell, my lord: good wishes, praise,
and prayers

Shall Suffolk ever have of Margaret. [*Going.*]

Suf. Farewell, sweet madam: but hark you,
Margaret,—

No princely commendations to my king?

Mar. Such commendations as become a maid,
A virgin, and his servant, say to him.

Suf. Words sweetly plac'd and modestly directed.
But, madam, I must trouble you again,—

No loving token to his majesty?

Mar. Yes, my good lord,—a pure unspotted
heart,

Never yet taint with love, I send the king.

Suf. And this withal. [*Kisses her.*]

Mar. That for thyself:—I will not so presume
To send such peevish³² tokens to a king.

[*Exeunt REIGNIER and MARGARET.*]

Suf. Oh, wert thou for myself!—But, Suffolk,
stay;

Thou mayst not wander in that labyrinth;

There Minotaurs³³ and ugly treasons lurk.

Solicit³⁴ Henry with her wondrous praise:

Bethink thee on her virtues that surmount

Mad³⁵ natural graces that extinguish art;

28. *To be my*—Steevens proposed to omit the words "be my," as injurious to the metre, and believing that they were an interpolation; but there is such a horde of too long and too short lines in this play, that the present delinquent may well be ignored. See Note 9, Act i.

29. *Face*. Here used for 'wear a deceitful appearance,' 'make a false pretence.' See Note 9, Act v., "First Part Henry IV."

30. *The county Maine*. The Folio gives 'country' for "county." Malone's correction.

31. *Attorney*. Here used for 'deputed representative,' 'proxy,' 'substitute.' See Note 6, Act v., "Comedy of Errors."

32. *Peevish*. Here used for 'silly,' 'trivial.' See Note 9, Act iv., "Comedy of Errors."

33. *That labyrinth; there Minotaurs, &c.* The Minotaur was a monster, half man half bull, placed by King Minos in the labyrinth of Crete, which was constructed for him by Dædalus. See Note 45, Act iv.

34. *Solicit*. Here used in the sense of 'excite,' 'urge,' 'tempt.'

35. *Mad*. This word has been variously changed to 'and,' 'her,' and 'mid;' but "mad" is possibly here used for 'mad-cap,' 'wild,' 'exuberant.' See Notes 48, Act iii., "Taming of the Shrew;" and 40, Act iv., "First Part Henry IV."



York. Bring forth that sorceress, condemn'd to burn.

Shepherd. Ah! Joan, this kills thy father's heart outright!

Act V. Scene IV.

Repeat their semblance often on the seas,
That, when thou com'st to kneel at Henry's feet,
Thou mayst bereave him of his wits with wonder.

[*Exit.*

SCENE IV.—*Camp of the Duke of YORK in ANJOU.*

Enter YORK, WARWICK, and others.

York. Bring forth that sorceress, condemn'd to burn.

Enter LA PUCELLE, guarded, and a Shepherd.

Shep. Ah! Joan, this kills thy father's heart outright!

Have I sought every country far and near,
And now it is my chance to find thee out,
Must I behold thy timeless³⁶ cruel death?
Ah, Joan, sweet daughter Joan, I'll die with thee!

Puc. Deceitful misc³⁷ base ignoble wretch!
I am descended of a gentler blood;³⁸
Thou art no father nor no friend of mine.

Shep. Out, out!—My lords, an please you, 'tis not so;

I did beget her, all the parish knows:
Her mother liveth yet, can testify
She was the first fruit of my bachelorship.

War. Graceless! wilt thou deny thy parentage?

York. This argues what her kind of life hath been,—

^{36.} *Timeless.* Here used for 'untimely.' See Note 3, Act iv., "Richard II."

^{37.} *Miscr.* This word was sometimes formerly used without

including the sense of avarice; meaning merely 'a miserable creature,' 'a wretched person.'

^{38.} *I am descended of a gentler blood.* See Note 32, Act i.

Wicked and vile ; and so her death concludes.

Shep. Fie, Joan, that thou wilt be so obstacle!³⁹
Heaven knows thou art a collop of my flesh ;⁴⁰
And for thy sake have I shed many a tear :
Deny me not, I pr'ythee, gentle Joan.

Puc. Peasant, avaunt !—You have suborn'd this man,

Of purpose to obscure my noble birth.

Shep. 'Tis true, I gave a noble to the priest
The morn that I was wedded to her mother.—
Kneel down and take my blessing, good my girl.
Wilt thou not stoop ? Now cursèd be the time
Of thy nativity ! I would the milk
Thy mother gave thee when thou suck'dst her
breast,

Had been a little ratsbane for thy sake !

Or else, when thou didst keep my lambs a-field,

I wish some ravenous wolf had eaten thee !

Dost thou deny thy father, cursèd drab ?

Oh, burn her, burn her ! hanging is too good. [*Exit.*

York. Take her away ; for she hath liv'd too long,

To fill the world with vicious qualities.

Puc. First, let me tell you whom you have condemn'd :

Not me begotten of a shepherd swain,
But issu'd from the progeny of kings ;
Virtuous, and holy ; chosen from above,
By inspiration of celestial grace,
To work exceeding miracles on earth.
I never had to do with wicked spirits :
But you,—that are polluted with your sins,
Stain'd with the guiltless blood of innocents,
Corrupt and tainted with a thousand vices,—
Because you want the grace that others have,
You judge it straight a thing impossible
To compass wonders but by help of devils.
No ; misconceivèd Joan of Arc⁴¹ hath been
A virgin from her tender infancy,
Chaste and immaculate in very thought ;
Whose maiden blood, thus rigorously effus'd,

39. *Obstacle.* A vulgar corruption of 'obstinate.'

40. *A collop of my flesh.* See Note 44, Act i., "Winter's Tale."

41. *No ; misconceivèd Joan of Arc, &c.* The Folio prints 'No misconceyued, lone of Aire,' &c. ; and some editors, placing a note of exclamation after "misconceivèd," interpret it to mean 'No, ye misconceivers !' But we believe that the Folio misplaces the comma ; and that the word "misconceivèd" is an epithet belonging to "Joan," signifying 'misunderstood Joan ;' which more strictly accords with the whole tenor of the speech.

42. *Reflex.* Here, very unusually, employed as a verb. Shakespeare uses it as a noun in "Romeo and Juliet," Act iii., sc. 5.

43. *Drive you to break your necks or hang yourselves !* A line of bathos worthy to form a climax to the balderdash put into the mouth of the miserably-drawn puppet-personage stuck up in this play as the representative of Joan of Arc ; one of the noblest, most simple-minded, and most single-purposed characters in all history. And here we may take occasion to point out

Will cry for vengeance at the gates of heaven.

York. Ay, ay :—away with her to execution !

War. And hark ye, sirs ; because she is a maid,
Spare for no fagots, let there be enow :

Place barrels of pitch upon the fatal stake,
That so her torture may be shortenèd.

Puc. Will nothing turn your unrelenting hearts ?—

Then lead me hence ;—with whom I leave my curse :

May never glorious sun reflex⁴² his beams
Upon the country where you make abode ;

But darkness and the gloomy shade of death
Environ you, till mischief and despair

Drive you to break your necks or hang yourselves !⁴³ [*Exit, guarded.*

York. Break thou in pieces, and consume to ashes,

Thou foul accursèd minister of hell !

Enter Cardinal BEAUFORT, attended.

Car. Lord regent, I do greet your excellence
With letters of commission from the king.

For know, my lords, the states of Christendom,
Mov'd with remorse of⁴⁴ these outrageous broils

Have earnestly implor'd a general peace
Betwixt our nation and the aspiring French ;
And here at hand the Dauphin and his train
Approacheth, to confer about some matter.

York. Is all our travail⁴⁵ turn'd to this effect ?

After the slaughter of so many peers,
So many captains, gentlemen, and soldiers,
That in this quarrel have been overthrow'd,
And sold their bodies for their country's benefit,
Shall we at last conclude effeminate peace ?
Have we not lost most part of all the towns,
By treason, falsehood, and by treachery,
Our great progenitors had conquer'd ?—

Oh, Warwick, Warwick ! I foresee with grief
The utter loss of all the realm of France.

War. Be patient, York ; if we conclude a peace,

the ridiculously bathetic menaces that abound in this play, of which the above is a specimen. Talbot exclaims—

"Oh, the treacherous Fastolfe wounds my heart !
Whom with my bare fists I would execute,
If I now had him brought into my power."

Act i., sc. 4.

Hc soon after threatens—

"Your hearts I'll stamp out with my horses' heels,
And make a quagmire of your mingled brains."

And Sir William Lucy mawkishly raves—

"Oh, were mine eye-balls into bullets turn'd,
That I, in rage, might shoot them at your faces !"

Act iv., sc. 7.

It were an insult to think that the poet who wrote the sublime invectives of Lear, in his maturity of authorship, could have penned such stuff as the above at any period of his life.

44. *Remorse of.* Here used for 'pity for,' 'compassion for,' 'regret for.' See Note 56, Act iv., "King John."

45. *Travail.* French ; 'labour,' 'work,' 'toil.'

It shall be with such strict and severe covenants,
As little shall the Frenchmen gain thereby.

*Enter CHARLES, attended; ALENÇON, the Bastard
of ORLEANS, REIGNIER, and others.*

Char. Since, lords of England, it is thus agreed
That peaceful truce shall be proclaim'd in France,
We come to be inform'd by yourselves
What the conditions of that league must be.

York. Speak, Winchester; for boiling cholera
chokes

The hollow passage of my prison'd voice,⁴⁶
By sight of these our baleful⁴⁷ enemies.

Car. Charles, and the rest, it is enacted thus:—

That, in regard King Henry gives consent,
Of mere compassion and of lenity,⁴⁸
To ease your country of distressful war,
And suffer you to breathe in fruitful peace,—
You shall become true liegemen to his crown:
And, Charles, upon condition thou wilt swear
To pay him tribute, and submit thyself,
Thou shalt be plac'd as viceroy under him,
And still enjoy thy regal dignity.

Alen. Must he be, then, as shadow of himself?
Adorn his temples with a coronet,⁴⁹
And yet, in substance and authority,
Retain hut privilege of a private man?
This proffer is absurd and reasonless.

Char. 'Tis known already that I am possess'd
With more than half⁵⁰ the Gallian territories,
And therein reverenc'd for their lawful king:
Shall I, for lucre of the rest unvanquish'd,
Detract so much from that prerogative,
As to be call'd but viceroy of the whole?
No, lord ambassador; I'll rather keep
That which I have, than, coveting for more,
Be cast from possibility of all.

York. Insulting Charles! hast thou by secret
means

Us'd intercession to obtain a league,
And, now the matter grows to compromise,
Stand'st thou aloof upon comparison?⁵¹
Either accept the title thou usurp'st,
Of benefit⁵² proceeding from our king,
And not of any challenge of desert,
Or we will plague thee with incessant wars.

Reig. [*Aside to CHAR.*] My lord, you do not
well in obstinacy

To cavil in the course of this contract:

46. *My prison'd voice.* The Folio gives 'poyson'd' for "prison'd." Theobald made the correction; which is shown to be probable, not merely by the context here, but by a similar Folio error in a passage elsewhere. See Note 108, Act iv., "Love's Labour's Lost."

47. *Baleful.* 'Mischievous,' 'harmful,' 'destructive,' 'poisonous.' Saxon, *bæl*, poison, evil, calamity.

48. *Of mere compassion and of lenity.* "Of" is here used elliptically for 'out of.'

If once it be neglected, ten to one,
We shall not find like opportunity.

Alen. [*Aside to CHAR.*] To say the truth, it is
your policy,

To save your subjects from such massacre,
And ruthless slaughters, as are daily seen
By our proceeding in hostility;
And therefore take this compact of a truce,
Although you break it when your pleasure serves.

War. How say'st thou, Charles? shall our condition stand?

Char. It shall; only reserv'd, you claim no interest
In any of our towns of garrison.

York. Then swear allegiance to his majesty;
As thou art knight, never to disobey,
Nor he rebellious to the crown of England,—
Thou, nor thy nobles, to the crown of England.

[*CHARLES and the rest give tokens of fealty.*

So, now dismiss your army when ye please;
Hang up your ensigns, let your drums be still,
For here we entertain a solemn peace. [*Exeunt.*

SCENE V.—LONDON. *A Room in the Palace.*

*Enter King HENRY, in conference with SUFFOLK;
GLOSTER and EXETER following.*

K. Hen. Your wondrous rare description, noble
earl,

Of beauteous Margaret hath astonish'd me:
Her virtues, gracèd with external gifts,
Do breed love's settled passions in my heart:
And like as rigour of tempestuous gusts
Provokes the mightiest hulk against the tide,
So am I driven, by breath of her renown,
Either to suffer shipwreck, or arrive
Where I may have fruition of her love.

Suf. Tush, my good lord,—this superficial tale
Is but a preface of her worthy praise;
The chief perfections of that lovely dame
(Had I sufficient skill to utter them)
Would make a volume of enticing lines,
Able to ravish any dull conceit:
And, which is more, she is not so divine,
So full-replete with choice of all delights,
But, with as humble lowliness of mind,
She is content to be at your command,—
Command, I mean, of virtuous chaste intents,
To love and honour Henry as her lord.

49. *Coronet.* Here used for 'crown.'

50. *I am possess'd with more than half, &c.* "With" is here used for 'of.'

51. *Stand'st thou aloof upon comparison?* 'Do you hold out on the score of comparing that half which you say you possess with that whole which we offer you?'

52. *Benefit.* A term of law, the sentence meaning 'consent to hold your present usurped title as a beneficiary of our king.'

K. Hen. And otherwise will Henry ne'er presume.

Therefore, my lord protector, give consent
That Margaret may be England's royal queen.

Glo. So should I give consent to flatter sin.
You know, my lord, your highness is betroth'd
Unto another lady of esteem:
How shall we, then, dispense with that contract,
And not deface your honour with reproach?

Suf. As doth a ruler with unlawful oaths;
Or one that, at a triumph⁵³ having vow'd
To try his strength, forsaketh yet the lists
By reason of his adversary's odds:
A poor earl's daughter is unequal odds,
And therefore may be broke⁵⁴ without offence.

Glo. Why, what, I pray, is Margaret more than that?

Her father is no better than an earl,
Although in glorious titles he excel.

Suf. Yes, my good lord,⁵⁵ her father is a king,
The King of Naples and Jerusalem;
And of such great authority in France,
As his alliance will confirm our peace,
And keep the Frenchmen in allegiance.

Glo. And so the Earl of Armagnac may do,
Because he is near kinsman unto Charles.

Exe. Beside, his wealth doth warrant liberal dower,
Where⁵⁶ Reignier sooner will receive than give.

Suf. A dower, my lords! disgrace not so your king,

That he should be so abject, base, and poor,
To choose for wealth, and not for perfect love.
Henry is able to enrich his queen,
And not to seek a queen to make him rich:
So worthless peasants bargain for their wives,
As market-men for oxen, sheep, or horse.

Marriage is a matter of more worth
Than to be dealt in by attorneyship;⁵⁷
Not whom we will, but whom his grace affects,
Must be companion of his nuptial bed:
And therefore, lords, since he affects her most,
It most of all these reasons⁵⁸ bindeth us,
In our opinions she should be preferred.
For what is wedlock forcèd but a hell,
An age of discord and continual strife?
Whereas the contrary⁵⁹ bringeth bliss,
And is a pattern of celestial peace.

Whom should we match with Henry, being a king,
But Margaret, that is daughter to a king?
Her peerless feature, joinèd with her birth,
Approves her fit for none but for a king:
Her valiant courage and undaunted spirit
(More than in women commonly is seen)
Will answer our hope in issue of a king;
For Henry, son unto a conqueror,
Is likely to beget more conquerors,
If with a lady of so high resolve,
As is fair Margaret, he be link'd in love.
Then yield, my lords; and here conclude with me
That Margaret shall be queen, and none but she.

K. Hen. Whether it be through force of your report,

My noble Lord of Suffolk, or for that
My tender youth was never yet attain'd
With any passion of inflaming love,
I cannot tell; but this I am assur'd,
I feel such sharp dissension in my breast,
Such fierce alarms both of hope and fear,
As I am sick with working of my thoughts.
Take, therefore, shipping; post, my lord, to
France;

Agree to any covenants; and procure
That Lady Margaret do vouchsafe to come
To cross the seas to England, and be crown'd
King Henry's faithful and anointed queen:
For your expenses and sufficient charge,
Among the people gather up a tenth.
Be gone, I say; for, till you do return,
I rest perplexèd with a thousand cares—
And you, good uncle, banish all offence:
If you do censure⁶⁰ me by what you were,
Not what you are, I know it will excuse
This sudden execution of my will.

And so, conduct me where, from company,
I may revolve and ruminatè my grief. [Exit.]

Glo. Ay, grief, I fear me, both at first and last.
[Exit GLOSTER and EXETER.]

Suf. Thus Suffolk hath prevail'd; and thus he goes,

As did the youthful Paris once to Greece,
With hope to find the like event in love,
But prosper better than the Trojan did.
Margaret shall now be queen, and rule the king;
But I will rule both her, the king, and realm.

[Exit.]

53. *A triumph.* Sometimes used for a 'tournament,' 'a joust.' See Note 19, Act v., "Richard II."

54. *Broke.* Here used for 'broken with,' or 'broken off from.'

55. *Yes, my good lord.* "Good," omitted in the first Folio, was supplied in the second Folio.

56. *Where.* Used for 'whereas.' See Note 9 of the present Act.

57. *By attorneyship.* 'By deputy,' 'by proxy;' 'through the agency of a commissioned person.' See Note 31 of the present Act.

58. *It most of all these reasons.* "It," omitted in the Folio, was first inserted by Rowe.

59. *Contrary.* Here pronounced as a quadrisyllable.

60. *Censure.* Here used for 'judge,' 'mentally measure.' See Note 15, Act ii.

KING HENRY VI PART II



DRAMATIS PERSONÆ.

KING HENRY the Sixth.
HUMPHREY, Duke of Gloster, his Uncle.
CARDINAL BEAUFORT, Bishop of Winchester, Great-Uncle to
the King.
RICHARD PLANTAGENET, Duke of York.
EDWARD and RICHARD, his Sons.
DUKE OF SOMERSET,
DUKE OF SUFFOLK,
DUKE OF BUCKINGHAM, } Of the KING's Party.
LORD CLIFFORD,
Young CLIFFORD, his Son,)
EARL OF SALISBURY, } Of the York Faction.
EARL OF WARWICK, }
LORD SCALES, Governor of the Tower.
LORD SAY.
SIR HUMPHREY STAFFORD, and WILLIAM STAFFORD, his
Brother.
SIR JOHN STANLEY.
WALTER WHITMORE.
A Sea Captain, Master, and Master's Mate:
Two Gentlemen, Prisoners with Suffolk.
VAUX.
MATTHEW GOUGH.
HUME and SOUTHWELL, two Priests.
BOLINGBROKE, a Conjuror. A Spirit raised by him.
THOMAS HORNER, an Armourer. PETER, his Man.
Clerk of Chatham.
Mayor of Saint Albans.
SIMPCOX, an Impostor.
Two Murderers.
JACK CADE, a Rebel.
GEORGE, JOHN, DICK, SMITH the Weaver, MICHAEL, &c.,
CADE's Followers.
ALEXANDER IDEN, a Kentish Gentleman.

MARGARET, Queen to King Henry.
ELEANOR, Duchess of Gloster.
MARGERY JOURDAIN, a Witch.
Wife to Simpcox.

Lords, Ladies, and Attendants, Petitioners, Aldermen, a Herald,
a Beadle, Sheriff, and Officers, Citizens, Prentices, Fal-
coners, Guards, Soldiers, Messengers, &c.

SCENE—*In various parts of ENGLAND.*

THE SECOND PART OF
KING HENRY VI.¹

ACT I.

SCENE I.—LONDON. *A Room of State in the Palace.*

Flourish of trumpets, then hautboys. Enter, on one side, King HENRY, Duke of GLOSTER, SALISBURY, WARWICK, and Cardinal BEAUFORT; on the other, Queen MARGARET, led in by SUFFOLK; YORK, SOMERSET, BUCKINGHAM, and others, following.

Suf As by your high imperial majesty

I had in charge at my depart² for France,
As procurator³ to your excellence,
To marry Princess Margaret for your grace;
So, in the famous ancient city, Tours,
In presence of the Kings of France and Sicil,
The Dukes of Orleans, Calaber, Bretagne, and
Alençon,⁴
Seven earls, twelve barons, and twenty reverend
bishops,⁵

1. Under the title of "The Second Part of Henry the Sixth; with the death of the Good Duke Hymfrey," this play was first printed in the Folio, 1623. It is an alteration and amplification of a play printed in Quarto, with the following title:—"The First Part of the Contention betwixt the two famous houses of Yorke and Lancaster, with the death of the good Duke Humphrey: And the banishment and death of the Duke of Suffolke, and the Tragical end of the proud Cardinall of Winchester, with the notable Rebellion of Jacke Cade: And the Duke of Yorke's first claime vnto the Crowne. London, Printed by Thomas Creed, for Thomas Millington, and are to be sold at his shop vnder Saint Peter's Church in Cornwall. 1594." Malone stated his belief that this Quarto play was written "by some preceding author;" while Mr. Halliwell, in his Introduction to its reprint for the Shakespeare Society in 1843, argues for its being a first sketch by Shakespeare from an original drama as yet undiscovered. The question has been carefully sifted, the points of corroboration carefully collected, while the internal evidence of the production itself does not militate against this latter theory: for though there is an air of boldness throughout, yet there do not exist those coarse rants and bombastic flights which so disfigure the "First Part of Henry VI." So visible is this difference of style, that we can rather believe the "First Part of the Contention," &c. to have been Shakespeare's first sketch from an earlier play, than that the "First Part of the Contention," &c. was written by the same hand that wrote the drama which Shakespeare made the groundwork of his "First Part of Henry VI." Until the original plays, upon which were

based the three which appear in the Folio, 1623, as Shakespeare's First, Second, and Third Parts of Henry VI. shall be discovered, all must be mere conjecture; therefore we content ourselves with giving the above opinion, thinking it but due candour to frankly state it.

2. *Depart*. Used here for 'departure.' A similar abbreviation occurs in the "Two Gentlemen of Verona," Act v., sc. 4, "At my *depart* I gave this unto Julia;" and also twice in the "Third Part Henry VI." the word appears in its abbreviated form, but nowhere else in Shakespeare's plays—a fact which affords one slight point in corroboration of our belief that the present play, with its companion historical dramas, the First and Third Parts of Henry VI., were the work—though the adaptation-work—of Shakespeare *at an early period*.

3. *Procurator*. A manager of affairs; one deputed as agent for another. The strict consecution between the opening of the present play and the close of its predecessor—the "First Part of Henry VI."—appears to us to prove merely that Shakespeare, when adopting the subject and adapting the three plays for representation at the Blackfriars Theatre, took care to maintain the thread of historic narrative, and preserve its consistent continuance throughout these chronicle dramas. See Note 1, Act I., "First Part Henry VI."

4. *The Dukes of Orleans, Calaber, &c.* One of those lines where, proper names being introduced, the exact number of feet is disregarded. See Note 35, Act i., "Richard II."

5. *Seven earls, twelve barons, and twenty, &c.* The details here given of these espousals are according to Hall and Holinshed's account.

I have perform'd my task, and was espous'd :
And humbly now, upon my bended knee,
In sight of England and her lordly peers,
Deliver up my title in the queen
To your most gracious hands that are the sub-
stance⁶

Of that great shadow I did represent ;
The happiest gift that ever marquess gave,
The fairest queen that ever king receiv'd.

K. Hen. Suffolk, arise.—Welcome, Queen Mar-
garet :

I can express no kinder sign of love,
Than this kind kiss.—O Lord, that lends me
life,

Lend me a heart replete with thankfulness !
For thou hast given me, in this beauteous
face,

A world of earthly blessings to my soul,
If sympathy of love unite our thoughts.

Q. Mar. Great King of England, and my
gracious lord,—

The mutual conference that my mind hath
had,

By day, by night, waking and in my dreams,
In courtly company or at my beads,⁷

With you, mine alder-licfest⁸ sovereign,
Makes me the bolder to salute my king
With ruder terms, such as my wit affords
And over-joy of heart doth minister.

K. Hen. Her sight did ravish ; but her grace in
speech,

Her words y-clad⁹ with wisdom's majesty,
Makes me from wondering fall to weeping
joys ;

Such is the fulness of my heart's content.—

Lords, with onc cheerful voice welcome my
love.

All. [*Kneeling.*] Long live Queen Margaret,
England's happiness !

Q. Mar. We thank you all. [*Flourish.*]

Suff. My lord protector, so it please your
grace,

Here are the articles of contracted peace

Between our sovereign and the French king
Charles,
For eighteen months concluded by consent.

Glo. [*Reads.*] *Imprimis*, It is agreed between the
French king Charles, and William de la Poole, Marquess
of Suffolk, ambassador for Henry King of England,—that
the said Henry shall espouse the Lady Margaret, daughter
unto Reignier King of Naples, Sicilia, and Jerusalem ;
and crown her Queen of England ere the thirtieth of May
next ensuing. *Item*, that the duchy of Anjou¹⁰ and the
county of Maine shall be released and delivered to the king
her father—

K. Hen. Uncle, how now !

Glo. Pardon me, gracious lord ;
Some sudden qualm hath struck me at the
heart,
And dimm'd mine eyes, that I can read no
farther.

K. Hen. Uncle of Winchester, I pray, read
on.

Car. [*Reads.*] *Item*, It is farther agreed between them,
that the duchies of Anjou and Maine shall be released and
delivered over to the king her father ; and she sent over of the
King of England's own proper cost and charges, without hav'g
any dowry.

K. Hen. They please us well. Lord marquess,
kneel down :

We here create thee the first Duke of Suffolk,
And girt thee with the sword.—Cousin of
York,

We here discharge your grace from being
regent

l' the parts of France, till term of eighteen
months

Be full expir'd.—Thanks, uncle Winchester,
Gloster, York, Buckingham, Somerset,
Salisbury, and Warwick ;

We thank you all for this great favour done,
In entertainment to my princely queen.

Come, let us in ; and with all speed provide
To see her coronation be perform'd.

[*Excunt KING, QUEEN, and SUFFOLK.*]

Glo. Brave peers of England, pillars of the
state,

To you Duke Humphrey must unload his
grief,—

6. *To your most gracious hands, that are, &c.* 'To the
gracious hands of you, who are,' &c.

7. *At my beads.* 'At my prayers.' See Note 3, Act i.,
"Two Gentlemen of Verona."

8. *Alder-licfest.* 'Dearest of all,' or 'most dear.' Saxon,
alder, of all ; *lieve*, dear, beloved.

9. *Y-clad.* "Y" was sometimes prefixed as an increasing
syllable to English preterites and passive participles of verbs.
It is used like the Saxon *ze*, as an augmentative of the pre-
terite ; thus, also, "y-cleped." See Note 34, Act i., "Love's
Labour's Lost."

10. *Item, that the duchy of Anjou, &c.* The variation in
the wording of this item of the treaty, as read by Gloster and
then by the Cardinal, appears to us to offer an example of those
kind of intentional variations which Shakespeare sometimes

makes, and of which we have already pointed out instances, as
in Notes 110, Act ii., "Merchant of Venice," and 64, Act v.,
"Twelfth Night." In the present case, Gloster, while reading,
gathers the main purport of the distasteful item, and blurts it
out in abstract ; while the Cardinal, bid to "read on," does so
with more verbal precision. It is worthy of remark, that in the
"First Part of the Contention," &c., this passage is given with-
out the variation, while Gloster's perturbation is marked by
a break at the word "father," thus : "To the king her fa—,"
and a stage direction [*Duke Humphrey lets it fall*] ; therefore
Shakespeare, in re-modelling the passage, thought fit to heighten
the effect, according to his own characteristic style, by making
Gloster utter the substance of the item while giving its form
with verbal inaccuracy.



Gloster. Lordings, farewell; and say, when I am gone,
I prophesied France will be lost ere long.

Act I. Scene I.

Your grief, the common grief of all the
land,
What! did my brother Henry spend his
youth,
His valour, coin, and people, in the wars?
Did he so often lodge in open field,
In winter's cold and summer's parching heat,
To conquer France, his true inheritance?
And did my brother Bedford toil his wits,
To keep by policy what Henry got?
Have you yourselves, Somerset, Buckingham,
Brave York, Salisbury, and victorious War-
wick,
Receiv'd deep scars in France and Normandy?
Or hath mine uncle Beaufort and myself,
With all the learned council of the realm,
Studied so long, sat in the council-house

Early and late, debating to and fro
How France and Frenchmen might be kept in
awe?
And hath his highness in his infancy
Been crown'd in Paris,¹¹ in despite of foes?
And shall these labours and these honours
die?
Shall Henry's conquest, Bedford's vigilance,
Your deeds of war, and all our counsel die?
Oh, peers of England, shameful is this league!
Fatal this marriage! cancelling your fame,
Blotting your names from books of memory,
Razing the characters of your renown,
Defacing monuments of conquer'd France,

^{11.} *Been crown'd in Paris.* The Folio omits 'been' in this line—Malone's correction.

Undoing all, as all had never been!

Car. Nephew, what means this passionate discourse,

This peroration with such circumstance?¹²

For France, 'tis ours; and we will keep it still.

Glo. Ay, uncle, we will keep it, if we can;

But now it is impossible we should:

Suffolk, the new-made duke that rules the roast,¹³

Hath given the duchies of Anjou and Maine

Unto the poor King Reignier, whose large style¹⁴

Agrees not with the leanness of his purse.

Sal. Now, by the death of Him that died for all,

These counties were the keys of Normandy;—

But wherefore weeps Warwick, my valiant son?

War. For grief that they are past recovery:

For, were there hope to conquer them again,

My sword should shed hot blood, mine eyes no tears.

Anjou and Maine! myself did win them both;

Those provinces these arms of mine did conquer:

And are the cities, that I got with wounds,

Deliver'd up again with peaceful words?

*Mort Dieu!*¹⁵

York. For Suffolk's duke, may he be suffocate,

That dins the honour of this warlike isle!

France should have torn and rent my very heart,

Before I would have yielded to this leaguer.

I never read but England's kings have had

Large sums of gold and dowries with their wives;

And our King Henry gives away his own,

To match with her that brings no vantages.

Glo. A proper jest, and never heard before,

That Suffolk should demand a whole fifteenth¹⁶

For costs and charges in transporting her!

She should have stay'd in France, and starv'd in

France,

Before—

Car. My Lord of Gloster, now you grow too hot:

It was the pleasure of my lord the king.

Glo. My Lord of Winchester, I know your mind;

'Tis not my speeches that you do dislike,

But 'tis my presence that doth trouble ye.

Rancour will out: proud prelate, in thy face

I see thy fury: if I longer stay,

We shall begin our ancient bickerings.—

Lordings,¹⁷ farewell; and say, when I am gone,

I prophesied France will be lost ere long. [*Exit.*]

Car. So, there goes our protector in a rage.

'Tis known to you he is mine enemy;

Nay, more, an enemy unto you all;

And no great friend, I fear me, to the king.

Consider, lords, he is the next of blood,

And heir-apparent to the English crown:

Had Henry got an empire by h's marriage,¹⁸

And all the wealthy kingdoms of the west,

There's reason he should be displeas'd at it.

Look to it, lords; let not his smoothing words

Bewitch your hearts; be wise and circumspect.

What though the common people favour him,

Calling him "Humphrey, the good Duke of

Gloster;"

Clapping their hands, and crying with loud

voice,

"Jesu maintain your royal excellence!"

With "God preserve the good Duke Humphrey!"

I fear me, lords, for all this flattering gloss,

He will be found a dangerous protector.

Buck. Why should he, then, protect our sovereign,

He being of age to govern of himself?—

Cousin of Somerset, join you with me,

And all together, with the Duke of Suffolk,

We'll quickly hoise¹⁹ Duke Humphrey from his seat.

Car. This weighty business will not brook delay;

I'll to the Duke of Suffolk presently. [*Exit.*]

Som. Cousin of Buckingham, though Humphrey's pride

And greatness of his place be grief to us,

Yet let us watch the haughty cardinal:

His insolence is more intolerable

Than all the princes in the land beside:

12. *This peroration with such circumstance?* 'This harangue containing such details of vexatious consideration?

13. *Rules the roast.* An old proverbial expression, signifying to govern, to dictate, to domineer. Some authorities suppose it to have originated with the idea of ruling as king of the feast; some believe "roast" to be a corruption of 'roist,' which was an old word for a tumult (what, in modern vulgar parlance, is termed 'a row'); while others think that "roast" was originally 'roost.' In Bishop Jewell's "Defence of the Apologie," we find this passage—"Geate you nowc up into your pulpites like bragging cockes on the *rooust*, flappe your whinges, and crowe out aloude;" and in Foxe's "Actes, Edward II."—"The old queene, Sir Roger Mortimer, and the Bishop of Elie, in such sorte *ruled the roost*." In the Folio the word is also spelt 'roost.'

14. *Large style.* Long list of titles; as "King of Sicily and Jerusalem, Duke of Anjou, Count of Provence," &c. &c.

15. *Mort Dieu!* The French equivalent for the English oath, 'God's death.'

16. *A whole fifteenth.* Towards the close of the preceding play, King Henry says to Suffolk—

"For your expenses and sufficient charge,
Among the people gather up a *teuth*:"

and here we find that "a fifteenth" was the tax levied by the royal proxy. Holinshed confirms this point. "For the fetching of her the Marquesse of Suffolke demanded a *whole ffifteenth* in open parliament." A "fifteenth" or a "fifteen" was the fifteenth part of all the movables or personal property of each subject.

17. *Lordings.* An old form of 'lords.' See Note 23, Act i., "Winter's Tale."

18. *Had Henry got an empire, &c.* A similar ellipsis of construction to the one pointed out in Note 52, Act i., "Henry V.," the word 'even' being understood here between "Henry" and "got."

19. *Hoise.* An old form of 'hoist.'

If Gloster be displac'd, he'll be protector.

Buck. Or thou or I, Somerset, will be protector,
Despite Duke Humphrey or the cardinal.

[*Exeunt BUCKINGHAM and SOMERSET.*]

Sal. Pride went before, ambition follows him.
While these do labour for their own preferment,
Behoves it us to labour for the realm.
I never saw but Humphrey Duke of Gloster
Did bear him like a noble gentleman.
Oft have I seen the haughty cardinal,—
More like a soldier than a man o' the church,
As stout and proud as he were lord of all,—
Swear like a ruffian, and demean himself
Unlike the ruler of a commonweal.—
Warwick, my son, the comfort of my age!
Thy deeds, thy plainness, and thy housekeeping,
Hath won the greatest favour of the commons,
Excepting none but good Duke Humphrey:—
And, brother York,²⁰ thy acts in Ireland,
In bringing them to civil discipline;
Thy late exploits done in the heart of France,
When thou wert regent for our sovereign,
Have made thee fear'd and honour'd of the
people:—

Join we together, for the public good,
In what we can, to bridle and suppress
The pride of Suffolk and the cardinal,
With Somerset's and Buckingham's ambition;
And, as we may, cherish Duke Humphrey's deeds,
While they do tend the profit of the land.²¹

War. So God help Warwick, as he loves the
land,
And common profit of his country!

York. And so says York, for he hath greatest
cause.

Sal. Then let's make haste away, and look
unto the main.

War. Unto the main! Ob, father, Maine is
lost,—
That Maine which by main force Warwick did
win,
And would have kept so long as breath did last!
Main chance, father, you meant; but I meant
Maine,—
Which I will win from France, or else be slain.

[*Exeunt WARWICK and SALISBURY.*]

20. *Brother York.* Richard Plantagenet, Duke of York, married Cicely, the daughter of Ralph Neville, Earl of Westmoreland; and Richard Neville, Earl of Salisbury, was son to the Earl of Westmoreland by a second wife.

21. *Tend the profit of the land.* Capell substituted 'tend to' for 'tend the;' but 'to' is elliptically understood after 'tend.'

22. *Tickle.* Here used for 'ticklish,' in the sense of 'uncertain,' 'unsteady,' 'precarious.' See Note 30, Act I., "Measure for Measure."

23. *'Tis thine they give away.* "Thine" is here used partly according to the form sometimes employed in soliloquy (see Note 45, Act II., "First Part Henry IV."), where an imaginary

York. Anjou and Maine are given to the
French;

Paris is lost; the state of Normandy
Stands on a tickle²² point, now they are gone:
Suffolk concluded on the articles;
The peers agreed; and Henry was well pleas'd
To change two dukedoms for a duke's fair
daughter.

I cannot blame them all: what is't to them?
'Tis thine they give away,²³ and not their own.
Pirates may make cheap pennyworths of their
pillage,

And purchase friends, and give to courtesans,
Still revelling, like lords, till all be gone;
Whileas²⁴ the silly owner of the goods
Weeps over them, and wrings his hapless hands,
And shakes his head, and trembling stands aloof,
While all is shar'd, and all is borne away,
Ready to starve, and dare not touch his own:
So York must sit, and fret, and bite his tongue,
While his own lands are bargain'd for and sold.
Methinks the realms of England, France, and
Ireland

Bear that proportion to my flesh and blood
As did the fatal brand Althæa burn'd
Unto the prince's heart of Calydon.²⁵
Anjou and Maine, both given unto the French!
Cold news for me; for I had hope of France,
Even as I have of fertile England's soil.
A day will come when York shall claim his own;
And therefore I will take the Nevils' parts,
And make a show of love to proud Duke Hum-
phrey,

And, when I spy advantage, claim the crown,
For that's the golden mark I seek to hit:
Nor shall proud Lancaster usurp my right,
Nor hold the sceptre in his childish fist,
Nor wear the diadem upon his head,
Whose church-like humours fit not for a crown.
Then, York, be still awhile, till time do serve:
Watch thou and wake, when others be asleep,
To pry into the secrets of the state;
Till Henry, surfeiting in joys of love,
With his new bride and England's dear-bought
queen,
And Humphrey with the peers be fall'n at jars:²⁶

auditor is appealed to, and partly as a self-address. York speaks of that which is thus recklessly given away as that which belongs to the community generally, and to himself in particular, since he goes on to say that the realms of England, France, and Ireland seem to be a portion of his own flesh and blood.

24. *Whileas.* A compound form of 'while,' like "whenas" of 'when,' "whereas" of 'where,' &c. See Note 57, Act IV., "Comedy of Errors."

25. *The prince's heart of Calydon.* 'The heart of the Prince of Calydon.' For an account of this story, see Note 40, Act II., "Second Part Henry IV."

26. *With the peers be fall'n at jars.* 'Be fallen into discord with the peers.' See Note 62, Act II., "As You Like It."

Then will I raise aloft the milk-white rose,
 With whose sweet smell the air shall be perfum'd ;
 And in my standard bear the arms of York,
 To grapple with the house of Lancaster ;
 And, force perforce, I'll make him yield the
 crown,
 Whose bookish rule hath pull'd fair England
 down. [Exit.

SCENE II.—LONDON. *A Room in the Duke of
 GLOSTER'S House.*

Enter GLOSTER and his Duchess.

Duch. Why droops my lord, like over-ripen'd
 corn,
 Hanging the head at Ceres' plenteous load ?
 Why doth the great Duke Humphrey knit his
 brows,
 As frowning at the favours of the world ?
 Why are thine eyes fix'd to the sullen earth,
 Gazing on that which seems to dim thy sight ?
 What seest thou there ? King Henry's diadem,
 Enchas'd with all the honours of the world ?
 If so, gaze on, and grovel on thy face,
 Until thy head be circled with the same.
 Put forth thy hand, reach at the glorious gold :—
 What ! is't too short ? I'll lengthen it with mine ;
 And, having both together heav'd it up,
 We'll both together lift our heads to heaven ;
 And never more abase our sight so low
 As to vouchsafe one glance unto the ground.

Glo. O Nell, sweet Nell, if thou dost love thy
 lord,
 Banish the canker of ambitious thoughts !
 And may that thought, when I imagine ill
 Against my king and nephew, virtuous Henry,
 Be my last breathing in this mortal world !
 My troublous dream this night doth make me
 sad.

Duch. What dream'd my lord ? tell me, and I'll
 requite it
 With sweet rehearsal of my morning's dream.

Glo. Methought this staff, mine office-badge in
 court,
 Was broke in twain ; by whom I have forgot,
 But, as I think, it was by the cardinal ;
 And on the pieces of the broken wand
 Were plac'd the heads of Edmund Duke of
 Somerset,
 And William de la Poole, first Duke of Suffolk.

27. *Where kings and queens are crown'd.* The Folio misprints 'wer' in this line for "are," which the parallel passage in the "First Part of the Contention," &c., shows to be the right word. In the next line Mr. Staunton plausibly suggests 'there' for "where;" but "where" may well have been used to give the effect of the continuation of the dream.

This was my dream : what it doth bode, Heaven
 knows.

Duch. Tut, this was nothing but an argument
 That he that breaks a stick of Gloster's grove
 Shall lose his head for his presumption.
 But list to me, my Humphrey, my sweet duke :
 Methought I sat in seat of majesty
 In the cathedral church of Westminster,
 And in that chair where kings and queens are
 crown'd ;²⁷

Where Henry and Dame Margaret kneel'd to me,
 And on my head did set the diadem.

Glo. Nay, Eleanor, then must I chide outright :
 Presumptuous dame, ill-nurtur'd²⁸ Eleanor !
 Art thou not second woman in the realm,
 And the protector's wife, belov'd of him ?
 Hast thou not worldly pleasure at command,
 Above the reach or compass of thy thought ?
 And wilt thou still be hammering treachery,
 To tumble down thy husband and thyself
 From top of honour to disgrace's feet ?
 Away from me, and let me hear no more !

Duch. What, what, my lord ! are you so
 choleric

With Eleanor, for telling but her dream ?
 Next time I'll keep my dreams unto myself,
 And not be check'd.

Glo. Nay, be not angry, I am pleas'd again.

Enter a Messenger.

Mess. My lord protector, 'tis his highness'
 pleasure
 You do prepare to ride unto Saint Albans,
 Whereas²⁹ the king and queen do mean to hawk.

Glo. I go.—Come, Nell, thou wilt ride with us ?

Duch. Yes, my good lord, I'll follow presently.

[Exit GLOSTER and Messenger.

Follow I must ; I cannot go before,
 While Gloster bears this base and humble mind,
 Were I a man, a duke, and next of blood,
 I would remove these tedious stumbling-blocks,
 And smooth my way upon their headless necks :
 And, being a woman, I will not be slack
 To play my part in Fortune's pageant.—
 Where are you there, Sir³⁰ John ? nay, fear not,
 man,³⁰
 We are alone ; here's none but thee and I.

Enter HUME.

Hume. Heaven preserve your royal majesty !

28. *Ill-nurtur'd.* 'Ill-trained,' 'ill-disciplined.' See Note 78, Act ii., "As You Like It."

29. *Whereas.* Sometimes used for 'where,' as was sometimes 'where' for "whereas." See Note 9, Act v., "First Part Henry VI."

30. *Sir John.* This Hume was a priest ; and for the origin of "Sir," as a title given to priests, see Note 2, Act i., "Merry Wives."



Queen Margaret. Away, base cullions!

Act I. Scene III.

Duch. What say'st thou? majesty! I am but grace.

Hume. But, by the grace of God, and Hume's advice,
Your grace's title shall be multiplied.

Duch. What say'st thou, man? hast thou as yet conferr'd

With Margery Jourdain, the cunning witch,
With Roger Bolingbroke, the conjurer?
And will they undertake to do me good?

Hume. This they have promisèd,—to show your highness

A spirit rais'd from depth of under-ground,
That shall make answer to such questions
As by your grace shall be propounded him.

Duch. It is enough; I'll think upon the questions:

When from Saint Albans we do make return,
We'll see these things effected to the full.

Here, Hume, take this reward; make merry, man,
With thy confed'rates in this weighty cause.

[Exit.

Hume. Hume must make merry with the duchess' gold;
Marry, and shall. But, how now, Sir John Hume!

Seal up your lips, and give no words but mum:
The business asketh silent secrecy.

Dame Eleanor gives gold to bring the witch:
Gold cannot come amiss, were she a devil.

Yet have I gold flies from another coast:—

I dare not say, from the rich cardinal,
And from the great and new-made Duke of Suffolk;

Yet I do find it so: for, to be plain,
They, knowing Dame Eleanor's aspiring humour,
Have hired me to undermine the duchess,
And buzz these conjurations in her brain.

They say,—A crafty knave does need no broker;³¹
Yet am I Suffolk and the cardinal's broker.
Hume, if you take not heed, you shall go near
To call them both a pair of crafty knaves.
Well, so it stands; and thus, I fear, at last,
Hume's knavery will be the duchess' wreck,
And her attainture will be Humphrey's fall:
Sort how it will,³² I shall have gold for all. [Exit.]

SCENE III.—LONDON. *A Room in the Palace.*

Enter PETER, and other Petitioners.

First Petit. My masters, let's stand close: my lord protector will come this way by-and-by, and then we may deliver our supplications in the quill,³³

Sec. Petit. Marry, the Lord protect him, for he's a good man! Heaven bless him!

First Petit. Here 'a comes, methinks, and the queen with him. I'll be the first, sure.

Enter SUFFOLK and Queen MARGARET.

Sec. Petit. Come back, fool; this is the Duke of Suffolk, and not my lord protector.

Suf. How now, fellow! wouldst anything with me?

First Petit. I pray, my lord, pardon me; I took ye for my lord protector.

Q. Mar. [*Glancing at the superscriptions.*] To my lord protector. Are your supplications to his lordship? Let me see them:—what is thine?

First Petit. Mine is, an 't please your grace, against John Goodman, my lord cardinal's man, for keeping my house, and lands, and wife and all, from me.

Suf. Thy wife too! that is some wrong, indeed.—What's yours?—What's here! [*Reads.*] Against the Duke of Suffolk, for enclosing the commons of Melford. How now, sir knave!

Sec. Petit. Alas! sir, I am but a poor petitioner of our whole township.

Peter. [*Presenting his petition.*] Against my master, Thomas Horner, for saying that the Duke of York was rightful heir to the crown.

Q. Mar. What say'st thou? Did the Duke of York say he was rightful heir to the crown?

Peter. That my master³⁴ was? no, forsooth: my master said that he was; and that the king was a usurper.

Suf. Who is there? [*Enter Servants.*]—Take this fellow in, and send for his master with a pursuivant³⁵ presently:—we'll hear more of your matter before the king.

[*Exeunt Servants with PETER.*]

Q. Mar. And as for you, that love to be protected

Under the wings of our protector's grace,
Begin your suits anèw, and sue to him.

[*Tears the petitions.*]

Away, base cullions!³⁶—Suffolk, let them go.

All. Come, let's be gone. [*Exeunt Petitioners.*]

Q. Mar. My Lord of Suffolk, say, is this the guise,

Is this the fashion in the court of England?

Is this the government of Britain's isle,

And this the royalty of Albion's king?

What! shall King Henry be a pupil still,

Under the surly Gloster's governance?

Am I a queen in title and in style,

And must be made a subject to a duke?

I tell thee, Poole, when in the city Tours

Thou rann'st a tilt in honour of my love,

And stol'st away the ladies' hearts of France,

I thought King Henry had resembled thee

In courage, courtship, and proportion:

But all his mind is bent to holiness,

To number *Ave-Maries* on his beads:

His champions are, the prophets and apostles;

His weapons, holy saws³⁷ of sacred writ;

His study is his tilt-yard, and his loves

Are brazen images of canónis'd saints.

I would the college of the cardinals

Would choose him Pope, and carry him to Rome,

And set the triple crown upon his head:—

That were a state fit for his holiness.

Suf. Madam, be patient: as I was caus'd

Your highness came to England, so will I

In England work your grace's full content.

Q. Mar. Beside the haught³⁸ protector, have we
Beaufort,

The imperious churchman, Somerset, Buckingham,

And grumbling York; and not the least of these,

But can do more in England than the king.

Suf. And he of these that can do most of all,

31. *A crafty knave does need no broker.* An old proverbial saying.

32. *Sort how it will.* 'Befall it how it will,' 'let it happen how it may.' See Note 30, Act iv., "Much Ado about Nothing."

33. *In the quill.* An old idiomatic expression, meaning 'all together,' 'all collectively,' somewhat equivalent to the modern 'all in a body.' In Ainsworth's "Latin Dictionary," 1761, the phrase is shown to mean 'acting in concert,' and is translated by *ex compacto agunt*; while in a ballad in the Roxburghe Collection there is found a couplet containing this same expression—

"Thus those females were all *in a quill*,
And following on their pastime still."

34. *That my master.* The Folio misprints 'mistresse' here for "master." Warburton's correction.

35. *A pursuivant.* A state messenger.

36. *Cullions.* A coarse word for vile fellows. See Note 21, Act iii., "Henry V."

37. *Saws.* 'Sayings,' 'adages,' 'axioms,' 'aphorisms.' See Note 101, Act iii., "Twelfth Night."

38. *Haught.* This is printed in the Folio 'haughtie;' but "haught" is an old form of 'haughty' (see Note 25, Act iv., "Richard II."), and was probably the word intended here. The editor of the second Folio made the correction.

Cannot do more in England than the Nevils:
Salisbury and Warwick are no simple peers.

Q. Mar. Not all these lords do vex me half so much

As that proud dame, the lord protector's wife.
She sweeps it through the court with troops of ladies,

More like an empress than Duke Humphrey's wife.
Strangers in court do take her for the queen:

She bears a duke's revénues on her back,
And in her heart she scorns our poverty:
Shall I not live to be aveng'd on her?

Contemptuous base-born callat³⁹ as she is,
She vaunted 'mongst her minions t'other day,
The very train of her worst wearing gown
Was better worth than all my father's lands,
Till Suffolk gave two dukedoms⁴⁰ for his daughter.

Suf. Madam, myself have lim'd a bush for her,⁴¹
And plac'd a quire of such enticing birds,

That she will light to listen to the lays,
And never mount to trouble you again.

So, let her rest: and, madam, list to me;
For I am bold to counsel you in this.

Although we fancy not the cardinal,
Yet must we join with him and with the lords,
Till we have brought Duke Humphrey in disgrace.

As for the Duke of York,—this late complaint⁴²
Will make but little for his benefit.

So, one by one, we'll weed them all at last,
And you yourself shall steer the happy helm.

Enter King HENRY, YORK, and SOMERSET; Duke
and Duchess of GLOSTER, Cardinal BLAUFORT,
BUCKINGHAM, SALISBURY, and WARWICK.

K. Hen. For my part, noble lords, I care not
which;

Or Somerset or York, all's one to me.

York. If York have ill demean'd himself in
France,

Then let him be deny'd⁴³ the regentship,

Som. If Somerset be unworthy of the place,

Let York be regent; I will yield to him.

War. Whether your grace be worthy, yea or no,
Dispute not that: York is the worthier.

Car. Ambitious Warwick, let thy betters speak.

War. The cardinal's not my better in the field.

Buck. All in this presence are thy betters,
Warwick.

War. Warwick may live to be the best of all.

Sal. Peace, son!—and show some reason,
Buckingham,

Why Somerset should be preferr'd in this.

Q. Mar. Because the king, forsooth, will have
it so.

Glo. Madam, the king's old enough himself
To give his censure:⁴⁴ these are no women's
matters.

Q. Mar. If he be old enough, what needs your
grace

To be protector of his excellence?

Glo. Madam, I am protector of the realm;
And, at his pleasure, will resign my place.

Suf. Resign it, then, and leave thine insolence.
Since thou wert king (as who is king but thou?)

The commonwealth hath daily run to wreck;

The Dauphin hath prevail'd beyond the seas;

And all the peers and nobles of the realm

Have been as bondmen to thy sov'reignty.

Car. The commons hast thou rack'd; the
clergy's bags

Are lank and lean with thy extortions.

Som. Thy sumptuous buildings, and thy wife's
attire,

Have cost a mass of public treasury.

Buck. Thy cruelty in execution

Upon offenders hath exceeded law,

And left thee to the mercy of the law.

Q. Mar. Thy sale of offices and towns in
France,—

If they were known, as the suspect is great,—

Would make thee quickly hop without thy head.

[*Exit* GLOSTER. *The Queen drops her fan.*

Give me my fan; what! minion, can ye not?

[*Gives the Duchess a box on the ear.*

I cry you mercy, madam; was it you?

Duch. Was't I? yea, I it was, proud French-
woman:

Could I come near your beauty with my nails,

I'd set my ten commandments⁴⁵ in your face.

K. Hen. Sweet aunt, be quiet; 'twas against
her will.

39. *Callat.* An old injurious name for a woman, meaning a scold, a shrew, a vixen. See Note 47, Act ii., "Winter's Tale."

40. *Two dukedoms.* Anjou and Maine, ceded to Reignier on the marriage of Margaret with Henry.

41. *Lim'd a bush for her.* Alluding to the old practice of liming twigs for catching birds, by spreading a sticky substance upon the branches, to which their feet adhered.

42. *This late complaint.* That of Peter the armourer's man against his master, Thomas Horner, for saying that the Duke of York was rightful heir to the crown.

43. *Denay'd.* An old form of 'denied.' See Note 85, Act ii., "Twelfth Night."

44. *Censure.* Here used for 'opinion.' See Note 15, Act ii., "First Part Henry VI."

45. *Ten commandments.* An old cant term for the fingers, or hands. This phrase occurs in the "First Part of the Contention," &c., in this scene's parallel; but it is observable that neither of the other two vulgarisms of speech, "quickly hop without thy head," and "most master wear no breeches," is to be found there. By their introduction it should seem as if the intention were to mark strongly how coarse the phrasology of queens and duchesses can become when they are enraged; but we confess we can hardly think that Shakespeare was the introducer. There is a something that does not smack of his style in much of the diction hereabouts.

Duch. Against her will! good king, look to 't
in time;
She'll hamper thee, and dandle thee like a baby:
Though in this place most master wear no breeches,
She shall not strike Dame Eleanor unreveng'd.

[*Exit.*]

Buck. Lord cardinal, I will follow Eleanor,
And listen after Humphrey, how he proceeds:
She's tickled now; her fume can need no spurs;⁴⁶
She'll gallop fast enough⁴⁷ to her destruction. [*Exit.*]

Re-enter GLOSTER.

Glo. Now, lords, my choler being over-blown
With walking once about the quadrangle,
I come to talk of commonwealth affairs.
As for your spiteful false objections,
Prove them, and I lie open to the law:
But God in mercy so deal with my soul,
As I in duty love my king and country!
But, to the matter that we have in hand:—
I say, my sov'reign, York is meetest man
To be your regent in the realm of France.

Suf. Before we make election, give me leave
To show some reason, of no little force,
That York is most unmeet of any man.

York. I'll tell thee, Suffolk, why I am unmeet:
First, for I cannot flatter thee in pride;
Next, if I be appointed for the place,
My Lord of Somerset will keep me here,
Without discharge, money, or furniture,
Till France be won into the Dauphin's hands:
Last time, I danc'd attendance on his will
Till Paris was hesieg'd, famish'd, and lost.

War. That can I witness; and a fouler fact
Did never traitor in the land commit.

Suf. Peace, headstrong Warwick!

War. Image of pride, why should I hold my
peace?

*Enter Servants of SUFFOLK, bringing in HORNER
and PETER.*

Suf. Because here is a man accus'd of treason:
Pray Heaven the Duke of York excuse himself!

York. Doth any one accuse York for a traitor?

K. Hen. What mean'st thou, Suffolk? tell me,
what are these?

Suf. Please it your majesty, this is the man
That doth accuse his master of high treason:
His words were these,—that Richard Duke of York
Was rightful heir unto the English crown,
And that your majesty was a usurper.

K. Hen. Say, man, were these thy words?

Hor. An 't shall please your majesty, I never
said nor thought any such matter: God is my wit-
ness, I am falsely accused by the villain.

Pet. [*Holding up his hands.*] By these ten bones,⁴⁸
my lords, he did speak them to me in the garret
one night, as we were scouring my Lord of York's
armour.

York. Base dunghill villain and mechanical,
I'll have thy head for this thy traitor's speech.—
I do beseech your royal majesty,
Let him have all the rigour of the law.

Hor. Alas! my lord, hang me, if ever I spake
the words. My accuser is my prentice; and when
I did correct him for his fault the other day, he did
vow upon his knees he would be even with me: I
have good witness of this; therefore I beseech
your majesty, do not cast away an honest man for
a villain's accusation.

K. Hen. Uncle, what shall we say to this in
law?

Glo. This doom, my lord, if I may judge:
Let Somerset be regent o'er the French,
Because in York this breeds suspicion;
And let these have a day appointed them
For single combat in convenient place,
For he hath witness of his servant's malice:
This is the law, and this Duke Humphrey's doom.

K. Hen. Then be it so.⁴⁹—My Lord of Somerset,
We make your grace lord regent o'er the French.

Som. I humbly thank your royal majesty.

Hor. And I accept the combat willingly.

Pet. Alas! my lord, I cannot fight; for Heaven's
sake, pity my case! the spite of man prevaileth
against me. O Lord, have mercy upon me! I
shall never be able to fight a blow: O Lord, my
heart!

Glo. Sirrah, or you must fight, or else be hang'd.

K. Hen. Away with them to prison; and the
day
Of combat shall be the last of the next month.—
Come, Somerset, we'll see thee sent away.

[*Flourish. Exeunt.*]

SCENE IV.—LONDON. *The Duke of GLOSTER'S
Garden.*

*Enter MARGERY JOURDAIN, HUME, SOUTHWELL,
and BOLINGBROKE.*

Hume. Come, my masters; the duchess, I tell
you, expects performance of your promises.

46. *Her fume can need no spurs.* The first Folio prints
'needs' for "can need." Corrected by the editor of the second
Folio.

47. *Gallop fast enough.* The first Folio gives 'farre'
instead of "fast." Pope's correction.

48. *By these ten bones.* An old common form of adjuration,

equivalent to 'by these hands.' It occurs in Florio's "Seconde
Frutes," and also in several ancient dramatic pieces.

49. *Then be it so.* These two lines are omitted in the Folio,
and were supplied by Theobald from the "First Part of the
Contention," &c., as Somerset's reply of thanks seems to make
some speech from the king necessary here.



Spirit. Have done, for more I hardly can endure.
Bolingbroke. Descend to darkness and the burning lake!
False fiend, avoid!

Act I. Scene IV.

Boling. Master Hume, we are therefore provided: will her ladyship behold and hear our exorcisms?⁵⁰

Hume. Ay, what else? fear you not her courage.

Boling. I have heard her reported to be a woman of an invincible spirit: but it shall be convenient, Master Hume, that you be by her aloft, while we be busy below; and so, I pray you, go in Heaven's name, and leave us. [*Exit HUME.*] Mother Jourdain, be you prostrate, and grovel on the earth;—John Southwell, read you;—and let us to our work.

Enter Duchess above; and presently HUME.

Duch. Well said,⁵¹ my masters; and welcome all. To this gear,⁵²—the sooner the better.

Boling. Patience, good lady; wizards know their times:

Deep night, dark night, the silent of the night,⁵³
The time of night when Troy was set on fire;
The time when screech-owls cry, and ban-dogs⁵⁴
howl,

And spirits walk, and ghosts break up their graves,—
That time best fits the work we have in hand.

Madam, sit you, and fear not: whom we raise,
We will make fast within a hallow'd verge.

[*Here they perform the ceremonies appertaining, and make the circle; BOLINGBROKE or SOUTHWELL reads, Conjuro te, &c. It thunders and lightens terribly; then the Spirit riseth.*

Spir. Adsum.⁵⁵

M. Jourd. Asmath,

By the eternal God, whose name and power
Thou tremblest at, answer that I shall ask;
For, till thou speak, thou shalt not pass from hence.

Spir. Ask what thou wilt:—that I had said and done!⁵⁵

Boling. [*Reading from a paper.*] First, of the king: what shall of him become?

Spir. The duke yet lives that Henry shall depose;

But him outlive, and die a violent death.

[*As the Spirit speaks, SOUTHWELL writes the answers.*

Boling. [*Reads.*] What fates await the Duke of Suffolk?⁵⁷

Spir. By water shall he die, and take his end.

Boling. [*Reads.*] What shall befall the Duke of Somerset?

Spir. Let him shun castles;
Safer shall he be upon the sandy plains
Than where castles mounted stand.—
Have done, for more I hardly can endure.

Boling. Descend to darkness and the burning lake!

False fiend, avoid!

[*Thunder and lightning. Spirit descends.*

Enter YORK and BUCKINGHAM, hastily, with their Guards and others.

York. Lay hands upon these traitors and their trash.—

Beldam, I think we watch'd you at an inch.—

What! madam, are you there? the king and commonweal

Are deeply indebted for this piece of pains:

My lord protector will, I doubt it not,
See you well guerdon'd⁵⁸ for these good deserts.

Duch. Not half so bad as thine to England's king,

Injurious duke, that threatest where's no cause.

Buck. True, madam, none at all:—what call you this?—

[*Showing her the papers that have been seized.*

Away with them! let them be clapp'd up close,
And kept asunder.—You, madam, shall with us.—
Stafford, take her to thee.—

We'll see your trinkets here all forthcoming.—

All, away!

[*Exeunt, above, Duchess and HUME, guarded.*

Exeunt, below, SOUTHWELL, BOLINGBROKE, &c., guarded.

50. *Exorcisms.* Here used for conjurations to raise spirits, not to lay them. See Note 66, Act v., "All's Well that Ends Well."

51. *Well said.* Here used for 'well done.' See Note 39, Act v., "Second Part Henry IV."

52. *Gear.* Here, and elsewhere, used for 'business in hand,' 'present affair or proceeding.' See Note 20, Act i., "Merchant of Venice."

53. *The silent of the night.* "Silent" is here used for 'silence;' and the phrase has resemblance to those we find employed by Shakespeare, as "vast of night," "Tempest," Act i., sc. 2, and "the sweet of the night," "Second Part Henry IV.," Act v., sc. 3.

54. *Ban-dogs.* Fierce dogs that required chaining up. The word is probably from 'band-dog,' a dog restrained by bands or bonds.

55. *Adsum.* Latin, 'I am here.'

56. *That I had said and done!* 'Oh,' or 'would,' is understood before "that" in this sentence. Shakespeare has instances of this elliptical form of ejaculation. An example

possibly exists in the passage commented upon in Note 12, Act i., "Winter's Tale." The indication here of Asmath's dislike to stay and be questioned is consistent with the belief that spirits, raised by incantations, remained unwillingly and answered questions reluctantly.

57. *What fates await, &c.* This question and the next vary in their wording from the form in which York reads them subsequently; but this is in conformity with Shakespeare's mode of giving purposed variations in repeated sentences, even when they are written ones. See Note 10 of this Act. We believe that here Bolingbroke asks the questions written down by the duchess, as those she wishes to be put to the spirit, and, having made himself acquainted with their purport, words them rather according to their known substance than with verbal accuracy. Although holding the paper in his hand, and formally appearing to read from it, yet he delivers the questions with just that want of literal exactness which is natural under such circumstances.

58. *Guerdon'd.* 'Rewarded,' 'recompensed.' See Note 63, Act v., "Much Ado about Nothing."

York. Lord Buckingham, methinks, you watch'd her well :

A pretty plot, well chosen to build upon !
Now, pray, my lord, let's see the devil's writ.
What have we here ? [*Reads.*]

The duke yet lives, that Henry shall depose ;
But him outlive, and die a violent death.

Why, this is just,
*Aio te, Æacida, Romanos vincere posse.*⁵⁹
Well, to the rest :

[*Reads.*] Tell me what fate awaits the Duke of Suffolk ?⁶⁰—
By water shall he die, and take his end. —
What shall betide the Duke of Somerset ?—
Let him shun castles ;
Safer shall he be upon the sandy plains
Than where castles mounted stand.—

Come, come, my lords ;

These oracles are hardly attain'd,⁶¹
And hardly understood.
The king is now in progress towards Saint Albans,
With him the husband of this lovely lady :
Thither go these news, as fast as horse can carry
them,—

A sorry breakfast for my lord protector.

Buck. Your grace shall give me leave, my lord
of York,

To be the post, in hope of his reward.

York. At your pleasure, my good lord. — Who's
within there, ho !

Enter a Servant.

Invite my lords of Salisbury and Warwick
To sup with me to-morrow night.—Away !

[*Exeunt.*]

ACT II.

SCENE I.—SAINT ALBANS.

Enter King HENRY, Queen MARGARET, GLOSTER, Cardinal, and SUFFOLK, with Falconers hollaing.

Q. Mar. Believe me, lords, for flying at the
brook,¹

I saw not better sport² these seven years' day :³
Yet, by your leave, the wind was very high ;
And, ten to one, old Joan had not gone out.⁴

K. Hen. But what a point, my lord, your falcon
made,

And what a pitch she flew above the rest !—
To see how God in all his creatures works !
Yea, man and birds are fain⁵ of climbing high.

Suf. No marvel, an it like your majesty,
My lord protector's hawks do tower so well ;⁶
They know their master loves to be aloft,

And bears his thoughts above his falcon's pitch

Glo. My lord, 'tis but a base ignoble mind
That mounts no higher than a bird can soar.

Car. I thought as much ; he would be above
the clouds.

Glo. Ay, my lord cardinal,—how think you by
that ?

Were it not good your grace could fly to heaven ?

K. Hen. The treasury of everlasting joy !

Car. Thy heaven is on earth ; thine eyes and
thoughts

Beat⁷ on a crown, the treasure of thy heart ;

Pernicious protector, dangerous peer,
That smooth'st it so with king and commonweal !

Glo. What ! cardinal, is your priesthood grown
peremptory ?

*Tantæne animis cælestibus iræ ?*⁸

59. *Aio te, Æacida, Romanos vincere posse.* 'I say that thou, descendant of Æacus, the Romans can conquer.' This was the ambiguous answer of the oracle to Pyrrhus, and York quotes it as being "just" like the foregoing prediction, which can be taken either way.

60. *What fate awaits, &c.* See Note 57 of the present Act.

61. *Hardly attain'd.* Theobald altered "hardly" here to 'hardly ;' but if humoured in the pronunciation, it forms the trisyllable word needful for the metre, while, by preserving the same form in both lines, the play upon the word is rendered more obvious. York means that the oracles were with difficulty obtained, and with difficulty understood when obtained

1. *Flying at the brook.* 'Flying at birds of the brook.' A term in falconry for hawking at water-fowl.

2. *I saw not, &c.* 'I have not seen,' &c. The imperfect used instead of the perfect tense ; a similar grammatical licence

to those pointed out in Notes 43, Act iv., "Twelfth Night," and 110, Act iv., "Henry V."

3. *These seven years' day.* An idiom somewhat resembling 'this many a day.'

4. *Old Joan had not gone out.* A passage from Latham's "Falconry" shows that hawks were very sensitive to wind, and the phrase here used in the text seems to bear this interpretation—'The wind being very high, there was every chance that the hawk named "Old Joan" would not have taken her flight at the game.'

5. *Fain.* 'Fond,' 'glad.'

6. *Do tower so well.* "Tower" is a hawking technicality for 'soar,' 'fly high.' See Note 27, Act v., "King John."

7. *Beat.* Here used for 'intently long,' 'anxiously desire,' 'eagerly occupy the mind with.' See Note 31, Act v., "Tempest."

8. *Tantæne animis cælestibus iræ ?* 'Are there such angers in celestial souls ?'

Churchmen so hot? good uncle, hide such malice;
With such holiness can you do it?⁹

Suf. No malice, sir; no more than well becomes
So good a quarrel and so bad a peer.

Glo. As who, my lord?

Suf. Why, as you, my lord,
An't like your lordly lord-protectorship.

Glo. Why, Suffolk, England knows thine insolence.

Q. Mar. And thy ambition, Gloster.

K. Hen. I pry'thee, peace,
Good queen, and whet not on these furious peers;
For blessèd are the peacemakers on earth.

Car. Let me be blessèd for the peace I make,
Against this proud protector, with my sword!

Glo. [*Aside to CAR.*] Faith, holy uncle, would
'twere come to that!

Car. [*Aside to GLO.*] Marry, when thou
dar'st.

Glo. [*Aside to CAR.*] Make up no factious
numbers for the matter;
In thine own person answer thy abuse.

Car. [*Aside to GLO.*] Ay, where thou dar'st
not peep: an if thou dar'st,

This evening on the east side of the grove.

K. Hen. How now, my lords!

Car. Believe me, cousin Gloster,
Had not your man put up the fowl so suddenly,
We had had more sport.—[*Aside to GLO.*]—Come
with thy two-hand sword.¹⁰

Glo. True, uncle.

Car. Are ye advis'd?¹¹—[*Aside to GLO.*]—The
east side of the grove?

Glo. [*Aside to CAR.*] Cardinal, I am with
you.

K. Hen. Why, how now, uncle Gloster!

Glo. Talking of hawking; nothing else, my
lord.—

[*Aside to CAR.*] Now, by our lady, priest, I'll
shave your crown for this,

Or all my fence shall fail.

Car. [*Aside to GLO.*] *Medice teipsum*;¹²
Protector, see to't well, protect yourself.

K. Hen. The winds grow high; so do your
stomachs,¹³ lords.

How irksome is this music to my heart!

When such strings jar, what hope of harmony?

I pray, my lords, let me compound this strife.

9. *With such holiness can you do it?* There have been various interpretations and various alterations given of this line. As it stands, it appears to us to bear the meaning—'With such holiness as yours can you do it?'—that is, 'With such an amount of holiness as you possess [none at all] can you hide your malice?'

10. *Two-hand sword.* Sometimes called 'two-handed sword,' or 'long-sword.' See Note 23, Act II., "Merry Wives of Windsor."

11. *Are ye advis'd?* The old copies print this speech and

Enter a Townsman of SAINT ALBANS, crying
"A miracle!"

Glo. What means this noise?

Fellow, what miracle dost thou proclaim!

Towns. A miracle! a miracle!

Suf. Come to the king, and tell him what
miracle.

Towns. Forsooth, a blind man at St. Alban's
shrine,

Within this half hour, hath receiv'd his sight;

A man that ne'er saw in his life before.

K. Hen. Now, God be prais'd, that to believing
souls

Gives light in darkness, comfort in despair!

*Enter the Mayor of SAINT ALBANS and his
brethren; and SIMPCOX, borne between two
persons in a chair, his Wife and a multitude
following.*

Car. Here come the townsmen on procession,¹⁴
To present your highness with the man.

K. Hen. Great is his comfort in this earthly
vale,

Although by his sight his sin be multiplied.

Glo. Stand by, my masters:—bring him near
the king;

His highness' pleasure is to talk with him.

K. Hen. Good fellow, tell us here the circum-
stance,

That we for thee may glorify the Lord.

What! hast thou been long blind, and now restored?

Simp. Born blind, an't please your grace.

Wife. Ay, indeed, was he.

Suf. What woman is this?

Wife. His wife, an't like your worship.

Glo. Hadst thou been his mother, thou couldst
have better told.

K. Hen. Where wert thou born?

Simp. At Berwick in the north, an't like your
grace.

K. Hen. Poor soul! God's goodness hath been
great to thee:

Let never day nor night unhallow'd pass,

But still remember what the Lord hath done.

Q. Mar. Tell me, good fellow, cam'st thou here
by chance,

Or of devotion, to this holy shrine?

the next as the continuation of Gloster's previous words, "True, uncle." Theobald made the present distribution of the dialogue.

12. *Medice teipsum.* A colloquially abbreviated quotation of a Latin saying—"Medice, medica teipsum," 'Physician, heal thyself.'

13. *Stomachs.* Here used for 'angry passions,' 'proud wraths.' See Note 59, Act I., "First Part Henry VI."

14. *On procession.* "On" is here used for 'in.' See Note 28, Act V., "Henry V."

Simp. God knows, of pure devotion; being call'd
A hundred times and oftener, in my sleep,
By good Saint Alban; who said, "Simpcox,¹⁵
come,—

Come, offer at my shrine, and I will help thee."

Wife. Most true, forsooth; and many time and oft

Myself have heard a voice to call him so.

Car. What! art thou lame?

Simp. Ay, God Almighty help me!

Suf. How cam'st thou so?

Simp. A fall off of a tree.

Wife. A plum-tree, master.

Glo. How long hast thou been blind?

Simp. Oh, born so, master.

Glo. What! and wouldst climb a tree?

Simp. But that in all my life, when I was a youth.

Wife. Too true; and bought his climbing very dear.

Glo. Mass, thou lov'dst plums well, that wouldst venture so.

Simp. Alas! good master, my wife desir'd some dansons,

And made me climb, with danger of my life.

Glo. A subtle knave! but yet it shall not serve.—
Let me see thine eyes:—wink now;—now open them:—

In my opinion yet thou see'st not we.

Simp. Yes, master, clear as day, I thank God and Saint Alban.

Glo. Say'st thou me so?¹⁶ What colour is this cloak of?

Simp. Red, master; red as blood.

Glo. Why, that's well said. What colour is my gown of?

Simp. Black, forsooth; coal-black as jet.

K. Hen. Why, then, thou know'st what colour jet is of?

Suf. And yet, I think, jet did he never see.

Glo. But cloaks and gowns, before this day, a many.

Wife. Never, before this day, in all his life.

Glo. Tell me, sirrah, what's my name?

Simp. Alas! master, I know not.

Glo. What's his name?

Simp. I know not.

Glo. Nor his?

15. *Simpcox.* The Folio misprints 'Symon' for "Simpcox" here. Theobald's correction.

16. *Say'st thou me so?* See Note 88, Act iv., "Henry V."

17. *Would ye not think that cunning to be great, &c.* The Folio prints 'it' for "that" here. Rowe's correction. The "First Part of the Contention" gives 'his' in the parallel passage, which may be right.

18. *Presently.* 'Immediately,' 'at present.' See Note 6, Act iv., "Tempest."

Simp. No, indeed, master.

Glo. What's thine own name?

Simp. Saunder Simpcox, an if it please you, master.

Glo. Then, Saunder, sit there, the lyingest knave in Christendom. If thou hadst been born blind, thou mightst as well have known all our names as thus to name the several colours we do wear. Sight may distinguish of colours; but suddenly to nominate them all, it is impossible.—My lords, Saint Alban here hath done a miracle; and would ye not think that cunning to be great,¹⁷ that could restore this cripple to his legs again?

Simp. Oh, master, that you could!

Glo. My masters of Saint Albans, have you not headles in your town, and things called whips?

May. Yes, my lord, if it please your grace.

Glo. Then send for one presently.¹⁸

May. Sirrah, go fetch the beadle hither straight.

[*Exit an Attendant.*]

Glo. Now fetch me a stool hither by-and-by.¹⁹ [*A stool brought out.*] Now, sirrah, if you mean to save yourself from whipping, leap me over this stool and run away.

Simp. Alas! master, I am not able to stand alone:

You go about to torture me in vain.

Re-enter Attendant, and a Beadle with a whip.

Glo. Well, sir, we must have you find your legs.—Sirrah beadle, whip him till he leap over that same stool.

Bead. I will, my lord.—Come on, sirrah; off with your doublet quickly.

Simp. Alas, master, what shall I do? I am not able to stand.

[*After the Beadle has hit him once, he leaps over the stool and runs away; and the people follow, and cry, "A miracle!"*]

K. Hen. O God, seest thou this, and bear'st so long?

Mar. It made me laugh to see the villain run.

Glo. Follow the knave; and take this drab away.

Wife. Alas! sir, we did it for pure need.

Glo. Let them be whipped through every market-town, till they come to Berwick, from whence they came. [*Exeunt Mayor, Beadle, Wife, &c.*]

Car. Duke Humphrey has done a miracle to-day.²⁰

19. *By-and-by.* Here used for 'directly,' 'immediately,' 'without delay.' See Note 2, Act iv., "Merry Wives of Windsor."

20. *Duke Humphrey has done a miracle to-day.* Sir Thomas More has recorded this incident, as related to him by his father, in terms so close to the details here given, that it leads to the inference of Sir Thomas's story having formed the groundwork for this scene.

Suf. True; made the lame to leap and fly away.
Glo. But you have done more miracles than I;
 You made in a day, my lord, whole towns to fly.

Enter BUCKINGHAM.

K. Hen. What tidings with our cousin Bucking-
 ham?

Buck. Such as my heart doth tremble to unfold.
 A sort of naughty persons, lewdly bent,²¹—
 Under the countenance and confederacy
 Of Lady Eleanor, the protector's wife,
 The ringleader and head of all this rout,—
 Have practis'd dangerously against your state,
 Dealing with witches and with conjurers:
 Whom we have apprehended in the fact;
 Raising up wicked spirits from under ground,
 Demanding of King Henry's life and death,
 And other of your highness' privy-council,
 As more at large your grace shall understand.

Car. [*Aside to GLOSTER.*] And so, my lord
 protector, by this means
 Your lady is forthcoming²² yet at London.
 'This news, I think, hath turn'd your weapon's
 edge;

'Tis like, my lord, you will not keep your hour.

Glo. Ambitious churchman, leave²³ to afflict
 my heart:
 Sorrow and grief have vanquish'd all my powers;
 And, vanquish'd as I am, I yield to thee,
 Or to the meanest groom.

K. Hen. O God, what mischiefs work the
 wicked ones,
 Heaping confusion on their own heads thereby!

Q. Mar. Gloster, sec here the tainture of thy
 nest;
 And look thyself be faultless, thou wert best.

Glo. Madam, for myself, to Heaven I do appeal,
 How I have lov'd my king and commonweal:
 And, for my wife, I know not how it stands;
 Sorry I am to hear what I have heard:
 Noble she is; but if she have forgot
 Honour and virtue, and convers'd with such
 As, like to pitch, defile nobility,
 I banish her my bed and company,
 And give her, as a prey, to law and shame,
 That hath dishonour'd Gloster's honest name.

K. Hen. Well, for this night we will repose us
 here:
 To-morrow toward London back again,
 To look into this business thoroughly,
 And call these foul offenders to their answers;

And poise the cause in justice' equal scales,
 Whose beam stands sure, whose rightful cause
 prevails. [*Flourish. Exeunt.*]

SCENE II.—LONDON. *The Duke of York's
 Garden.*

Enter YORK, SALISBURY, and WARWICK.

York. Now, my good lords of Salisbury and
 Warwick,
 Our simple supper ended, give me leave,
 In this close walk, to satisfy myself,
 In craving your opinion of my title,
 Which is infallible, to England's crown.

Sal. My lord, I long to hear it at full.

War. Sweet York, begin: and if thy claim be
 good,
 The Nevils are thy subjects to command.

York. Then thus:—

Edward the Third, my lords, had seven sons:
 The first, Edward the Black Prince, Prince of
 Wales;

The second, William of Hatfield; and the third,
 Lionel, Duke of Clarence; next to whom
 Was John of Gaunt, the Duke of Lancaster;
 The fifth was Edmund Langley, Duke of York;
 The sixth was Thomas of Woodstock, Duke of
 Gloster;

William of Windsor was the seventh and last.
 Edward the Black Prince died before his father;
 And left behind him Richard, his only son,
 Who, after Edward the Third's death, reign'd as
 king;

Till Henry Bolingbroke, Duke of Lancaster,
 The eldest son and heir of John of Gaunt,
 Crown'd by the name of Henry the Fourth,
 Seiz'd on the realm, depos'd the rightful king,
 Sent his poor queen to France, from whence she
 came,

And him to Pomfret,—where, as all you know,²⁴
 Harmless Richard was murder'd trait'rously.

War. Father, the duke hath told the truth;
 Thus got the house of Lancaster the crown.

York. Which now they hold by force, and not
 by right;

For Richard, the first son's heir, being dead,
 The issue of the next son should have reign'd.

Sal. But William of Hatfield died without an
 heir.

²² *Forthcoming.* 'In safe keeping, and ready to appear when called forth.'

²³ *Leave.* Here used in the sense of 'cease,' 'desist.'

²¹ *A sort of naughty persons, lewdly bent.* 'A set of vicious people wickedly disposed.' "Sort" was frequently used for 'set,' 'pack,' 'assemblage,' 'company;' and "naughty" bore a stronger meaning than it does now. See Notes 24. Act iv., "Richard II.," and 46, 52, Act v., "Much Ado about Nothing."

²⁴ *As all you know.* York is addressing the two noblemen, Salisbury and Warwick; but "all" was sometimes used where 'both' is now used, as was 'both' where "all" would now be employed. See Note 6, Act iii., "Second Part Henry IV."

York. The third son, Duke of Clarence (from whose line I claim the crown), had issue, Philippe, a daughter, Who married Edmund Mortimer, Earl of March: Edmund had issue, Roger Earl of March; Roger had issue, Edmund, Anne, and Eleanor.

Sal. This Edmund, in the reign of Bolingbroke,
As I have read, laid claim unto the crown;
And, but for Owen Glendower, had been king,
Who kept him in captivity till he died.
But, to the rest.

York. His eldest sister, Anne,
My mother, being heir unto the crown,
Married Richard Earl of Cambridge; who was
son
To Edmund Langley, Edward the Third's fifth
son.²⁵

By her I claim the kingdom: she was heir
To Roger Earl of March; who was the son
Of Edmund Mortimer; who married Philippe,
Sole daughter unto Lionel Duke of Clarence:
So, if the issue of the elder son
Succeed before the younger, I am king.

War. What plain proceeding is more plain than
this?
Henry doth claim the crown from John of Gaunt,
The fourth son; York claims it from the third.
Till Lionel's issue fail, his should not reign:
It fails not yet, but flourishes in thee,
And in thy sons, fair slips of such a stock.—
Then, father Salisbury, kneel we together;
And, in this private plot, be we the first
That shall salute our rightful sovereign
With honour of his birthright to the crown.

Borb. Long live our sov'reign Richard, Eng-
land's king!

York. We thank you, lords. But I am not your
king

Till I be crowned, and that my sword be stain'd
With heart-blood of the house of Lancaster;
And that's not suddenly to be perform'd,
But with advice and silent secrecy.
Do you as I do in these dangerous days:
Wink at the Duke of Suffolk's insolence,
At Beaufort's pride, at Somerset's ambition,
At Buckingham, and all the crew of them,
Till they have snar'd the shepherd of the flock,
That virtuous prince, the good Duke Humphrey:
'Tis that they seek; and they, in seeking that,
Shall find their deaths, if York can prophesy.

25. Who was son to Edmund Langley, Edward the Third's fifth son. The Folio prints this passage thus—

'Who was to Edmond Langley,
Edward the Thirds fift Sonnes Sonne.'

Theobald made the transposition.

26. The greatest man in England but the king. "But" is

Sal. My lord, break we off; we know your
mind at full.

War. My heart assures me that the Earl of
Warwick

Shall one day make the Duke of York a king.

York. And, Nevil, this I do assure myself,—
Richard shall live to make the Earl of Warwick
The greatest man in England but the king.²⁶

[*Exeunt.*]

SCENE III.—LONDON. *A Hall of Justice.*

Trumpets sounded. Enter King HENRY, Queen
MARGARET, GLOSTER, YORK, SUFFOLK, and
SALISBURY; the Duchess of GLOSTER, MAR-
GERY JOURDAIN, SOUTHWELL, HUME, and
BOLINGBROKE, under guard.

K. Hen. Stand forth, Dame Eleanor Cobham,
Gloster's wife:

In sight of God and us, your guilt is great:
Receive the sentence of the law, for sins
Such as by God's book are adjudg'd to death.—
[*To JOURDAIN, &c.*] You four, from hence to prison
back again;

From thence unto the place of execution:
The witch in Smithfield shall be burn'd to ashes,
And you three shall be strangled on the gallows.—
You, madam, for you are more nobly born,²⁷
Despoiled of your honour in your life,
Shall, after three days' open penance done,
Live in your country here, in banishment,
With Sir John Stanley, in the Isle of Man.

Duch. Welcome is banishment; welcome were
my death.

Glo. Eleanor, the law, thou seest, hath judg'd
thee:

I cannot justify whom the law condemns.—

[*Exeunt the Duchess and the other
Prisoners, guarded.*]

Mine eyes are full of tears, my heart of grief.
Ah! Humphrey, this dishonour in thine age
Will bring thy head with sorrow to the ground!—
I beseech your majesty, give me leave to go;
Sorrow would solace, and mine age would ease.²⁸

K. Hen. Stay, Humphrey Duke of Gloster:
ere thou go,

Give up thy staff: Henry will to himself
Protector be; and God shall be my hope.
My stay, my guide, and lantern to my feet;
And go in peace, Humphrey,—no less below'd
Than when thou wert protector to thy king.

here used for 'save' or 'except.' See Note 55, Act v., "Second Part Henry IV."

27. For you are more nobly born. "For" is here used as 'because.'

28. Sorrow would solace, and mine age would ease. "Would" in this line is used elliptically for 'would have.'



Salisbury and Warwick. Long live our sov'reign Richard, England's king!
York. We thank you, lords. But I am not your king
 Till I be crowned.

Act II. Scene II.

Q. Mar. I see no reason why a king of years
 Should be to be protected like a child.—
 God and King Henry govern England's helm!²⁹—
 Give up your staff, sir, and the king his realm.

Glo. My staff! here, noble Henry, is my staff:
 As willingly do I the same resign,
 As e'er thy father Henry made it mine;
 And even as willingly at thy feet I leave it
 As others would ambitiously receive it.
 Farewell, good king: when I am dead and gone,
 May honourable peace attend thy throne! [*Exit.*]

Q. Mar. Why, now is Henry king, and Mar-
 garet queen;
 And Humphrey Duke of Gloster scarce himself,
 That bears so shrewd a maim; two pulls at
 once,—

His lady banish'd, and a limb lopp'd off:
 This staff of honour raught,³⁰ there let it stand
 Where it best fits to be,—in Henry's hand.

Suf. Thus droops this lofty pine, and hangs
 his sprays;
 Thus Eleanor's pride dies in her youngest days.³¹

^{29.} *Govern England's helm!* The Folio prints 'realm' for 'helm.' Johnson suggested the correction.

^{30.} *Raught.* Here used for 'snatched,' 'seized,' 'taken away.' It was employed formerly by writers sometimes for 'reached' (see Note 106, Act iv., "Henry V."), and sometimes for 'rest,' or 'taken away.'

^{31.} *Eleanor's pride dies in her youngest days.* "Youngest" has been altered variously here to 'strongest,' 'proudest,' and

'haughtiest,' on the ground that Eleanor was not a young woman. But Mason remarked—"We must suppose that the pronoun *her* refers to *pride*, and stands for 'its.'" We think that "her" is here used for 'its,' and refers to "pride;" "pride" being used in the sense of 'ambition,' 'high-reaching view,' 'aspiring attempt.' Shakespeare sometimes employs "pride" to imply 'ambitious desire,' 'arrogant aspiration,' as well as 'inordinate self-esteem.'



Servants. So please your grace, we'll take her from the sheriff.

Gloster. No, stir not, for your lives; let her pass by.

Act II. Scene IV.

CPG

York. Lords, let him go.³²—Please it your majesty,

This is the day appointed for the combat;
And ready are the appellant and defendant,
The armourer and his man, to enter the lists,
So please your highness to behold the fight.

Mar. Ay, good my lord; for purposely therefore

Left I the court to see this quarrel tried.

K. Hen. O' God's name, see the lists and all things fit:

Here let them end it; and God defend the right!

York. I never saw a fellow worse bested,³³
Or more afraid to fight, than is the appellant,
The servant of this armourer, my lords.

Enter, on one side, HORNER, and his Neighbours, drinking to him so much that he is drunk; and he enters bearing his staff with a sand-bag fastened to it;³⁴ a drum before him: on the other side, PETER, with a drum and a similar staff; accompanied by Prentices drinking to him.

First Neigh. Here, neighbour Horner, I drink to you in a cup of sack: and fear not, neighbour, you shall do well enough.

Sec. Neigh. And here, neighbour, here's a cup of charneco.³⁵

Third Neigh. And here's a pot of good double-beer, neighbour: drink, and fear not your man.

Hor. Let it come; i' faith, and I'll pledge you all; and a fig for Peter!

First Pren. Here, Peter, I drink to thee: and be not afraid.

Sec. Pren. Be merry, Peter, and fear not thy master: fight for credit of the prentices.

Peter. I thank you all: drink, and pray for me, I pray you; for I think I have taken my last

draught in this world.—Here, Robin, an if I die, I give thee my apron:—and, Will, thou shalt have my hammer:—and here, Tom, take all the money that I have.—O Lord, bless me! for I am never able to deal with my master, he hath learnt so much fence already.

Sal. Come, leave your drinking, and fall to blows.—Sirrah, what's thy name?

Peter. Peter, forsooth.

Sal. Peter! what more?

Peter. Thump.

Sal. Thump! then see thou thump thy master well.

Hor. Masters, I am come hither, as it were, upon my man's instigation, to prove him a knave, and myself an honest man: and touching the Duke of York, I will take my death,³⁶ I never meant him any ill, nor the king, nor the queen: and therefore, Peter, have at thee with a downright blow!³⁷

York. Despatch:—this knave's tongue begins to double.—Sound, trumpets, alarum to the combatants! [*Alarum. They fight, and PETER strikes down HORNER.*]

Hor. Hold, Peter, hold! I confess, I confess treason. [*Dies.*]

York. Take away his weapon.—Fellow, thank God, and the good wine in thy master's way.

Peter. Oh! have I overcome mine enemies in this presence? O Peter, thou hast prevailed in right!

K. Hen. Go, take hence that traitor from our sight;

For by his death we do perceive his guilt:³⁸
And God in justice hath reveal'd to us

The truth and innocence of this poor fellow,
Which he had thought to have murder'd wrongfully.—

Come, fellow, follow us for thy reward. [*Exeunt.*]

^{32.} *Let him go.* 'Let him pass out of your thoughts.' Duke Humphrey has already gone from the scene.

^{33.} *Worse bested.* 'In worse plight,' 'in more pitiable condition.'

^{34.} *His staff with a sand-bag fastened to it.* As, according to the old laws of duels, knights were to fight with the lance and sword, so those of inferior rank fought with an ebon staff or baton, to the farther end of which was fixed a bag crammed hard with sand. To this custom Butler, in his "Hudibras," alludes in the following passage:—

— "Engag'd with money-bags, as bold
As men with sand-bags did of old."

That the practice was of great antiquity is evidenced from its having been mentioned by St. Chrysostom.

^{35.} *Charneco.* The name of a sweet wine, made at a village so called near Lisbon. It is frequently mentioned as a favourite wine by writers of Shakespeare's time.

^{36.} *I will take my death.* The armourer's tipsy way of saying, 'I will take it upon my death,' a form of asseveration explained in Note 14, Act I., "King John."

^{37.} *With a downright blow.* In the "First Part of the Con-

tention," &c., these words are followed by the sentence, "As Bevis of Southampton fell upon Ascapart." Inasmuch as these words are omitted in the Folio copy of this play, which is assumed to be the form in which Shakespeare revised it for representation, we omit them from the text; otherwise, they form one of those natural allusions to popular legends of which our dramatist was so fond, and, indeed, the very one which he himself has given in his "Henry VIII.," Act I., sc. 1, where we find—

— "That former fabulous story,
Being now seen possible enough, got credit,
That Bevis was believ'd."

The point in question is among the several circumstances that give us cause to feel great uncertainty respecting the present play's being integrally as Shakespeare arranged it (see Note 45, Act I.); many passages present themselves to our mind as being probable interpolations of players, and others as being probable stage omissions.

^{38.} *By his death we do perceive his guilt.* In the old usage of trial by battle, the death of the defeated combatant was regarded as conclusive evidence of his guilt.

SCENE IV.—LONDON. *A Street.*

Enter GLOSTER and Servants, in mourning cloaks.

Glo. Thus sometimes hath the brightest day a cloud;

And after summer evermore succeeds
Barren winter, with his wrathful nipping cold:
So cares and joys abound, as seasons fleet.³⁹—
Sirs, what's o'clock?

Serv. Ten, my lord.

Glo. Ten is the hour that was appointed me
To watch the coming of my punish'd duchess:
Uncath⁴⁰ may she endure the flinty streets,
To tread them with her tender-feeling feet,
Sweet Nell, ill can thy noble mind brook
The abject people gazing on thy face,
With envious looks, still laughing at thy shame,⁴¹
That erst⁴² did follow thy proud chariot wheels
When thou didst ride in triumph through the
streets.

But, soft! I think she comes; and I'll prepare
My tear-stain'd eyes to see her miseries.

Enter the Duchess of GLOSTER in a white sheet,
with papers pinned upon her back, her feet
bare, and a taper burning in her hand: Sir
JOHN STANLEY, a Sheriff, and Officers.

Serv. So please your grace, we'll take her from
the sheriff.

Glo. No, stir not, for your lives; let her pass
by.

Duch. Come you, my lord, to see my open
shame?

Now thou dost penance too. Look how they
gaze!

See how the giddy multitude do point,
And nod their heads, and throw their eyes on thee!
Ah! Gloster, hide thee from their hateful looks,
And, in thy closet pent up, rue my shame,
And ban⁴³ thine enemies, both mine and thine!

Glo. Be patient, gentle Nell; forget this grief.

Duch. Ah! Gloster, teach me to forget myself!
For, whilst I think I am thy married wife,
And thou a prince, protector of this land,
Methinks I should not thus be led along,

Mail'd up in shame,⁴⁴ with papers on my back
And follow'd with a rabble, that rejoice
To see my tears and hear my deep-fet⁴⁵ groans.
The ruthless flint doth cut my tender feet;
And when I start, the envious people laugh,
And bid me be advis'd⁴⁶ how I tread.
Ah! Humphrey, can I bear this shameful yoke?
Trow'st thou⁴⁷ that e'er I'll look upon the world,
Or count them happy that enjoy the sun?
No; dark shall be my light, and night my day;
To think upon my pomp shall be my hell.
Sometime I'll say, I am Duke Humphrey's wife;
And he a prince, and ruler of the land:
Yet so he rul'd, and such a prince he was,
As he stood by, whilst I, his forlorn duchess,
Was made a wonder and a pointing-stock
To every idle rascal follower.

But be thou mild, and blush not at my shame;
Nor stir at nothing, till the axe of death
Hang over thee, as, sure, it shortly will;
For Suffolk,—he that can do all in all
With her that hateth thee and hates us all,—
And York, and impious Beaufort, that false priest,
Have all lim'd bushes⁴⁸ to betray thy wings;
And, fly thou how thou canst, they'll tangle thee:
But fear not thou, until thy foot be snar'd,
Nor never seek prevention of thy foes.

Glo. Ah! Nell, forbear! thou almost all awry;
I must offend before I be attained:
And had I twenty times so many foes,
And each of them had twenty times their power,
All these could not procure me any scathe,⁴⁹
So long as I am loyal, true, and crimeless.
Wouldst have me rescue thee from this reproach?
Why, yet thy scandal were not wip'd away,
But I in danger for the breach of law.
Thy greatest help is quiet, gentle Nell:
I pray thee, sort⁵⁰ thy heart to patience;
These few days' wonder will be quickly worn.⁵¹

Enter a Herald.

Her. I summon your grace to his majesty's
parliament, holden⁵² at Bury the first of this
next month.

39. *Fleet.* Here used to express 'pass away in succession.' Shakespeare employs "fleet" and "fleeting" in the sense of 'pass' and 'passing,' involving also the sense of 'transition' and 'change.'

40. *Uncath.* 'Uneasily,' 'with difficulty,' 'hardly,' 'scarcely.'

41. *With envious looks, still laughing, &c.* "Envious" is here used for 'malicious,' and 'still,' omitted in the first Folio, was supplied in the second.

42. *Erst.* 'Formerly,' 'ere now,' 'previously.' See Note 32, Act v., "Henry V."

43. *Ban.* 'Curse,' 'execrate,' 'denounce.'

44. *Mail'd up in shame.* 'Disgracefully wrapped up, or bund'ed up; in allusion to the penitential sheet with which the speaker is covered. The term is borrowed from falconry, as explained by Randle Holme:—"Mail a hawk, is to wrap her

up in a handkerchief or other cloth, that she may not be able to stir her wings or struggle."

45. *Deep-fet.* 'Deep-fetched.' See Note 14, Act iii., "Henry V."

46. *Advis'd.* 'Careful,' 'cautious,' 'circumspect.'

47. *Trow'st thou.* 'Think'st thou,' 'believ'st thou.' Gothic, *trawan*, to think or believe.

48. *Lim'd bushes.* See Note 41, Act i.

49. *Scathe.* Sometimes spelt "scath." See Note 13, Act ii., "King John." 'Harm,' 'mischief,' 'injury.'

50. *Sort.* Here used for 'adapt,' 'make suitable or conformable.'

51. *Worn.* Here used to express 'worn out,' 'passed away,' 'effaced,' 'obliterated.' See Note 67, Act ii., "Twelfth Night."

52. *Holden.* An old form of 'held.'

Glo. And my consent ne'er ask'd herein before !
This is close⁵³ dealing.—Well, I will be there.

[*Exit Herald.*]

My Nell, I take my leave :—and, master sheriff,
Let not her penance exceed the king's commission.

Sher. An 't please your grace, here my com-
mission stays ;

And Sir John Stanley is appointed now
To take her with him to the Isle of Man.

Glo. Must you, Sir John, protect my lady
here ?⁵⁴

Stan. So am I given in charge, may 't please
your grace :

Glo. Entreat⁵⁵ her not the worse, in that I pray
You use her well ; the world may laugh again ;⁵⁶
And I may live to do you kindness, if
You do it her : and so, Sir John, farewell.

Duch. What ! gone, my lord, and bid me not
farewell !

Glo. Witness my tears, I cannot stay to speak.

[*Exeunt GLOSTER and Servants.*]

Duch. Art thou gone too ?⁵⁷ all comfort go with
thee !

For none abides with me : my joy is death,—
Death, at whose name I oft have been afar'd,
Because I wish'd this world's eternity.—

Stanley, I pry'thee, go, and take me hence ;
I care not whither, for I beg no favour,
Only convey me where thou art commanded.

Stan. Why, madam, that is to the Isle of Man ;
There to be us'd according to your state.

Duch. That's bad enough, for I am but
reproach,—

And shall I, then, be us'd reproachfully ?

Stan. Like to a duchess, and Duke Humphrey's
lady ;

According to that state you shall be us'd.

Duch. Sheriff, farewell, and better than I, fare ;
Although thou hast been conduct⁵⁸ of my shame.

Sher. It is my office ; and, madam, pardon me.

Duch. Ay, ay, farewell ; thy office is dis-
charg'd.—

Come, Stanley, shall we go ?

Stan. Madam, your penance done, throw off
this sheet,

And go we to attire you for our journey.

Duch. My shame will not be shifted with my
sheet :

No, it will hang upon my richest robes,
And show itself, attire me how I can.

Go, lead the way ; I long to see my prison.

[*Exeunt.*]

53. *Close.* Here probably used to express 'secret,' 'sly,' having the appearance of concealment ; that which has been kept hidden. See Note 23, Act iv., "King John." "This is close dealing," however, may mean something tantamount to what we now familiarly express by 'this is sharp dealing,' or 'this is smart practice ;' for in the first and second Quarto copies of the "First Part of the Contention," &c., the parallel passage is, "This is sodeine" (sudden) ; and Duke Humphrey may mean that this meeting of Parliament, held without his consent having been asked, follows closely or suddenly upon his dismissal from the Protectorship. Nevertheless, from the sense in which Shakespeare almost uniformly employs the word "close," we incline to our first interpretation of this passage.

54. *Protect my lady here.* It has been proposed to change "here" to 'hence' or to 'there ;' but "here" appears to us to be used in the present passage as it is in the one explained in Note 33, Act iii., "First Part Henry IV." See also Note 52, Act iii., of the present play.

55. *Entreat.* Used for 'treat.' See Note 6, Act iii., "Richard II."

56. *The world may laugh again.* The word "laugh" is here figuratively used as we now use the word 'smile,' to express 'wear a favourable aspect,' 'look propitiously upon me.'

57. *Art thou gone too ?* "Too" is printed 'to' in the first Folio, but the second Folio gives it correctly, "too ;" and in the parallel passage of the "First Part of the Contention," &c., the word is "too." We believe that here "too" bears the sense of 'too truly,' 'in truth,' 'indeed,' and that it is used as an expression of pathos. It cannot have its usual meaning of 'also,' 'likewise,' either in the present passage or in the one in the "First Part of the Contention," &c., which runs as follows :—

"Then is he gone, is noble Gloster gone,
And doth Duke Humphrey now forsake me too ?"

because the duchess is speaking of one and the same person—her husband. In confirmation of our opinion that "too" is here used in the sense of 'indeed,' we would point out that the word is used in the sense of 'indeed,' or 'forsooth,' by a modern author who is thoroughly versed in English colloquial idioms, Mr. Charles Dickens, who, at page 271, vol. i., of "Our Mutual Friend," makes Riderhood retort, "Let her alone *too!*" where it implies an exclamation of rough defiance, as in the passage in our text it implies an interjection of regret.

58. *Conduct.* Here used for 'conductor.' See Note 18, Act iv., "Richard II."

ACT III.

SCENE I.—*The Abbey at Bury.*

*Sennet.*¹ *Enter, to the Parliament, King HENRY, Queen MARGARET, Cardinal BEAUFORT, Suffolk, York, Buckingham, and others.*

K. Hen. I muse² my lord of Gloster is not come :

'Tis not his wont³ to be the hindmost man, Whate'er occasion keeps him from us now.

Q. Mar. Can you not see? or will you not observe

The strangeness of his alter'd countenance?
With what a majesty he bears himself;
How insolent of late he is become,
How proud, how peremptory, and unlike himself?
We know the time since he was mild⁴ and affable;
And, if we did but glance a far-off look,
Immediately he was upon his knee,
That all the court admir'd him for submission:
But meet him now, and, be it in the morn,
When every one will give the time of day,
He knits his brow, and shows an angry eye,
And passeth by with stiff unbowed knee,
Disdaining duty that to us belongs.
Small curs are not regarded when they grin;
But great men tremble when the lion roars:
And Humphrey is no little man in England.
First note, that he is near you in descent;
And, should you fall, he is the next will mount.
Me seemeth,⁵ then, it is no policy,—
Respecting what a rancorous mind he bears,
And his advantage following your decease,—
That he should come about your royal person,
Or be admitted to your highness' council.
By flattery hath he won the commons' hearts;

And when he please to make commotion,
'Tis to be fear'd they all will follow him.
Now 'tis the spring, and weeds are shallow-rooted;
Suffer them now,⁶ and they'll o'ergrow the garden,
And choke the herbs for want of husbandry.
The reverent care I bear unto my lord
Made me collect⁷ these dangers in the duke.
If it be fond,⁸ call it a woman's fear;
Which fear, if better reasons can supplant,
I will subscribe,⁹ and say I wrong'd the duke.
My lord of Suffolk,—Buckingham,—and York,—
Reprove¹⁰ my allegation, if you can;
Or else conclude my words effectual.

Suf. Well hath your highness seen into this duke;

And, had I first been put to speak my mind,
I think I should have told your grace's tale.¹¹
The duchess, by his subornation,
Upon my life, began her devilish practices:
Or, if he were not privy to those faults,
Yet, by reputed¹² of his high descent,—
As, next the king, he was successive heir,
And such high vaunts of his nobility,—
Did instigate the bedlam, brain-sick duchess
By wicked means to frame our sov'reign's fall.
Sinooth runs the water where the brook is deep;
And in his simple show he harbours treason.
The fox barks not when he would steal the lamb.
No, no, my sov'reign; Gloster is a man
Unsounded yet, and full of deep deceit.

Car. Did he not, contrary to form of law,
Devise strange deaths for small offences done?

York. And did he not, in his protectorship,
Levy great sums of money through the realm
For soldiers' pay in France, and never sent it?

1. *Sennet.* This was a technical term for a particular blast upon the trumpets, differing somewhat from a flourish. In the Folio the stage direction is '*Sound a sennet*;' and the word was variously spelt 'signet,' 'signate,' 'synnet,' 'synet,' &c. Its etymology is uncertain.

2. *Muse.* 'Wonder.' See Note 11, Act ii., "First Part Henry VI."

3. *Wont.* 'Custom,' 'usage,' 'habit.' Rarely used as a noun. See Note 42, Act iv., "Comedy of Errors."

4. *We know the time since he was mild.* "Since" is here used in its sense of 'ago,' 'formerly,' 'erewhile,' and it elliptically includes 'when' as an understood word, in the same way that it does in the passage we explained in Note 22, Act v., "Winter's Tale."

5. *Me seemeth.* 'It seems to me.' Johnson remarks upon this expression, that it is "more grammatical than *methinks*," adding, "which has, I know not how, intruded into its place."

6. *Suffer them now.* Elliptically expressed; 'suffer them now to remain undisturbed,' being the sentence here meant. See Note 87, Act i., "All's Well that Ends Well."

7. *Collect.* Here used to express 'gather by observation,' 'collectively perceive to exist.'

8. *Fond.* Here used to express 'foolishly anxious,' 'weakly suspicious,' 'superfluously dreading.'

9. *Subscribe.* 'Submit,' 'yield the point.'

10. *Reprove.* Here used for 'disprove,' 'refute.' See Note 48, Act i., "First Part Henry IV."

11. *Your grace's tale.* Suffolk uses the titles "highness" and "grace" in addressing the queen. Camden says that 'majesty' came into use in the reign of Henry VIII., and Selden adds an instance of its use as early as the reign of Henry II.

12. *Reputing of.* Here used for 'spreading the reputation of,' 'ostentatiously putting forth the fact of,' 'boasting of.' One of the meanings of the Italian verb *riputare* is 'to attribute,' 'to appropriate;' and the link between 'attribute' and 'assume,' or 'presume,' and thence to 'arrogate' or 'boast,' brings us to the meaning here given to "reputing." That such is the sense it bears here seems to us to be proved by the words "such high vaunts," in the next line but one.

By means whereof the towns each day revolted.

Buck. Tut, these are petty faults to faults unknown,¹³

Which time will bring to light in smooth Duke Humphrey.

K. Hen. My lords, at once!¹⁴—the care you have of us,

To mow down thorns that would annoy our foot,
Is worthy praise : but shall I speak my conscience ?
Our kinsman Gloster is as innocent

From meaning treason to our royal person
As is the sucking lamb or harmless dove ;

The duke is virtuous, mild, and too well given,
To dream on evil, or to work my downfall.

Mar. Ah! what's more dangerous than this fond affiance!¹⁵

Seems he a dove ? his feathers are but borrow'd,

For he's dispos'd as the hateful raven ;¹⁶

Is he a lamb ? his skin is surely lent him,

For he's inclin'd as is the rav'nous wolf.¹⁷

Who cannot steal a shape that means deceit ?

Take heed, my lord ; the welfare of us all

Hangs on the cutting short that fraudulent man.

Enter SOMERSET.

Som. All health unto my gracious sovereign !

K. Hen. Welcome, Lord Somerset, What news from France ?

Som. That all your interest in those territories is utterly bereft you ; all is lost.

K. Hen. Cold news, Lord Somerset : but God's will be done !

York. [*Aside.*] Cold news for me ; for I had hope of France¹⁸

As firmly as I hope for fertile England.

Thus are my blossoms blasted in the bud,

And caterpillars eat my leaves away :

But I will remedy this gear¹⁹ ere long,

Or sell my title for a glorious grave.

Enter GLOSTER.

Glo. All happiness unto my lord the king !
Pardon, my liege, that I have stay'd so long.

Suf. Nay, Gloster, know that thou art come too soon,

Unless thou wert more loyal than thou art :
I do arrest thee of high treason here.

Glo. Well, Suffolk, yet thou shalt not see me blush²⁰

Nor change my countenance for this arrest :
A heart unspotted is not easily daunted.

The purest spring is not so free from mud
As I am clear from treason to my sovereign :
Who can accuse me ? wherein am I guilty ?

York. 'Tis thought, my lord, that you took bribes of France,

And, being protector, stay'd the soldiers' pay ;
By means whereof his highness hath lost France.

Glo. Is it but thought so ? what are they that think it ?

I never robb'd the soldiers of their pay,
Nor ever had one penny bribe from France.

So help me God, as I have watch'd the night,—

Ay, night by night,—in studying good for England !
That doit²¹ that e'er I wrested from the king,

Or any groat I hoarded to my use,

Be brought against me at my trial-day !

No ; many a pound of mine own proper store,

Because I would not tax the needy commons,

Have I dispers'd to the garrisons,

And never ask'd for restitution.

Car. It serves you well, my lord, to say so much.

Glo. I say no more than truth, so help me God ?

York. In your protectorship you did devise

Strange tortures for offenders, never heard of,

That England was defam'd by tyranny.

Glo. Why, 'tis well known that, whiles I was protector,

Pity was all the fault that was in me ;

For I should melt at an offender's tears,

And lowly words were ransom for their fault.

Unless it were a bloody murderer,

Or foul felonious thief that fleec'd poor passengers

I never gave them condign punishment :

Murder, indeed, that bloody sin, I tortur'd

Above the felon, or what trespass else.²²

13. *These are petty faults to faults unknown.* 'These are petty faults compared with faults unknown.' An ellipsis of comparison like the one indicated in Note 27, Act iii., "First Part Henry VI."

14. *At once.* An idiomatic expression, equivalent to the more modern 'once for all,' or 'it's just thus.' See Note 49, Act i., "Much Ado about Nothing."

15. *Fond affiance!* 'Weak trust,' 'foolish confidence,' 'ill-judged reliance.' See Note 70, Act ii., "Henry V."

16. *Dispos'd as the hateful raven.* Elliptically constructed, 'is' being understood before "the hateful raven," as in the next line but one the word is expressed before "the rav'nous wolf."

17. *As is the rav'nous wolf.* The Folio misprints 'wolves' for wolf here. Rowe's correction.

18. *Cold news for me; for I had hope,* &c. York here

repeats nearly the same words which he previously uttered in soliloquy (see the speech referred to in Note 23, Act i.); serving to keep well before the spectator's mind that the duke is perpetually brooding on his ambitious projects, reckoning up his disappointments, and counting on his hopes for the future.

19. *Gear.* 'Business in question,' 'affair now under consideration.' See Note 52, Act i.

20. *Well, Suffolk, yet thou shalt not,* &c. "Yet," omitted in the first Folio, was supplied in the second.

21. *Doit.* A small coin. See Note 37, Act ii., "Tempest."

22. *Murder, indeed, that bloody sin, I tortur'd above the felon, or what trespass else.* The construction is peculiar here, the crime being used poetically for the criminal, and the word "felon" being used instead of 'felon's.' We have pointed out instances of similar elliptical form of the possessive case. See Note 9, Act iii., "First Part Henry VI."

Suf. My lord, these faults are easy,²³ quickly answer'd:

But mightier crimes are laid unto your charge,
Whereof you cannot easily purge yourself.
I do arrest you in his highness' name;
And here commit you to my lord cardinal
To keep, until your farther time of trial.

K. Hen. My lord of Gloster, 'tis my special hope

That you will clear yourself from all suspects:²⁴
My conscience tells me you are innocent.

Glo. Ah! gracious lord, these days are dangerous!
Virtue is chok'd with foul ambition,
And charity chas'd hence by rancour's hand
Foul subornation is predominant,
And equity exil'd your highness' land.
I know their complot is to have my life;
And, if my death might make this island happy,
And prove the period of their tyranny,
I would expend it with all willingness:
But mine is made the prologue to their play;
For thousands more, that yet suspect no peril
Will not conclude their plotted tragedy.

Beaufort's red sparkling eyes blab his heart's malice,
And Suffolk's cloudy brow his stormy hate;
Sharp Buckingham unburdens with his tongue
The envious load that lies upon his heart;

And doggèd York, that reaches at the moon,
Whose overweening arm I have pluck'd back,
By false accuse²⁵ doth level at my life:—

And you, my sov'reign lady, with the rest,
Causeless have laid disgraces on my head,
And with your best endeavour have stir'd up
My liefest²⁶ liege to be mine enemy:—

Ay, all of you have laid your heads together
(Myself had notice of your cónventicles);
And all to make away my guiltless life.

I shall not want false witness to condemn me,
Nor store of treasons to augment my guilt;
The ancient proverb will be well effected,²⁷—
A staff is quickly found to beat a dog.

Car. My liege, his railing is intolerable:
If those that care to keep your royal person
From treason's secret knife and traitors' rage
Be thus upbraided, chid, and rated at,

And the offender granted scope of speech,
'Twill make them cool in zeal unto your grace.

Suf. Hath he not twit²⁸ our sov'reign lady here
With ignominious words, though clerkly couch'd,
As if she had subornèd some to swear
False allegations to o'erthrow his state?

Q. Mar. But I can give the loser leave to chide.

Glo. Far truer spoke than meant: I lose, indeed;—

Beshrew the winners, for they play'd me false!
And well such losers may have leave to speak.

Buck. He'll wrest the sense, and hold us here all day:—

Lord cardinal, he is your prisoner.

Car. Sirs, take away the duke, and guard him sure.

Glo. Ah! thus King Henry throws away his crutch,

Before his legs be firm to bear his body!
Thus is the shepherd beaten from thy side,
And wolves are gnarling²⁹ who shall gnaw thee first.

Ah! that my fear were false! ah! that it were
For, good King Henry, thy decay I fear.

[*Exeunt Attendants with GLOSTER.*]

K. Hen. My lords, what to your wisdoms seemeth best,

Do or undo, as if ourself were here.

Q. Mar. What! will your highness leave the parliament?

K. Hen. Ay, Margaret; my heart is drown'd with grief,

Whose flood begins to flow within mine eyes;
My body round engirt with misery,—

For what's more miserable than discontent?—

Ah! uncle Humphrey, in thy face I see

The map of honour, truth, and loyalty!

And yet, good Humphrey, is the hour to come

That e'er I prov'd thee false, or fear'd thy faith

What low'ring star now envies thy estate,

That these great lords, and Margaret our queen,

Do seek subversion of thy harmless life?

Thou never didst them wrong, nor no man wrong:

And as the butcher takes away the calf,

And binds the wretch, and beats it when it strays,³⁰

23. *These faults are easy.* "Easy" is here used either in the sense of 'slight,' 'venial,' 'unimportant' (see Note 20, Act v., "Second Part Henry IV."), or it is used for 'easily'—the adjective used adverbially. We incline to the former interpretation, because of the passage explained in Note 13 of this Act, where the word "petty" occurs, applied to the very "faults" spoken of both there and here. It may even be that "easy" in the present instance is used both adjectively and adverbially (adjectively in relation to "faults," adverbially in relation to "answer'd"), according to the mode in which Shakespeare sometimes doubly employs a single word. See Note 69, Act ii., "Henry V."

24. *Suspects.* Printed in the Folio 'suspençe.' Malone's correction. "Suspects" is used in the same manner as in the

present passage in "Richard III." Act i., sc. 3, where the queen says, "My lord, you do me shameful injury, falsely to draw me in these vile suspects:" and not only twice in the present play (Act i., sc. 3, and Act iii., sc. 2) is "suspect" used for 'suspicion,' but the word is more than once elsewhere thus employed by Shakespeare.

25. *Accuse.* Here used for 'accusation.'

26. *Liefest.* 'Dearest.' See Note 8, Act i.

27. *Effected.* 'Carried into effect,' 'illustrated,' 'verified.'

28. *Twit.* An abbreviated form of 'twitted.'

29. *Gnarling.* 'Snarling,' 'growling.' See Note 87, Act i., "Richard II."

30. *Strays.* Thirlby proposed to alter "strays" to 'strives,' asking "how can it stray when it is bound?" But King Henry

Bearing it to the bloody slaughter-house ;
Even so, remorseless, have they borne him hence ;
And as the dam runs lowing up and down,
Looking the way her harmless young one went,
And can do naught but wail her darling's loss ;
Even so myself bewails good Gloster's case
With sad unhelpful tears ; and with dimm'd eyes
Look after him,³¹ and cannot do him good,—
So mighty are his vow'd enemies.

His fortunes I will weep ; and, 'twixt each groan,
Say, "Who's a traitor,³² Gloster he is none." [*Exit.*]

Q. Mar. Free lords,³³ cold snow melts with the
sun's hot beams.

Henry my lord is cold in great affairs,
Too full of foolish pity : and Gloster's show
Beguiles him, as the mournful crocodile
With sorrow snares relenting passengers ;
Or as the snake, roll'd in a flowering bank,
With shining checker'd slough, doth sting a child,
That for the beauty thinks it excellent.
Believe me, lords, were none more wise than I
(And yet herein I judge mine own wit good),
This Gloster should be quickly rid the world,³⁴
To rid us from the fear we have of him.

Car. That he should die is worthy policy ;
But yet we want a colour for his death :
'Tis meet he be condemn'd by course of law.

Suf. But, in my mind, that were no policy :
The king will labour still to save his life ;
The commons haply rise to save his life ;
And yet we have but trivial argument,³⁵
More than mistrust, that shows him worthy death.

York. So that, by this, you would not have him
die.

Suf. Ah ! York, no man alive so fain³⁶ as I !

York. 'Tis York that hath more reason for his
death.³⁷

But, my lord cardinal, and you, my lord of
Suffolk,—

Say as you think, and speak it from your souls,—
Were 't not all one, an empty eagle were set
To guard the chicken from a hungry kite,
As place Duke Humphrey for the king's protector ?

Q. Mar. So the poor chicken should be sure of
death.

Suf. Madam, 'tis true ; and were 't not madness,
then,

To make the fox surveyor of the fold ?
Who being accus'd a crafty murdercr,
His guilt should be but idly posted over,
Because his purpose is not executed.
No ; let him die, in that he is a fox,
By nature prov'd an enemy to the flock,
Before his chaps be stain'd with crimson blood,—
As Humphrey, prov'd by reasons, to my liege.³⁸
And do not stand on quilllets³⁹ how to slay him :
Be it by gins, by snares, by subtlety,
Sleeping or waking, 'tis no matter how,
So he be dead ; for that is good deceit
Which mates⁴⁰ him first that first intends deceit.

Q. Mar. Thrice-noble Suffolk, 'tis resolutely
spoke.

Suf. Not resolute, except so much were done ;
For things are often spoke, and seldom meant :
But, that my heart accordeth with my tongue,—
Seeing the deed is meritorious,
And to preserve my sov'reign from his foe,—
Say but the word, and I will be his priest.⁴¹

Car. But I would have him dead, my lord of
Suffolk,

Ere you can take due orders for a priest :
Say you consent, and censure⁴² well the deed,
And I'll provide his executioner,—
I tender so the safety of my liege.

draws a parallel between Gloster led away in bondage to prison and an animal led by a halter to the slaughter-house, beaten if it attempts to stray.

31. *Even so myself bewails good . . . and with dimm'd eyes look after him.* The way in which "bewails" and "look" are used in this sentence accords with Shakespeare's mode of occasionally employing verbs in different persons in the same sentence (see Note 38, Act ii., "Winter's Tale"); here, "bewails" being used as if Henry spoke of himself in the third person, and "look" being used as if 'I' were understood before it. These are instances of peculiar construction worth notice.

32. *Who's a traitor.* "Who" is here used for 'whoe'er' or 'whoso'er.'

33. *Free lords.* It has been proposed to change the word "free" to 'fair' or to 'my'; but we take "free" here to signify 'free to utter your opinion,' 'free to speak plainly,' 'free to act warmly and decisively,' in opposition to Henry's coldness. The word is thus used in "Henry VIII., Act iii., sc. 1; where Wolsey says to Queen Katherine, on behalf of himself and Cardinal Campeius—"To deliver, like free and honest men, our just opinions."

34. *This Gloster should be quickly rid the world.* Idiomatically and transposedly constructed; meaning 'the world should be quickly rid of this Gloster:' or, "rid" is used in its sense of

'despatched,' 'destroyed' (see Note 47, Act v., "Richard II.," meaning 'this Gloster should be quickly despatched from or destroyed out of the world.')

35. *And yet we have but trivial argument.* "Yet" is here used for 'as yet.' See Note 60, Act iv., "King John."

36. *Fain.* 'Gladly,' 'willingly.' See Note 5, Act ii.

37. *'Tis York that hath more reason for his death.* Because, as York himself says at the close of the present scene, "Humphrey being dead, as he shall be, Henry put apart, the next for me."

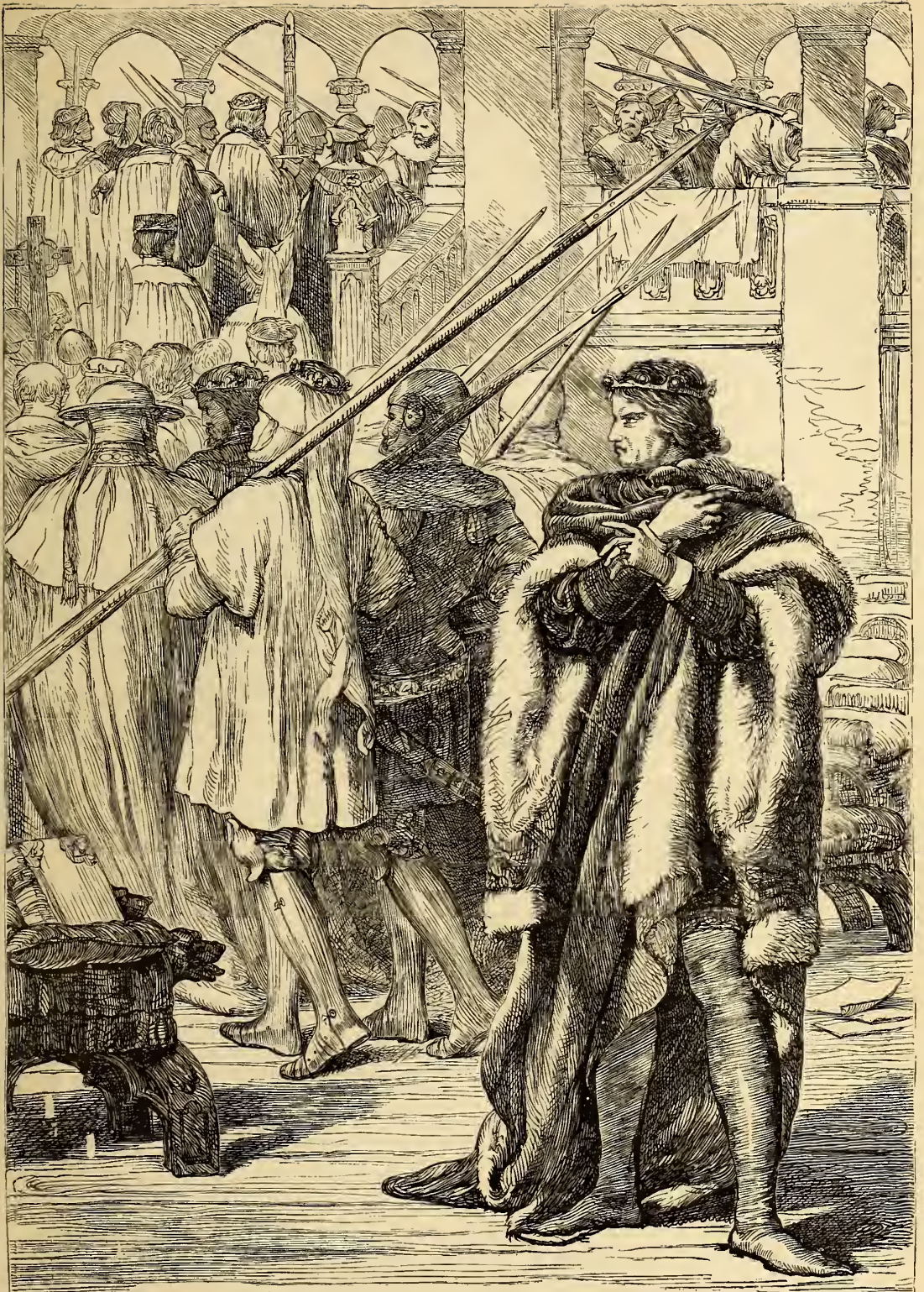
38. *As Humphrey, prov'd by reasons, to my liege.* Elliptically expressed; meaning, 'As Humphrey is proved by reasoning to be an enemy to the king.'

39. *Quilllets.* Here used for a legal particularity, a nicety of precise justice. See Note 105, Act iv., "Love's Labour's Lost."

40. *Mates.* The various editors contend that this word means either to 'confound,' 'destroy,' or that it contains an allusion to the expressions 'check-mate' and 'stale-mate,' as used in the game of chess. But we feel it to comprise both senses, according to Shakespeare's mode of employing words thus comprehensively. See Note 23, Act ii., "Tempest."

41. *I will be his priest.* "I will be the attendant on his last scene," 'I will be the last man whom he will see.'

42. *Censure.* 'Judge,' 'think,' 'give your opinion upon.' See Note 44, Act i.



York. Now, York, or never, steel thy fearful thoughts,
And change misdoubt to resolution.

Act III. Scene I.

Suf. Here is my hand, the deed is worthy doing.

Mar. And so say I.

York. And I: and now we three have spoke it,
It skills not⁴³ greatly who impugns our doom.

Enter a Messenger.

Mess. Great lords, from Ireland am I come
amain,

To signify that rebels there are up,
And put the Englishmen unto the sword:
Send succours, lords, and stop the rage betime,
Before the wound do grow uncurable;
For, being green, there is great hope of help.

Car. A breach that craves a quick expedient:⁴⁴
stop!

What counsel give you in this weighty cause?

York. That Somerset be sent as regent thither:
'Tis meet that lucky ruler be employ'd;⁴⁵
Witness the fortune he hath had in France.

Som. If York, with all his far-fet⁴⁶ policy,
Had been the regent there instead of me,
He never would have stay'd in France so long.

York. No, not to lose it all, as thou hast done:
I rather would have lost my life betimes,
Than bring a burden of dishonour home,
By staying there so long, till all were lost.
Show me one scar character'd on thy skin:
Men's flesh preserv'd so whole do seldom win.⁴⁷

Mar. Nay, then, this spark will prove a
raging fire,

If wind and fuel be brought to feed it with:—
No more, good York;—sweet Somerset, be still:—
Thy fortune, York, hadst thou been regent there,
Might happily⁴⁸ have prov'd far worse than his.

York. What! worse than naught? nay, then, a
shame take all!

Som. And, in the number, thee that wishest
shame!

Car. My lord of York, try what your fortune
is.

The uncivil kerns⁴⁹ of Ireland are in arms,
And temper clay with blood of Englishmen:
To Ireland will you lead a band of men,
Collected choicely, from each county some,
And try your hap against the Irishmen?

York. I will, my lord, so please his majesty.

Suf. Why, our authority is his consent;
And what we do establish he confirms:
Then, noble York, take thou this task in hand.

York. I am content: provide me soldiers, lords,

Whiles I take order for mine own affairs.

Suf. A charge, Lord York, that I will see per-
form'd.

But now return we to the false Duke Humphrey.

Car. No more of him; for I will deal with him,
That henceforth he shall trouble us no more.

And so break off; the day is almost spent:

Lord Suffolk, you and I must talk of that event.

York. My lord of Suffolk, within fourteen days
At Bristol I expect my soldiers;
For there I'll ship them all for Ireland.

Suf. I'll see it truly done, my lord of York.

[*Exeunt all except YORK.*]

York. Now, York, or never, steel thy fearful
thoughts,

And change misdoubt to resolution:

Be that thou hop'st to be; or what thou art
Resign to death,—it is not worth the enjoying:

Let pale-fac'd fear keep with the mean-born man,
And find no harbour in a royal heart.

Faster than spring-time showers comes thought on
thought;

And not a thought but thinks on dignity.

My brain, more busy than the labouring spider,
Weaves tedious snares to trap mine enemies.

Well, nobles, well, 'tis politicly done,

To send me packing with a host of men:

I fear me you but warm the starv'd snake,

Who, cherish'd in your breasts, will sting your
hearts.

'Twas men I lack'd, and you will give them me:

I take it kindly; yet be well assur'd

You put sharp weapons in a madman's hands.

Whiles I in Ireland nourish a mighty band,

I will stir up in England some black storm,
Shall blow ten thousand souls to heaven or hell;

And this fell tempest shall not cease to rage

Until the golden circuit on my head,

Like to the glorious sun's transparent beams,

Do calm the fury of this mad-bred flaw,⁵⁰

Am I, for a minister of my intent,

I have seduc'd a headstrong Kentishman,

John Cade of Ashford,

To make commotion, as full well he can,

Under the title of John Mortimer.

In Ireland have I seen this stubborn Cade

Oppose himself against a troop of kerns,

And fought so long, till that his thighs with darts

Were almost like a sharp-quill'd porcupine:

43. *It skills not.* 'It signifies not,' 'it matters not.' See Note 46, Act v., "Twelfth Night."

44. *Expedient.* Here used for 'expeditious.' See Note 96, Act i., "Richard II."

45. *'Tis meet that lucky ruler, &c.* Spoken in irony.

46. *Far-fet.* 'Far-fetched' (see Note 45, Act ii.); used in the sense of 'studiously sought,' 'astutely devised,' 'elaborately considered.'

47. *Men's flesh preserv'd so whole do seldom win.* Hammer altered "do" here to 'doth.' But the construction is involved; the sentence meaning, Men, whose flesh is preserved so whole, do seldom win.'

48. *Happily.* Sometimes, as here, used for 'haply' or 'perhaps.' See Note 32, Act iv., "Measure for Measure."

49. *Kerns.* See Note 116, Act iii., "Henry V."

50. *Flaw.* A sudden gust, a stormy wind. See Note 74, Act iv., "Second Part Henry IV."

And, in the end being rescu'd, I have seen
 Him caper upright, like a wild Morisco,⁵¹
 Shaking the bloody darts, as he his bells.
 Full often, like a shag-hair'd crafty kern,
 Hath he convers'd with the enemy,
 And, undiscover'd, come to me again,
 And given me notice of their villainies.
 This devil here⁵² shall be my substitute;
 For that John Mortimer, which now is dead,⁵³
 In face, in gait, in speech, he doth resemble:
 By this I shall perceive the commons' mind,
 How they affect the house and claim of York.
 Say he be taken, rack'd, and torturèd,
 I know no pain they can inflict upon him
 Will make him say I mov'd him to those arms.
 Say that he thrive (as 'tis great like⁵⁴ he will),
 Why, then from Ireland come I with my strength,
 And reap the harvest which that rascal sow'd;
 For, Humphrey being dead, as he shall be,
 And Henry put apart, the next for me. [Exit.]

SCENE II.—BURY. *A Room in the Palace.*

Enter certain Murderers, hastily.

First Mur. Run to my lord of Suffolk; let him know

We have despatch'd the duke, as he commanded.

Sec. Mur. Oh, that it were to do!—What have we done?

Didst ever hear a man so penitent?

First Mur. Here comes my lord.

Enter SUFFOLK.

Suf. Now, sirs, have you despatch'd this thing?

First Mur. Ay, my good lord, he's dead.

Suf. Why, that's well said. Go, get you to my house;

I will reward you for this vent'rous deed.

The king and all the peers are here at hand:—

Have you laid fair the bed? are all things well,

According as I gave directions?

First Mur. 'Tis, my good lord.⁵⁵

Suf. Away! be gone. [Exit Murderers.]

51. *A wild Morisco.* A dancer in a morris-dance, originally called a morisco-dance or Moorish dance. The old English morris-dancers wore bells attached to their knees and arms, shaking them, and using wild gesticulations as they performed this dance of Oriental origin.

52. *This devil here.* The word "here" is used in the present passage as an expletive. See Note 54, Act ii.

53. *John Mortimer, which now is dead.* "Which" used for 'who.' See Note 8, Act iii., "First Part Henry IV."

54. *Like.* Here used for 'likelihood.'

55. *'Tis, my good lord.* This reply, which seems to require a question put in the singular, appears to us to be an ellipsis for 'tis done,' in the same way that "it" is occasionally used by Shakespeare in reference to a collective object or antecedent. See Note 2, Act iii., "Winter's Tale." It should be mentioned

Trumpets sounded. Enter King HENRY, Queen MARGARET, Cardinal BEAUFORT, SOMERSET, Lords, and others.

K. Hen. Go, call our uncle to our presence straight;

Say we intend to try his grace to-day,
 If he be guilty, as 'tis published.

Suf. I'll call him presently, my noble lord.

[Exit.]

K. Hen. Lords, take your places; and, I pray you all,

Proceed no straiter 'gainst our uncle Gloster
 Than from true evidence, of good esteem,
 He be approv'd⁵⁶ in practice culpable.

Q. Mar. God forbid any malice should prevail,
 That faultless may condemn a nobleman!
 Pray God he may acquit him of suspicion!

K. Hen. I thank thee, Margaret;⁵⁷ these words content me much.

Re-enter SUFFOLK.

How now! why look'st thou pale? why tremblest thou?

Where is our uncle? what's the matter, Suffolk?

Suf. Dead in his bed, my lord; Gloster is dead.

Q. Mar. Marry, God forfend!

Car. God's secret judgment:—I did dream to-night

The duke was dumb, and could not speak a word.

[The King swoons.]

Q. Mar. How fares my lord?—Help, lords! the king is dead.

Som. Rear up his body; wring him by the nose.

Q. Mar. Run, go, help, help!—O Henry, ope thine eyes!

Suf. He doth revive again:—madam, be patient.

K. Hen. Oh, heavenly God!

Q. Mar. How fares my gracious lord?

Suf. Comfort, my sov'reign! gracious Henry, comfort!

K. Hen. What! doth my lord of Suffolk comfort me?

Came he right now⁵⁸ to sing a raven's note,

that in the Folio the preceding question is worded, 'Is all things well,' &c. Nevertheless, we think that "'tis" applies to the act collectively of laying fair the bed, and placing all things in orderly appearance, according to the directions given.

56. *Approv'd.* Here used for 'proved.'

57. *Margaret.* In the Folio this name is misprinted 'Nell' here, and 'Eliador' and 'Elinor' in the three other instances, where it occurs in the present scene. Some editors give the abbreviated name 'Meg' here, as better suiting the metre; and inasmuch as an abbreviation was apparently intended, that, perhaps, is the right substitution. Still, as there is frequently a disregard of strict metre in lines where proper names appear, we give the queen's in the form in which it is used elsewhere throughout the play.

58. *Right now.* 'Just now,' 'even now.'



Suffolk. Now, sirs, have you despatch'd this thing?
First Murderer. Ay, my good lord, he's dead.

Act III. Scene II.

Whose dismal tune bereft my vital powers;
 And thinks he that the chirping of a wren,
 By crying comfort from a hollow breast,
 Can chase away the first-conceiv'd sound?
 Hide not thy poison with such sugar'd words:
 Lay not thy hands on me; forbear, I say;
 Their touch affrights me, as a serpent's sting.
 Thou baleful messenger, out of my sight!
 Upon thy eye-balls murd'rous tyranny
 Sits in grim majesty, to fright the world.
 Look not upon me, for thine eyes are wounding:—
 Yet do not go away:—come, basilisk,⁵⁹
 And kill the innocent gazer with thy sight
 For in the shade of death I shall find joy,—
 In life, but double death, now Gloster's dead.

59. *Basilisk.* A fabulous serpent; said to have a starry head, and to kill by its look. See Note 25, Act v., "Henry V."

Mar. Why do you rate my lord of Suffolk thus?

Although the duke was enemy to him,
 Yet he, most Christian-like, laments his death:
 And for myself,—foe as he was to me,—
 Might liquid tears, or heart-offending groans,
 Or blood-consuming sighs⁶⁰ recall his life,
 I would be blind with weeping, sick with groans,
 Look pale as primrose with blood-drinking sighs,
 And all to have the noble duke alive.
 What know I how the world may deem of me?
 For it is known we were but hollow friends:
 It may be judg'd I made the duke away;
 So shall my name with slander's tongue be
 wounded,

60. *Blood-consuming sighs.* See Note 42, Act iii., "Midsummer Night's Dream."

And princes' courts be fill'd with my reproach.
This get I by his death: ah! me, unhappy!
To be a queen, and crown'd with infamy!

K. Hen. Ah! woe is me for Gloster,⁶¹ wretched man!

Mar. Be woe for me, more wretched than he is.

What! dost thou turn away, and hide thy face?
I am no loathsome leper;—look on me.
What! art thou, like the adder, waxen⁶² deaf?
Be poisonous too, and kill thy forlorn queen.
Is all thy comfort shut in Gloster's tomb?
Why, then, Dame Margaret was ne'er thy joy:
Erect his statua and worship it,⁶³
And make my image but an alehouse sign.
Was I for this nigh wreck'd upon the sea,
And twice by awkward⁶⁴ wind from England's
bank

Drove back again unto my native clime?
What boded this, but well-forewarning wind
Did seem to say,—Seek not a scorpion's nest,
Nor set no footing on this unkind shore?
What did I then but curs'd the gentle gusts,⁶⁵
And he that loos'd them forth their brazen caves;
And bid them blow towards England's bless'd
shore,

Or turn our stern upon a dreadful rock?
Yet Æolus⁶⁶ would not be a murderer,
But left that hateful office unto thee:
The pretty vaulting sea refus'd to drown me;
Knowing that thou wouldst have me drown'd on
shore,

With tears as salt as sea, through thy unkindness:
The splitting rocks cower'd in the sinking sands,
And would not dash me with their ragged sides;
Because thy flinty heart, more hard than they,
Might in thy palace perish⁶⁷ Margaret.
As far as I could ken⁶⁸ thy chalky cliffs,
When from thy shore the tempest beat us back,
I stood upon the hatches in the storm;

And when the dusky sky began to rob
My earnest-gaping sight of thy land's view,
I took a costly jewel from my neck,—
A heart it was, bound in with diamonds,—
And threw it towards thy land;—the sea receiv'd it;
And so I wish'd thy body might my heart:
And even with this I lost fair England's view,
And bid mine eyes be packing with my heart,
And call'd them blind and dusky spectacles,
For losing ken of Albion's wish'd coast.
How often have I tempted Suffolk's tongue
(The agent of thy foul inconstancy)
To sit and witch me, as Ascanius did,⁶⁹
When he to madding Dido would unfold
His father's acts, commenc'd in burning Troy!
Am I not witch'd like her? or thou not false like
him?⁷⁰

Ah! me, I can no more! Die, Margaret!
For Henry weeps that thou dost live so long.

Noise within. Enter WARWICK and SALISBURY.
The Commons press to the door.

War. It is reported, mighty sovereign,
That good Duke Humphrey trait'rously is murder'd
By Suffolk and the Cardinal Beaufort's means.
The commons, like an angry hive of bees
That want their leader, scatter up and down,
And care not who they sting in his revenge.⁷¹
Myself have calm'd their spleenful mutiny,
Until they hear the order of his death.

K. Hen. That he is dead, good Warwick, 'tis
too true;

But how he died God knows, not Henry:
Enter his chamber, view his breathless corpse,
And comment then upon his sudden death.

War. That shall I do, my liege.—Stay, Salisbury,
With the rude multitude till I return.

[WARWICK goes into an inner chamber.—
SALISBURY retires to the Commons at the
door.]

61. *Ah! woe is me for Gloster.* . . . *Be woe for me.* "Woe" is here idiomatically used: "woe is me" meaning 'I am grieved' or 'I am sorry,' and "be woe for me" meaning 'be grieved for me.' See Note 20, Act v., "Tempest."

62. *Waxen.* 'Grown.' See Note 61, Act v., "Henry V."

63. *Erect his statua and worship it.* The Folio prints 'statue' here instead of "statua," which was a form of the word used in Shakespeare's time, when the metre required a tri-syllable. Formerly we adopted Capell's introduction of the word 'then,' as probably right; but upon re-consideration, we believe that the error lies in the Folio printer's having misspelt the word here, as he has done in the other instances where the metre requires "statua."

64. *Awkward.* Here used for 'contrary,' 'adverse.' See Note 105, Act ii., "Henry V."

65. *The gentle gusts.* It has been proposed to change "gentle" here to 'ungentle'; but the favourable epithet is shown to be right by "*well-forewarning wind*" and "*pretty vaulting sea,*" which are all used by Margaret to show that she thought the waves and winds benevolent in keeping her from England, in consonance with the main gist of her speech.

66. *Æolus.* The god of the winds.

67. *Perish.* 'Destroy,' 'cause to perish.' This verb was used actively by other writers of Shakespeare's time.

68. *Ken.* 'Descry.' The word is used as a noun, a few lines farther on, in the sense of 'sight,' 'view,' 'perception.' See Note 30, Act iv., "Second Part Henry IV."

69. *To sit and witch me, as Ascanius did.* The Folio misprints 'watch' for "witch" here (Theobald's correction); shown to be right by the word "witch'd" in the next line but two. Ascanius was the son of Æneas; and it was Cupid, under the form of Ascanius, who was fondled by Dido, and who is here supposed to bewitch her with a relation of "his father's acts."

70. *Am I not witch'd like her? or thou not false like him?* Mason suggested altering "or" to 'art' here; but the construction in the present passage is similar to others we have before pointed out (see Note 29, Act iii., "Richard II."); and "am" in this line gives 'art' to be understood between "or" and "thou."

71. *In his revenge.* An idiomatic use of the possessive case, signifying 'in revenge of him' or 'for him.' See Note 14, Act iv., "First Part Henry IV."

K. Hen. O Thou that judgest all things, stay
my thoughts,—

My thoughts, that labour to persuade my soul
Some violent hands were laid on Humphrey's life!
If my suspect be false,⁷² forgive me, God;
For judgment only doth belong to thee.
Fain would I go to chafe his paly lips
With twenty thousand kisses, and to drain
Upon his face an ocean of salt tears;⁷³
To tell my love unto his dumb deaf trunk,
And with my fingers feel his hand unfeeling:
But all in vain are these mean obsequies;
And to survey his dead and earthy image,
What were it but to make my sorrow greater?

[*The doors of the inner chamber are thrown
open, and GLOSTER is discovered dead in
his bed; WARWICK and others standing
by it.*

War. Come hither, gracious sovereign, view
this body.

K. Hen. That is to see how deep my grave is
made;

For with his soul fled all my worldly solace,
For seeing him,⁷⁴ I see my life in death.⁷⁵

War. As surely as my soul intends to live
With that dread King that took our state upon him
To free us from his Father's wrathful curse,
I do believe that violent hands were laid
Upon the life of this thrice-famèd duke.

Suf. A dreadful oath, sworn with a solemn
tongue!

What instance⁷⁶ gives Lord Warwick for his vow?

War. See how the blood is settled in his face!
Oft have I seen a timely-parted ghost,⁷⁷
Of ashy semblance, meagre, pale, and bloodless,
Being all descended to the labouring heart;⁷⁸
Who,⁷⁹ in the conflict that it holds with death,
Attracts the same for aidance 'gainst the enemy;

72. *If my suspect be false.* "Suspect" is here used for 'suspicion.' See Note 24 of this Act.

73. *To drain upon his face an ocean of salt tears.* 'Rain' has been plausibly substituted for "drain" in this passage; but inasmuch as "drain" may here be used to express 'draw off by drops and sprinkle,' we leave the word as it is given in the Folio. The image of 'draining an ocean of tears' is hardly more forced than 'chafing lips with twenty thousand kisses;' both are poetical exaggerations, to express ultra onerous "obsequies."

74. *For seeing him.* "For" has been changed to 'and' here, on the assumption that "for" was an error occasioned by the word having caught the printer's eye from the line above. But there are instances in Shakespeare of two successive lines beginning with the same word.

75. *I see my life in death.* This has been variously changed by various emendators; but we think that the phrase as it stands expresses, 'I see my life as it is threatened by similar death, and as it will be in death.'

76. *Instance.* Here used for 'ground of evidence,' 'testifying circumstance.' In "Much Ado about Nothing," Act ii., sc. 2, Borachio says, "Offer them instances;" and see Note 6, Act iv., "All's Well that Ends Well."

77. *A timely-parted ghost.* Because the word "timely" was

Which with the heart there cools, and ne'er re-
turneth

To blush and beautify the cheek again.
But see, his face is black and full of blood;
His eye-balls farther out than when he liv'd,
Staring full ghastly like a strangled man;
His hair uprear'd, his nostrils stretch'd with
struggling;

His hands abroad display'd, as one that grasp'd
And tugg'd for life, and was by strength subdu'd:
Look on the sheets, his hair, you see, is sticking;
His well-proportion'd beard made rough and
rugged,

Like to the summer's corn by tempest lodg'd.⁸⁰

It cannot be but he was murder'd here;
The least of all these signs were probable.

Suf. Why, Warwick, who should do the duke
to death?

Myself and Beaufort had him in protection;
And we, I hope, sir, are no murderers.

War. But both of you were vow'd Duke Hum-
phrey's foes;

And you, forsooth, had the good duke to keep:
'Tis like you would not feast him like a friend;
And 'tis well seen he found an enemy.

Q. Mar. Then you, belike, suspect these noble-
men

As guilty of Duke Humphrey's timeless⁸¹ death.

War. Who finds the heifer dead and bleeding
fresh,

And sees fast by a butcher with an axe,
But will suspect 'twas he that made the slaughter?
Who finds the partridge in the puttock's⁸² nest,
But may imagine how the bird was dead,
Although the kite soar with unbloodied beak?
Even so suspicious is this tragedy.

Q. Mar. Are you the butcher, Suffolk?—where's
your knife?

used by Shakespeare and other writers of his day to express 'early' (as, for instance, in the first scene of the "Comedy of Errors," Ægeon speaks of "my timely death," meaning 'my early death'), some have explained "timely-parted" here to mean 'recently-departed,' 'newly-departed;' but in considering the epithet with reference to the sense of the whole speech, it seems rather to mean 'duly departed,' 'departed in the ordinary course of time,' as opposed to 'untimely,' or "timeless." "Ghost" was occasionally, as here, used for "corse," or 'dead body,' by writers of Shakespeare's period.

78. *Being all descended, &c.* The construction is elliptical here, as 'the blood' is understood before "being" in this line. The previous word "bloodless," and the subsequent words "the same" and "which" allow the words 'the blood' to be implied.

79. *Who.* Here used for 'which,' in reference to "heart." See Note 33, Act v., "Second Part Henry IV."

80. *Lodg'd.* Formerly the technical expression for the beating down of grain by violent weather. See Note 43, Act iii., "Richard II."

81. *Timeless.* 'Untimely.' See Note 36, Act v., "First Part Henry VI."

82. *Puttock.* Still a provincial name for a kite; a base kind of hawk.

Is Beaufort term'd a kite?—where are his talons?

Suf. I wear no knife to slaughter sleeping men;
But here's a vengeful sword, rusted with ease,
That shall be scour'd in his rancorous heart
That slanders me with murder's crimson badge:—
Say, if thou dar'st, proud lord of Warwickshire,
That I am faulty in Duke Humphrey's death.

[*Exeunt* CARDINAL, SOMERSET, and others.]

War. What dares not Warwick, if false Suffolk
dare him?

Q. *Mar.* He dares not calm his contumelious
spirit,

Nor cease to be an arrogant controller,
Though Suffolk dare him twenty thousand times.

War. Madam, be still,—with reverence may I say;
For every word you speak in his behalf
Is slander to your royal dignity.

Suf. Blunt-witted lord, ignoble in demeanour!
And never of the Nevils' noble race.

War. But that the guilt of murder bucklers thee,
And I should rob the deathsmen of his fee,
Quitting⁸³ thee thereby of ten thousand shames,
And that my sov'reign's presence makes me mild,
I would, false murd'rous coward, on thy knee
Make thee beg pardon for thy passèd speech,
Pernicious blood-sucker of sleeping men!

Suf. Thou shalt be waking while I shed thy blood,
If from this presence thou dar'st go with me.

War. Away even now, or I will drag thee hence:
Unworthy though thou art, I'll cope with thee,
And do some service to Duke Humphrey's ghost.

[*Exeunt* SUFFOLK and WARWICK.]

K. Hen. What stronger breastplate than a heart
untainted!

Thrice is he arm'd that hath his quarrel just;
And he but naked, though lock'd up in steel,
Whose conscience with injustice is corrupted.

[*A noise within.*]

Q. *Mar.* What noise is this?

Re-enter SUFFOLK and WARWICK, with their
weapons drawn.

K. Hen. Why, how now, lords! your wrathful
weapons drawn
Here in our presence! dare you be so bold?—

83. *Quitting.* Here used for 'acquitting.'

84. *Unless false Suffolk.* The Folio prints 'lord' here instead of "false." Malone made the correction; which the corresponding passage in the 'First Part of the Contention' shows to be probably right.

85. *Done to death.* An idiomatic phrase, equivalent to the more modern 'put to death.' See Note 2, Act v., "Much Ado about Nothing."

86. *In pain of your dislike.* Instance of "in" used for 'on,' unless it be a misprint for the latter word; as, in the last line of King Henry's next speech, "on the pain of death" is used. There is much subject for doubt regarding the possible misprinting or possible correctness of these two words as they appear in certain passages of the Folio; as, at the time Shakespeare

Why, what tumultuous clamour have we here?

Suf. The traitorous Warwick, with the men of
Bury,

Set all upon me, mighty sovereign.

Sal. [*To the Commons at the door.*] Sirs, stand
apart; the king shall know your mind.—

[*Advancing.*]

Dread lord, the commons send you word by me,
Unless false Suffolk⁸⁴ straight be done to death,⁸⁵
Or banish'd fair England's territories,
They will by violence tear him from your palace,
And torture him with grievous ling'ring death.
They say, by him the good Duke Humphrey
died;

They say, in him they fear your highness' death;
And mere instinct of love and loyalty,—

Free from a stubborn opposite intent,
As being thought to contradict your liking,—
Makes them thus forward in his banishment.

They say, in care of your most royal person,
That if your highness should intend to sleep,
And charge that no man should disturb your rest,

In pain of your dislike,⁸⁶ or pain of death;
Yet, notwithstanding such a straight edict,
Were there a serpent seen, with forked tongue,
That slyly glided towards your majesty,

It were but necessary you were wak'd;
Lest, being suffer'd⁸⁷ in that harmful slumber,

The mortal worm⁸⁸ might make the sleep eternal:
And therefore do they cry, though you forbid,

That they will guard you, wh'er you will or no,
From such fell serpents as false Suffolk is;

With whose envenom'd and fatal sting,
Your loving uncle, twenty times his worth,
They say, is shamefully bereft of life.

Commons. [*Within.*] An answer from the king,
my lord of Salisbury!

Suf. 'Tis like the commons, rude unpolish'd
hinds,⁸⁹

Could send such message to their sovereign:

But you, my lord, were glad to be employ'd,
To show how quaint⁹⁰ an orator you are:

But all the honour Salisbury hath won
Is, that he was the lord ambassador
Sent from a sort⁹¹ of tinkers to the king.

wrote, the one word was frequently used for the other by contemporary authors. See Note 76, Act ii., "Richard II."

87. *Suffer'd.* Here used for 'suffered to remain.' See Note 6 of this Act.

88. *Mortal worm.* 'Deadly serpent.' See Note 4, Act iii., "Measure for Measure."

89. *Hinds.* Here used for 'operatives,' 'artisans,' 'working men;' labouring men generally. See Note 44, Act ii., "First Part Henry IV."

90. *Quaint.* Here used for 'def't,' 'skillful,' 'dexterous,' 'accomplished.' See Note 35, Act iii., "Taming of the Shrew."

91. *Sort.* 'Set,' 'pack,' 'gang,' 'crew.' See Note 21, Act ii.



Queen Margaret. What noise is this?

King Henry. Why, how now, lords! your wrathful weapons drawn
Here in our presence!

Act III. Scene II.

Commons. [Within.] An answer from the king,
or we will all break in!

K. Hen. Go, Salisbury, and tell them all from me,
I thank them for their tender loving care;
And had I not been cited⁹² so by them,
Yet did I purpose as they do entreat;
For, sure, my thoughts do hourly prophesy
Mischance unto my state by Suffolk's means:
And therefore,—by His majesty I swear,
Whose far unworthy deputy I am,—
He shall not breathe infection in this air⁹³
But three days longer, on the pain of death.

[Exit SALISBURY.]

♀. *Mar.* O Henry, let me plead for gentle
Suffolk!

K. Hen. Ungentle queen, to call him gentle
Suffolk!

No more, I say: if thou dost plead for him,
Thou wilt but add increase unto my wrath.
Had I but said, I would have kept my word;
But when I swear, it is irrevocable.—

[To *Suf.*] If, after three days' space, thou here
be'st found

On any ground that I am ruler of,
The world shall not be ransom for thy life.—
Come, Warwick, come, good Warwick, go with me;
I have great matters to impart to thee.

[Exeunt KING HENRY, WARWICK, LORDS, &c.]

♀. *Mar.* Mischance and sorrow go along with
you!

⁹². *Cited.* Here used in its sense of 'summoned,' 'urged,'
'enjoined.'

⁹³. *Breathe infection in this air.* "In" is here used for
'into.' See Note 29, Act iii., "Richard II."



Queen Margaret. Oh, let me entreat thee, cease! Give me thy hand,

Act III. Scene II.

Heart's discontent and sour affliction
Be playfellows to keep you company!
There's two of you; the devil make a third!
And threefold vengeance tend upon your steps!

Suf. Cease, gentle queen, these execrations,
And let thy Suffolk take his heavy leave.

Q. Mar. Fie, coward woman, and soft-hearted wretch!

Hast thou not spirit to curse thine enemies?⁹⁴

Suf. A plague upon them! wherefore should I curse them?

Would curses kill, as doth the mandrake's groan,⁹⁵
I would invent as bitter-searching terms,
As curst, as harsh, and horrible to hear,
Deliver'd strongly through my fix'd teeth,
With full as many signs of deadly hate,
As lean-fac'd Envy in her loathsome eave:
My tongue should stumble in mine earnest words;
Mine eyes should sparkle like the beaten flint;
My hair be fix'd on end, as one distraet;
Ay, every joint should seem to curse and ban:
And even now my burden'd heart would break,
Should I not curse them. Poison be their drink!
Gall, worse than gall, the daintiest that they taste:
Their sweetest shade a grove of cypress-trees!⁹⁶
Their chiefest prospect murdering basilisks!⁹⁷
Their softest touch as smart as lizards' stings!⁹⁸
Their music frightful as the serpent's hiss;
And boding screech-owls make the concert full!
All the foul terrors in dark-seated hell—

Q. Mar. Enough, sweet Suffolk; thou torment'st thyself;

And these dread curses,—like the sun 'gainst glass,
Or like an overcharg'd gun,—recoil,
And turn the force of them upon thyself.

94. *To curse thine enemies?* The Folio prints 'enemy' here for 'enemies,' the latter being shown to be the right word from the parallel passage in the "First Part of the Contention," as well as by Suffolk's reply.

95. *Would curses kill, as doth the mandrake's groan.* There was a superstitious belief attached to the root called "mandrake," thus described in Sir Thomas Browne's "Vulgar and Common Errors":—"The third affirmeth the roots of mandrakes do make a noise, or give a shriek upon eradication, arising, perhaps, from a small and stridulous noise, which, being firmly rooted, it maketh upon divulsion of parts. The last concerneth the danger ensuing; that there follows a hazard of life to them that pull it up; that some evil fate pursues them, and that they live not long after. Therefore the attempt hereof, among the ancients, was not in ordinary way; but, as Pliny informeth, when they intended to take up the root of this plant, they took the wind thereof, and, with a sword describing three circles about it, they digged it up, looking westward." In Bulleine's "Bulwarke of Defence against Sickness," 1575, there is another account of the due method for avoiding the dangers supposed to accrue from uprooting this fabulously-endowed plant:—"Without the death of some lvyng thinge it cannot be drawn out of the earth to man's use; therefore they did tye some dogge or other lvyng beast unto the roote thereof with a corde, and digged the earth in compasse round about, and in the meentyme stopped their own eares for feare of the terrible shriek and cry of this Mandrack. In whych cry it doth not only

Suf. You bade me ban, and will you bid me leave?⁹⁹

Now, by the ground that I am banish'd from,
Well could I curse away a winter's night,
Though standing naked on a mountain top,
Where biting cold would never let grass grow,
And think it but a minute spent in sport.

Q. Mar. Oh, let me entreat thee, cease! Give me thy hand,

That I may dew it with my mournful tears;
Nor let the rain of heaven wet this place,
To wash away my woful monuments.¹⁰⁰
Oh, could this kiss be printed in thy hand,

[*Kisses his hand.*]

That thou mightst think upon these¹⁰¹ by the seal,
Through whom a thousand sighs are breath'd for thee!

So, get thee gone, that I may know my grief;
'Tis but surmis'd whiles thou art standing by,
As one that surfeits, thinking on a want.

I will repeal thee, or, be well assur'd,
Adventure to be banish'd myself:
And banish'd I am, if but from thee.

Go; speak not to me; even now be gone.—
Oh, go not yet!—Even thus two friends condemn'd
Embrace, and kiss, and take ten thousand leaves,
Loth a hundred times to part than die.
Yet now farewell; and farewell life with thee!

Suf. Thus is poor Suffolk ten times banish'd,—
Once by the king, and three times thrice by thee.
'Tis not the land I care for, wert thou thence;¹⁰²
A wilderness is populous enough,
So Suffolk had thy heavenly company:
For where thou art, there is the world itself,
With every several pleasure in the world;
And where thou art not, desolation.

dye itself, but the feare thereof kylleth the dogge or beast which pulleth it out of the earth." See Note 28, Act I., "Second Part Henry IV."

96. *Cypress-trees.* Having been used in the funeral rites of the Romans, these trees were considered of mournful or evil omen; and to this day, in Italy, they form the adornment of cemeteries and graveyards.

97. *Basilisks.* See Note 59 of this Act.

98. *Lizards' stings.* It was an ancient prejudice—and exists to the present time in Italy, as regards one particular kind of lizard—that this animal is venomous. It not only possesses no sting, but is as harmless as a frog or toad.

99. *Leave.* Here used for 'leave off,' 'cease,' 'desist.'

100. *Monuments.* In this instance used in its sense of 'memorials.'

101. *These.* Here used elliptically, and in reference to an implied particular; meaning 'these lips;' 'lips' being implied by the previous word "kiss," and in the subsequent words, "Through whom a thousand sighs are breath'd for thee." In the latter line, "whom" is, of course, used for 'which.'

102. *Thence.* This word has been changed to 'hence' by the editor of the second Folio and others; but we think that here "thence" means 'away from that "land."' In the "Winter's Tale," Act v., sc. 2, the first gentleman says, "Who would be thence, that has the benefit of access?" meaning, 'Who would be away from there, that has,' &c.

I can no more:—live thou to joy thy life;
Myself to joy in naught¹⁰³ but that thou liv'st.

Enter VAUX.

Q. Mar. Whither goes Vaux so fast? what news,
I pr'ythee?

Vaux. To signify unto his majesty
That Cardinal Beaufort is at point of death;
For suddenly a grievous sickness took him,
That makes him gasp, and stare, and catch the air,
Blaspheming God, and cursing men on earth.
Sometime he talks as if Duke Humphrey's ghost
Were by his side; sometime he calls the king,
And whispers to his pillow, as to him,
The secrets of his overcharg'd soul:
And I am sent to tell his majesty
That even now he cries aloud for him.

Q. Mar. Go tell this heavy message to the king.

[*Exit VAUX.*]

Ah! me, what is this world! what news are these!
But wherefore grieve I at an hour's poor loss,¹⁰⁴
Omitting Suffolk's exile, my soul's treasure?
Why only, Suffolk, mourn I not for thee,
And with the southern clouds contend in tears,—
Theirs for the earth's increase, mine for my
sorrows?

Now get thee hence: the king, thou know'st, is
coming;—

If thou be found by me, thou art but dead.

Suf. If I depart from thee, I cannot live;
And in thy sight to die, what were it else
But like a pleasant slumber in thy lap?
Here could I breathe my soul into the air,
As mild and gentle as the cradle-babe
Dying with mother's dug between its lips:
Where, from thy sight,¹⁰⁵ I should be raging mad,
And cry out for thee to close up mine eyes,
To have thee with thy lips to stop my mouth;
So shouldst thou either turn my flying soul,
Or I should breathe it so into thy body,
And then it liv'd in sweet Elysium.
To die by thee were but to die in jest;

From¹⁰⁶ thee to die were torture more than death:
Oh, let me stay, befall what may befall!

Q. Mar. Away! though parting be a fretful
corrosive,¹⁰⁷

It is applied to a deathful wound.

To France, sweet Suffolk: let me hear from thee;
For wheresoe'er thou art in this world's globe,
I'll have an Iris¹⁰⁸ that shall find thee out.

Suf. I go.

Q. Mar. And take my heart with thee.

Suf. A jewel, lock'd into the wofull'st cask¹⁰⁹
That ever did contain a thing of worth.

Even as a splitted bark, so sunder we:

This way fall I to death.

Q. Mar. This way for me.

[*Exeunt, severally.*]

SCENE III.—LONDON. Cardinal BEAUFORT'S
Bedchamber.

*Enter King HENRY, SALISBURY, WARWICK, and
others.* *The Cardinal in bed; Attendants
with him.*

K. Hen. How fares my lord? speak, Beaufort,
to thy sovereign.

Car. If thou be'st death, I'll give thee England's
treasure,

Enough to purchase such another island,
So thou wilt let me live, and feel no pain.

K. Hen. Ah! what a sign it is of evil life,
Where death's approach is seen so terrible!

War. Beaufort, it is thy sov'reign speaks to
thee.

Car. Bring me unto my trial when you will.
Died he not in his bed? where should he die?
Can I make men live, whe'r they will or no?
Oh, torture me no more! I will confess,—

Alive again? then show me where he is:
I'll give a thousand pound to look upon him.—
He hath no eyes, the dust hath blinded them.¹¹⁰—
Comb down his hair; look, look! it stands upright,

103. *Myself to joy in naught, &c.* The Folio prints 'no' for "to" here; the emendation of Mr. Collier's MS. corrector. That "to" is the right word we think is proved by the construction of the whole sentence; "myself to joy" being a consecution of "live thou to joy," as shown by the final word "liv'st." In the "First Part of the Contention" this speech consists but of the two first lines, the remainder forming, we think, some of the most graceful writing in this play. The three lines commencing with "For where thou art," are replete with the passionate ardour conveyed in simple language that marks Shakespeare's true style; while the musical cadence in the concluding line, "And where thou art not, desolation"—the abrupt blankness of effect being given by the final syllable, at the same time that there is a certain impression of lingering fall in the length of the word itself—perfectly satisfies the poetical sense and ear.

104. *An hour's poor loss.* This expression has been variously interpreted: we understand it as equivalent to 'a mere temporary loss,' 'a loss that I shall feel but for an hour's time: ' the

whole sentence meaning, 'Why do I grieve at a mere passing loss, instead of giving my whole thought to Suffolk's loss, which I shall feel evermore?'

105. *Where, from thy sight.* "Where" is here used for 'whereas.' See Note 9, Act v., "First Part Henry VI."

106. *From.* Here used for 'away from,' 'apart from,' 'absent from.'

107. *Corrosive.* Generally thus pronounced, with the accent on the first syllable, in Shakespeare's time, and sometimes then written, as a dissyllable, 'corsive.'

108. *Iris.* The messenger of Juno; and here poetically used for a messenger from a queen.

109. *Cask.* An abbreviated form of 'casket.' The Folio spells it 'caske,' which orthography aids to show what is meant.

110. *He hath no eyes, the dust hath blinded them.* This finely imaginative line—well worthy the hand that wrote Lear—and, indeed, the whole of this speech as here given according to the Folio amplification from the "First Part of the Contention," bears unmistakable impress of Shakespeare's style.

Like lime-twigs set to catch my wingèd soul!—
Give me some drink; and bid the apothecary
Bring the strong poison that I bought of him.

K. Hen. Oh, thou eternal Mover of the heavens,
Look with a gentle eye upon this wretch!
Oh, beat away the busy meddling fiend
That lays strong siege unto this wretch's soul,
And from his bosom purge this black despair!

War. See how the pangs of death do make him
grin!

Sal. Disturb him not, let him pass peaceably.

K. Hen. Peace to his soul, if God's good pleasure be!—

Lord cardinal, if thou think'st on heaven's bliss,
Hold up thy hand, make signal of thy hope.—
He dies, and makes no sign:—O God, forgive
him!

War. So bad a death argues a monstrous life.

K. Hen. Forbear to judge, for we are sinners
all.—

Close up his eyes, and draw the curtain close;
And let us all to meditation. [*Exeunt.*]

ACT IV.

SCENE I.—KENT. *The Sea-shore near DOVER.*

*Firing heard at Sea. Then enter, from a boat, a
Captain, a Master, a Master's Mate, WALTER
WHITMORE, and others; with them SUFFOLK
disguised, and other Gentlemen, prisoners.*

Cap. The gaudy, blabbing, and remorseful day¹
Is crept into the bosom of the sea;
And now loud-howling wolves arouse the jades
That drag the tragic melancholy night;²
Who, with their drowsy, slow, and flagging wings,
Clip dead men's graves, and from their misty jaws
Breathe the foul contagious darkness in the air.³
Therefore bring forth the soldiers of our prize;
For, whilst our pinnacle anchors in the Downs,
Here shall they make their ransom on the sand,
Or with their blood stain this discolour'd shore.⁴—
Master, this prisoner freely give I thee;—
And thou that art his mate, make boot⁵ of this;—
The other [*pointing to SUFFOLK*], Walter Whit-
more, is thy share.

First Gent. What is my ransom, master? let
me know.

Mast. A thousand crowns, or else lay down
your head.

Mate. And so much shall you give, or off goes
yours.

Cap. What! think you much to pay two thou-
sand crowns,

And bear the name and port of gentlemen?—
Cut both the villains' throats;—for die you shall:—
The lives of those which we have lost in fight
Cannot be counterpois'd⁶ with such a petty sum.

First Gent. I'll give it, sir; and therefore spare
my life.

Sec. Gent. And so will I, and write home for it
straight.

Whit. [*To SUFFOLK*]. I lost mine eye in laying
the prize aboard,

And therefore, to revenge it, shalt thou die;
And so should these, if I might have my will.

Cap. Be not so rash; take ransom; let him live.

Suf. Look on my George,⁷—I am a gentleman:
Rate me at what thou wilt, thou shalt be paid.

Whit. And so am I; my name is Walter
Whitmore.

How now! why start'st thou? what! doth death
affright?

Suf. Thy name affrights me, in whose sound is
death.

A cunning man did calculate my birth,
And told me that by *water* I should die:⁸
Yet let not this make thee be bloody-minded;
Thy name is *Gaultier*, being rightly sounded.

Whit. *Gaultier* or *Walter*, which it is, I care not:
Never yet did base dishonour blur our name,
But with our sword we wip'd away the blot;

1. *The gaudy, blabbing, and remorseful day.* The epithets in this line have been much praised in their application to "day," as coming from a man about to commit extortion and murder. Daylight would be accused of being glaring, tell-tale, and too full of pity, by one who dreaded exposure.

2. *The jades that drag, &c.* In allusion to the dragons or winged serpents, by which Night's chariot was supposed to be drawn. See Note 71, Act iii., "Midsummer Night's Dream."

3. *Breathe the foul contagious darkness in the air.* "In" here used for 'into.' See Note 93, Act iii.

4. *This discolour'd shore.* The epithet "discolour'd," here, is a poetical licence of anticipation.

5. *Boot.* 'Profit,' 'advantage.'

6. *Cannot be counterpois'd.* The Folio omits "cannot" here. Malone made the correction.

7. *Look on my George.* Suffolk must be supposed here to show the insignia of the order of St. George, which he wears beneath his disguise. In the "First Part of the Contention," the words are, "Look on my ring."

8. *By water I should die.* See also the Spirit's prediction in the passage referred to in Note 57, Act i.



Captain. Haul him away, and let him talk no more.

Act IV. Scene I.

Therefore, when merchant-like I sell revenge,
Broke be my sword, my arms torn and defac'd,
And I proclaim'd a coward through the world!

[*Lays hold on SUFFOLK.*

Suf. Stay, Whitmore; for thy prisoner is a
prince,
The Duke of Suffolk, William de la Poole.

Whit. The Duke of Suffolk muffled up in rags!

Suf. Ay, but these rags are no part of the
duke:

Jove sometime went disguis'd,⁹ and why not I?

Cap. But Jove was never slain, as thou shalt be.

9. *Jove sometime went disguis'd, &c.* This line is omitted in the Folio. It is supplied from the "First Part of the Contention," as the captain's reply renders it needless in the text.

10. *Obscure and lowly swain, &c.* The Folio gives this line as the conclusion of the captain's previous speech; whereas it obviously forms the commencement of Suffolk's rejoinder. Pope made the correction.

Suf. Obscure and lowly swain,¹⁰ King Henry's
blood,

The honourable blood of Lancaster,
Must not be shed by such a jaded groom.¹¹
Hast thou not kiss'd thy hand, and held my stirrup?
Bare-headed plodded by my foot-cloth mule,¹²
And thought thee happy when I shook my head?
How often hast thou waited at my cup,
Fed from my trencher, kneel'd down at the board,
When I have feasted with Queen Margaret?
Remember it, and let it make thee crest-fall'n;
Ay, and allay this thy abortive pride:

11. *A jaded groom.* An expression seemingly intended to convey the idea of 'a groom fit only to wait upon jades,' or wretched horses.

12. *Foot-cloth mule.* A mule wearing a foot-cloth, which was a particular kind of housing or drapery, made of rich material, thrown over a horse's or mule's saddle, and covering the animal's body nearly to its feet.

How in our voiding lobby hast thou stood,
And duly waited for my coming forth?
This hand of mine hath writ in thy behalf,
And therefore shall it charm thy riotous tongue.¹³

Whit. Speak, captain, shall I stab the forlorn swain?

Cap. First let my words stab him, as he hath me.

Suf. Base slave, thy words are blunt, and so art thou.

Cap. Convey him hence, and on our long-boat's side

Strike off his head.

Suf. Thou dar'st not, for thy own.

Cap. Yes, Poole.

Suf. Poole!¹⁴

Cap. Poole! Sir Poole! lord!¹⁵

Ay, kennel, puddle, sink; whose filth and dirt
Troubles the silver spring where England drinks.
Now will I dam up this thy yawning mouth
For swallowing the treasure of the realm:
Thy lips, that kiss'd the queen, shall sweep the
ground;

And thou, that smil'dst at good Duke Humphrey's
death,

Against the senseless winds shalt grin in vain,
Who, in contempt, shall hiss at thee again:

And wedded be thou to the hags of hell,

For daring to affy¹⁶ a mighty lord

Unto the daughter of a worthless king,
Having neither subject, wealth, nor diadem.

By devilish policy art thou grown great,

And, like ambitious Sylla,¹⁷ overgorg'd

With gobbets of thy mother's bleeding heart.

By thee Anjou and Maine were sold to France;

The false revolting Normans thorough thee¹⁸

Disdain to call us lord; and Picardy

Hath slain their governors, surpris'd our forts,

And sent the ragged soldiers wounded home,

The princely Warwick, and the Nevils all,—

Whose dreadful swords were never drawn in vain,—

As hating thee, are rising up in arms:

And now the house of York,—thrust from the
crown

By shameful murder of a guiltless king,

And lofty proud encroaching tyranny,—

Burns with revenging fire; whose hopeful colours

Advance our half-fac'd sun,¹⁹ striving to shine,

Under the which is writ *In vitis nubibus*.²⁰

The commons here in Kent are up in arms:

And, to conclude, reproach and beggary

Is crept into the palace of our king,

And all by thee.—Away! convey him hence.

Suf. Oh, that I were a god, to shoot forth
thunder

Upon these paltry, servile, abject drudges!

Small things make base men proud: this villain
here,

Being captain of a pinnace,²¹ threatens more

Than Bargulus,²² the strong Illyrian pirate.

Drones suck not eagles' blood, but rob bee-hives

It is impossible that I should die

By such a lowly vassal as thyself.

Thy words move rage and not remorse in me:²³

I go of message from the queen to France;

I charge thee waft me safely cross the Channel.

Cap. Walter,—

Whit. Come, Suffolk, I must waft thee to thy
death.

Suf. *Gelidus timor occupat artus*.²⁴—It is thee I
fear.

Whit. Thou shalt have cause to fear before I
leave thee.

What! are ye daunted now? now will ye stoop?

First Gent. My gracious lord, entreat him,
speak him fair.

Suf. Suffolk's imperial tongue is stern and
rough,

Us'd to command, untaught to plead for favour.

Far be it we should honour such as these

With humble suit: no, rather let my head

Stoop to the block, than these knees bow to any,

Save to the God of heaven and to my king;

13. *Charm thy riotous tongue.* "Act as a spell or charm to silence thy too-free tongue."

14. *Yes, Poole. Poole!* The captain's "Yes, Poole," and Suffolk's rejoinder, "Poole!" are omitted in the Folio. They were supplied by Capell from the "First Part of the Contention," &c., and are needed to give the sense of the passage.

15. *Sir Poole! lord!* The captain sneeringly gives Suffolk these titles; making a pun upon the name "Poole," as if it were 'pool,' and using "lord" with reference to the Italian word *lordo*, which signifies 'foul,' 'filthy,' 'dirty.'

16. *Affy.* 'Affiance,' 'betroth.'

17. *Sylla.* Notorious for his cruelty and unscrupulous ambition. In the Folio "mother's bleeding" (Rowe's correction) is misprinted 'mother-bleeding'; "mother" here being figuratively used for 'mother earth,' 'native land.'

18. *Thorough thee.* "Through thy means," 'owing to thee.' "Thorough" and 'through' were often used the one for the other in Shakespeare's time. See Note 36, Act i., "Second Part Henry IV."

19. *Our half-fac'd sun.* Camden, in his "Remains," says,

"Edward III. bore for his device the rays of the sun dispersing themselves out of a cloud."

20. *In vitis nubibus.* Latin; 'the clouds being unwilling.'

21. *Pinnace.* This name, although sometimes (and still) used for a small vessel in attendance upon a larger one (see Note 49, Act i., "Merry Wives of Windsor"), was also formerly used for a ship of small burden.

22. *Bargulus,* or Bardylis, was a noted pirate, mentioned by Cicero in his "Offices."

23. *Thy words move rage and not remorse in me.* On the ground that "remorse" was generally used for 'pity' in Shakespeare's time, and that Suffolk was not called upon to show 'pity' towards the captain, Malone proposed to assign (and Singer did assign) this line to the latter. But we think that here "remorse" is used in its sense of 'regret,' 'sense of guilt.'

24. *Gelidus timor occupat artus.* 'Cold fear seizes on the frame.' The first Folio inserts the word 'Pine' at the commencement of this line; the second Folio omits it; an omission which has been adopted by most subsequent editors.

And sooner dance upon a bloody pole,
Than stand uncover'd to the vulgar groom.
True nobility is exempt from fear:—
More can I bear than you dare execute.

Cap. Hale him away, and let him talk no more.

Suf. Come, soldiers, show what cruelty ye can,²⁵
That this my death may never be forgot!—
Great men oft die by vile bezonians:²⁶

A Roman sworder and banditto slave
Murder'd sweet Tully; Brutus' bastard hand
Stabb'd Julius Cæsar; and savage islanders
Pompey the Great; and Suffolk dies by pirates.

[*Exit SUFFOLK with WHITMORE and others.*]

Cap. And as for these whose ransom we have set,
It is our pleasure one of them depart:—
Therefore, come you with us, and let him go.

[*Exeunt all except the First Gentleman.*]

Re-enter WHITMORE with SUFFOLK's body.

Whit. There let his head and lifeless body lie,
Until the queen his mistress bury it. [*Exit.*]

First Gent. Oh, barbarous and bloody spectacle!
His body will I bear unto the king:
If he revenge it not, yet will his friends;
So will the queen, that living held him dear.

[*Exit with the body.*]

SCENE II.—BLACKHEATH.

Enter GEORGE BEVIS and JOHN HOLLAND.

Geo. Come, and get thee a sword, though made
of a lath: they have been up these two days.

John. They have the more need to sleep now,
then.

Geo. I tell thee, Jack Cade the clothier means
to dress the commonwealth, and turn it, and set a
new nap upon it.

John. So he had need, for 'tis threadbare. Well,
I say it was never merry world in England since
gentlemen came up.

Geo. Oh, miserable age! virtue is not regarded
in handicraftsmen.

John. The nobility think scorn to go in leather
aprons.

Geo. Nay, more, the king's council are no good
workmen.

John. True; and yet it is said,—labour in thy
vocation; which is as much to say as,²⁷—let the
magistrates be labouring men; and therefore should
we be magistrates.

Geo. Thou hast hit it; for there's no better sign
of a brave mind than a hard hand.

John. I see them! I see them! There's Best's
son, the tanner of Wingham,—

Geo. He shall have the skins of our enemies, to
make dog's-leather of.

John. And Dick the butcher,—

Geo. Then is sin struck down like an ox, and
iniquity's throat cut like a calf.

John. And Smith the weaver.

Geo. *Argo*,²⁸ their thread of life is spun.

John. Come, come, let's fall in with them.

Drum. *Enter CADE, DICK the Butcher, SMITH
the Weaver, and others in great number.*

Cade. We John Cade, so termed of our sup-
posed father,—

Dick. [*Aside.*] Or rather, of stealing a cade of
herrings.²⁹

Cade. For our enemies shall fall before us,³⁰—
inspired with the spirit of putting down kings and
princes,—Command silence.

Dick. Silence!

Cade. My father was a Mortimer,—

Dick. [*Aside.*] He was an honest man, and a
good bricklayer.

Cade. My mother a Plantagenet,—

Dick. [*Aside.*] I knew her well; she was a mid-
wife.

Cade. My wife descended of the Lacies,—

Dick. [*Aside.*] She was, indeed, a pedler's
daughter, and sold many laces.

Smith. [*Aside.*] But now of late, not able to
travel with her furred pack, she washes bucks³¹
here at home.

Cade. Therefore am I of an honourable house.

Dick. [*Aside.*] Ay, by my faith, the field is
honourable; and there was he born, under a hedge,
—for his father had never a house but the cage.³²

25. *Come, soldiers, show, &c.* This line in the Folio is mistakenly made to form the conclusion of the preceding speech.

26. *Bezoniens.* Low wretches. See Note 60, Act v., "Second Part Henry IV."

27. *As much to say as.* An old form of 'as much as to say.' See Note 73, Act i., "Twelfth Night."

28. *Argo.* A corruption of *ergo*; the Latin word for 'therefore.'

29. *A cade of herrings.* A cask (Latin, *cadus*) containing six hundred herrings.

30. *For our enemies shall fall before us.* The first Folio misprints 'faile' for 'fall' (corrected by the editor of the fourth Folio, which is shown to be the right word by the play upon the Latin word *cadere*, to fall; Cade being here intended to derive his name thence. It has been objected that this piece of classical knowledge is out of character in Cade's mouth; but if it be

remembered that in York's speech, at the close of the first scene of Act iii., this Cade is spoken of as having been in personal communication with the duke, and as having been noted by him as a remarkable man and a fit instrument for his purpose, the alleged uncharacteristic allusion will appear to be less so; while, moreover, it will be conceded that some licence in this respect is allowable in a dramatist who cannot resist the introduction of a classical pun. "For" is, of course, used in the sense of 'he-cause' in the passage here explained.

31. *Bucks.* Linen washed in lye. See Note 15, Act iii., "Merry Wives of Windsor."

32. *The cage.* An old name for a prison, and still used for the small place of confinement to be found in country towns and villages, usually situated in the market-place.

Cade. Valiant I am.

Smith. [*Aside.*] A must needs; for beggary is valiant.

Cade. I am able to endure much.

Dick. [*Aside.*] No question of that; for I have seen him whipped three market-days together.

Cade. I fear neither sword nor fire.

Smith. [*Aside.*] He need not fear the sword; for his coat is of proof.

Dick. [*Aside.*] But methinks he should stand in fear of fire, being burnt i' the hand for stealing of sheep.

Cade. Be brave, then; for your captain is brave, and vows reformation. There shall be in England seven halfpenny loaves sold for a penny: the three-hooped pot shall have ten hoops;³³ and I will make it felony to drink small beer: all the realm shall be in common; and in Cheapside shall my palfrey go to grass: and when I am king,—as king I will be,—

All. God save your majesty!

Cade. I thank you, good people:—there shall be no money; all shall eat and drink on my score; and I will apparel them all in one livery, that they may agree like brothers, and worship me their lord.

Dick. The first thing we do, let's kill all the lawyers.

Cade. Nay, that I mean to do. Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment? that parchment, being scribbled o'er, should undo a man? Some say the bee stings; but I say, 'tis the bee's wax; for I did but seal oncè to a thing, and I was never mine own man since.³⁴—How now! who's there?

Enter some, bringing in the Clerk of Chatham.

Smith. The clerk of Chatham: he can write and read, and cast account.

Cade. Oh, monstrous!

Smith. We took him setting of boys' copies.

Cade. Here's a villain!

Smith. H'as a book in his pocket, with red letters in 't.

Cade. Nay, then, he is a conjuror.

Dick. Nay, he can make obligations,³⁵ and write court-hand.³⁶

Cade. I am sorry for 't: the man is a proper

man, of mine honour: unless I find him guilty, he shall not die.—Come hither, sirrah, I must examine thee: what is thy name?

Clerk. Emmanuel.³⁷

Dick. They use to write it on the top of letters. 'Twill go hard with you.

Cade. Let me alone.—Dost thou use to write thy name? or hast thou a mark to thyself, like an honest plain-dealing man?

Clerk. Sir, I thank God, I have been so well brought up that I can write my name.

All. He hath confessed: away with him! he's a villain and a traitor.

Cade. Away with him, I say! hang him with his pen and ink-horn about his neck.

[*Exeunt some with the Clerk.*]

Enter MICHAEL.

Mich. Where's our general?

Cade. Here I am, thou particular fellow.³⁸

Mich. Fly, fly, fly! Sir Humphrey Stafford and his brother are hard by, with the king's forces.

Cade. Stand, villain, stand, or I'll fell thee down. He shall be encountered with a man as good as himself: he is but a knight, is 'a?

Mich. No.

Cade. To equal him, I will make myself a knight presently. [*Kneels.*] Rise up Sir John Mortimer. [*Rises.*] Now have at him!

Enter Sir HUMPHREY STAFFORD and WILLIAM his brother, with drum and Forces.

Staf. Rebellious hinds, the filth and scum of Kent,

Mark'd for the gallows, lay your weapons down; Home to your cottages, forsake this groom:—The king is merciful, if you revolt.³⁹

W. Staf. But angry, wrathful, and inclin'd to blood,

If you go forward; therefore yield, or die.

Cade. As for these silken-coated slaves, I pass not;⁴⁰

It is to you, good people, that I speak, Over whom, in time to come, I hope to reign; For I am rightful heir unto the crown.

Staf. Villain, thy father was a plasterer; And thou thyself a shearman,—art thou not?

word, or *Jesu*, or a *cross*, as a heading at the commencement of letters and some public papers.

^{38.} *Thou particular fellow.* A play on the words "general" and "particular," which are often used in conjunctive opposition by Shakespeare.

^{39.} *Revolt.* Here used in its sense of 'turn,' 'turn back,' or 'return,' as derived from the Italian *revoltare*. The subsequent words, "If you go forward," show this; and, unless thus understood, the expression, "The king is merciful, if you revolt," addressed to rebels, would have a strange effect.

^{40.} *I pass not.* An idiomatic expression, signifying, 'I care not,' 'I heed not,' 'I pay no regard to them.'

^{33.} *The three-hooped pot shall have ten hoops.* These drinking vessels were made of wood; and Nash, in his "Pierce Pen-nilesse," 1595, says, "I believe *hoopes* in quart pots were invented to that end, that every man should take his *hoope*, and no more."

^{34.} *And I was never mine own man since.* 'And I have never been mine own man since.' See Note 2, Act ii.

^{35.} *Obligations.* Bonds.

^{36.} *Court-hand.* The handwriting used in records and judicial proceedings.

^{37.} *Emmanuel.* It was formerly the custom to place this



Cade. But then are we in order, when we are most out of order.
Come, march forward!

Act IV. Scene II.

CS

ZENTON

Cade. And Adam was a gardener.

W. Staf. And what of that?

Cade. Marry, this:—Edmund Mortimer, Earl of March,
Married the Duke of Clarence' daughter,—did he not?

Staf. Ay, sir.

Cade. By her he had two children at one birth.

W. Staf. That's false.

Cade. Ay, there's the question; but I say, 'tis true:

The elder of them, being put to nurse,
Was by a beggar-woman stol'n away;
And, ignorant of his birth and parentage,
Became a bricklayer when he came to age:
His son am I; deny it, if you can.

Dick. Nay, 'tis too true; therefore he shall be king.

Smith. Sir, he made a chimney in my father's house, and the bricks are alive at this day to testify it; therefore deny it not.

Staf. And will you credit this base drudge's words,

That speaks he knows not what?

All. Ay, marry, will we; therefore get ye gone.

W. Staf. Jack Cade, the Duke of York hath taught you this.

Cade. [*Aside.*] He lies, for I invented it myself. Go to, sirrah, tell the king from me, that, for his father's sake, Henry the Fifth, in whose time boys went to span-counter⁴¹ for French crowns, I am content he shall reign; but I'll be protector over him.

Dick. And farthermore, we'll have the Lord Say's head for selling the dukedom of Maine.

Cade. And good reason; for thereby is England maimed,⁴² and fain to go with a staff, but that my puissance holds it up. Fellow kings, I tell you that the Lord Say hath crippled the commonwealth: and more than that, he can speak French; and therefore he is a traitor.

Staf. Oh, gross and miserable ignorance!

Cade. Nay, answer, if you can:—the French-

men are our enemies; go to, then, I ask but this,—can he that speaks with the tongue of an enemy be a good counsellor, or no?

All. No, no; and therefore we'll have his head.

W. Staf. Well, seeing gentle words will not prevail,

Assail them with the army of the king.

Staf. Herald, away; and throughout every town
Proclaim them traitors that are up with Cade;

That those which fly before the battle ends,
May, even in their wives' and children's sight,

Be hang'd up for example at their doors:—

And you that be the king's friends, follow me.

[*Exeunt the two STAFFORDS, and Forces.*]

Cade. And you that love the commons, follow me.

Now show yourselves men; 'tis for liberty.

We will not leave one lord, one gentleman:

Spare none but such as go in clouted shoon;⁴³

For they are thrifty honest men, and such

As would (but that they dare not) take our parts.

Dick. They are all in order, and march toward us.

Cade. But then are we in order, when we are most out of order. Come, march forward!

[*Exeunt.*]

SCENE III. *Another part of BLACKHEATH.*

Alarums. *The two parties enter and fight, and both the STAFFORDS are slain.*

Cade. Where's Dick, the butcher of Ashford?

Dick. Here, sir.

Cade. They fell before thee like sheep and oxen, and thou behavedst thyself as if thou hadst been in thine own slaughter-house: therefore thus will I reward thee,—the Lent shall be as long again as it is; and thou shalt have a license to kill for a hundred lacking one.⁴⁴

Dick. I desire no more.

Cade. And, to speak truth, thou deservest no less. This monument of the victory will I bear
[*puts on part of Sir H. STAFFORD'S armour*];⁴⁵

41. *Span-counter.* A juvenile game; wherein the object of the players is to aim their several counters to at least as much distance as may be spanned by the extended hand from the counter first sent forth as a mark.

42. *Maimed.* A provincial form of 'maimed;' by retaining which provincial form, in accordance with the Folio, the play upon the previous word "Maine" is preserved.

43. *Clouted shoon.* 'Shoes with nails in their soles; from the French words *clou*, a nail, and *clouter*, to stud with nails.' To 'clout' or 'clowt' was an old English word for patching or mending coarsely; because boots and shoes were strengthened with nails called *clout* or *hob-nails*, and sometimes with a thin plate of iron called a *clout*.

44. *License to kill for a hundred lacking one.* The passage means, 'license to kill for ninety-nine persons during double the usual period of Lent.' Malone added the words 'a week' after "one," taking them from the parallel passage in the "First Part

of the Contention." In the days of Elizabeth butchers were strictly prohibited from selling flesh meat in Lent; not with a religious view, but for the double purpose of diminishing the consumption of flesh meat during that period, and so making it more plentiful during the rest of the year, and of encouraging the fisheries and augmenting the number of seamen. Butchers, who had interest at court, frequently obtained a dispensation to kill a certain number of beasts a *week* during Lent, for which indulgence the wants of invalids who could not subsist without animal food was made the pretence.

45. *Puts on part of Sir H. Stafford's armour.* This stage direction is not in the Folio. It has been supplied in consonance with a passage from Holinshed:—"Jack Cade, upon his victory against the Staffords, apparelled himself in Sir Humphrey's brigandine, set full of gilt nails, and so in some glory returned again towards London." A 'brigandine' is an old French name for a coat of mail.

and the bodies shall be dragg'd at my horse' heels⁴⁶ till I do come to London, where we will have the mayor's sword borne before us.

Dick. If we mean to thrive and do good,⁴⁷ break open the gaols, and let out the prisoners.

Cade. Fear not that,⁴⁸ I warrant thee.—Come, let's march towards London. [Exeunt.]

SCENE IV.—LONDON. *A Room in the Palace.*

Enter King HENRY, reading a supplication; the Duke of BUCKINGHAM and Lord SAY with him: at a distance, Queen MARGARET, mourning over SUFFOLK's head.

Q. Mar. Oft have I heard that grief softens the mind,

And makes it fearful and degenerate;
Think therefore on revenge, and cease to weep.
But who can cease to weep, and look on this?
Here may his head lie on my throbbing breast:
But where's the body that I should embrace?

Buck. What answer makes your grace to the rebels' supplication?

K. Hen. I'll send some holy bishop to entreat;
For God forbid so many simple souls
Should perish by the sword! And I myself,
Rather than bloody war shall cut them short,
Will parley with Jack Cade their general:—
But stay, I'll read it over once again.

Q. Mar. Ah! barbarous villains! hath this lovely face

Rul'd, like a wandering planet, over me,⁴⁹
And could it not enforce them to relent,
That were unworthy to behold the same?

K. Hen. Lord Say, Jack Cade hath sworn to have thy head.

Say. Ay, but I hope your highness shall have his.

K. Hen. How now, madam!
Still lamenting and mourning⁵⁰ for Suffolk's death?
I fear me, love,⁵¹ if that I had been dead,
Thou wouldest not have mourn'd so much for me.

Q. Mar. No, my love, I should not mourn, but die for thee.

46. *At my horse' heels.* "Horse" (or, as in the Folio, 'horse') is an old abbreviated form of 'horse's.'

47. *If we mean to thrive and do good.* Johnson proposed to omit the "and" in this passage; while Steevens explains it to signify, 'If we ourselves mean to thrive, and do good to others.' But we think that the expression may include the idiomatic sense of the common phrase, 'if we mean to do any good;' that is, 'if we mean to have any success,' 'if we mean to prosper,' 'if we mean to do well;' at the same time that the signification pointed out by Steevens is also intended to be conveyed, as a humorous irony.

48. *Fear not that.* An ellipsis for 'Fear not but I'll do that.'

49. *Rul'd, like a wandering planet, over me.* She compares the influence that Suffolk's countenance had upon her feelings to that which the planets were supposed to have upon human destiny. See Note 33, Act iv., "Winter's Tale."

Enter a Messenger.

K. Hen. How now! what news? why com'st thou in such haste?

Mess. The rebels are in Southwark; fly, my lord! Jack Cade proclaims himself Lord Mortimer, Descended from the Duke of Clarence' house; And calls your grace usurper openly, And vows to crown himself in Westminster.

His army is a ragged multitude
Of hinds and peasants, rude and merciless:
Sir Humphrey Stafford and his brother's death⁵²
Hath given them heart and courage to proceed:
All scholars, lawyers, courtiers, gentlemen,
They call false caterpillars, and intend their death.

K. Hen. Oh, graceless men! they know not what they do.

Buck. My gracious lord, retire to Killingworth,⁵³

Until a power be rais'd to put them down.

Q. Mar. Ah! were the Duke of Suffolk now alive,
These Kentish rebels would be soon appeas'd!

K. Hen. Lord Say, the traitors hate thee;⁵⁴
Therefore away with us to Killingworth.

Say. So might your grace's person be in danger;
The sight of me is odious in their eyes:
And therefore in this city will I stay,
And live alone as secret as I may.

Enter a second Messenger.

Sec. Mess. Jack Cade hath gotten London Bridge;

The citizens fly and forsake their houses:
The rascal people, thirsting after prey,
Join with the traitor; and they jointly swear
To spoil the city and your royal court.

Buck. Then linger not, my lord; away, take horse.

K. Hen. Come, Margaret, God, our hope, will succour us.

Q. Mar. My hope is gone, now Suffolk is deceas'd.

K. Hen. [To Lord SAY.] Farewell, my lord:
trust not the Kentish rebels.

Buck. Trust nobody, for fear you be betray'd.

50. *Still lamenting and mourning, &c.* This line has been variously altered by Pope and others, with a view of improving its metrical arrangement.

51. *I fear me, love.* This has been changed to 'I fear, my love;' but the reading of the Folio, which we retain, is a form of expression frequently to be found in Shakespeare.

52. *Sir Humphrey Stafford and his brother's death.* A similar elliptically understood form of the possessive case occurs in Act i., sc. 2 of this play, where we find, "Yet am I Suffolk and the cardinal's broker." See Note 9, Act iii., "First Part Henry VI."

53. *Killingworth.* An old form of 'Kenilworth;' which is even still locally pronounced according to the ancient form.

54. *The traitors hate thee.* The first Folio prints 'hateth' here for "hate;" corrected in the second Folio.

Say. The trust I have is in mine innocence,
And therefore am I bold and resolute. [Exeunt.]

SCENE V.—LONDON. *The Tower.*

Enter LORD SCALES, and others, on the walls.
Then enter certain Citizens, below.

Scales. How now! is Jack Cade slain?

First Cit. No, my lord, nor likely to be slain;
for they have won the bridge, killing all those that
withstand them: the lord mayor craves aid of your
honour from the Tower, to defend the city from
the rebels.

Scales. Such aid as I can spare, you shall com-
mand;
But I am troubled here with them myself,—
The rebels have assay'd to win the Tower.
But get you to Smithfield, and gather head,
And thither I will send you Matthew Gough;⁵⁵
Fight for your king, your country, and your lives;
And so, farewell, for I must hence again. [Exeunt.]

SCENE VI.—LONDON. *Cannon Street.*

Enter JACK CADE and his followers. He strikes
his staff on London Stone.

Cade. Now is Mortimer lord of this city. And
here, sitting upon London Stone, I charge and
command, that, of the city's cost,⁵⁶ the conduit run
nothing but claret wine this first year of our reign.
And now henceforward it shall be treason for any
that calls me other than Lord Mortimer.

Enter a Soldier, running.

Sold. Jack Cade! Jack Cade!

Cade. Knock him down there. [They kill him.]

Smith. If this fellow be wise, he'll never call ye
Jack Cade more: I think he hath a very fair
warning.

Dick. My lord, there's an army gathered to-
gether in Smithfield.

Cade. Come, then, let's go fight with them:
but first, go and set London Bridge on fire;⁵⁷ and,
if you can, burn down the Tower too. Come, let's
away. [Exeunt.]

55. *Matthew Gough.* Mentioned in Holinshed as "a man of great wit and much experience in feats of chivalrie, the which in continuall warres had spent his time in serving of the king his father."

56. *Of the city's cost.* "Of" is here used where modern phraseology would require 'at.' See Note 26, Act iv., "Midsummer Night's Dream."

57. *Set London Bridge on fire.* At that time London Bridge was made of wood; and the houses upon it were burned in the rebellion here described.

58. *Pull down the Savoy.* This had been done by Wat Tyler in the previous rebellion in the reign of Richard II.

59. *That the laws of England may come out of your mouth.*

SCENE VII.—LONDON. *Smithfield.*

Alarums. Enter, on one side, CADE and his com-
pany; on the other, Citizens, and the King's
forces, headed by MATTHEW GOUGH. They
fight; the Citizens are routed, and MATTHEW
GOUGH is slain.

Cade. So, sirs:—now go some and pull down
the Savoy;⁵⁸ others to the inns of court; down
with them all.

Dick. I have a suit unto your lordship.

Cade. Be it a lordship, thou shalt have it for
that word.

Dick. Only that the laws of England may
come out of your mouth.⁵⁹

John. [Aside.] Mass, 'twill be sore law, then;
for he was thrust in the mouth with a spear, and
'tis not whole yet.

Smith. [Aside.] Nay, John, it will be stinking
law; for his breath stinks with eating toasted
cheese.

Cade. I have thought upon it, it shall be so.
Away, burn all the records of the realm; my
mouth shall be the parliament of England.

John. [Aside.] Then we are like to have biting
statutes, unless his teeth be pulled out.

Cade. And henceforward all things shall be in
common.

Enter a Messenger.

Mess. My lord, a prize, a prize! here's the Lord
Say, which sold the towns in France; he that made
us pay one-and-twenty fifteens,⁶⁰ and one shilling
to the pound, the last subsidy.

Enter GEORGE BEVIS, with the Lord SAY.

Cade. Well, he shall be beheaded for it ten
times.—Ah! thou say, thou serge, nay, thou buck-
ram lord!⁶¹ now art thou within point-blank of our
jurisdiction regal. What canst thou answer to my
majesty for giving up of Normandy unto Monsieur
Basimecu, the dauphin of France? Be it known
unto thee by these presence, even the presence of
Lord Mortimer, that I am the besom that must
sweep the court clean of such filth as thou art.
Thou hast most traitorously corrupted the youth
of the realm in erecting a grammar-school: and
whereas, before, our forefathers had no other books

Holinshed records of Wat Tyler—"It was reported, indeed, that he should saie with great pride, putting his hands to his lips, that within four daies *all the laws of England* should come forth of his mouth." From the points remarked upon in this and the preceding note, it seems as if the author of the present play had chosen to blend some portions of Tyler's insurrection with those of Cade's rebellion.

60. *Fifteens.* A "fifteen" was the name given to an impost, consisting of the fifteenth part of the personal property of each subject. See Note 16, Act i.

61. *Thou say, thou serge, nay, thou buckram lord!* This is a play upon Lord Say's name; "say" being a thin woollen stuff of the serge kind.



Sav. And therefore yet relent, and save my life.
Cade. Away with him! and do as I command ye,

Act IV. Scene VII.

but the score and the tally, thou hast caused printing to be used;⁶² and, contrary to the king, his crown, and dignity,⁶³ thou hast built a paper-mill. It will be proved to thy face that thou hast men about thee that usually talk of a noun and a verb, and such abominable words as no Christian ear can endure to hear. Thou hast appointed justices of peace, to call poor men before them about matters they were not able to answer. Moreover, thou hast put them in prison; and because they could not read, thou hast hanged them; when, indeed, only for that cause they have been most worthy to live. Thou dost ride on a foot-cloth,⁶⁴ dost thou not?

Say. What of that?

Cade. Marry, thou oughtest not to let thy horse wear a cloak, when honest men than thou go in their hose and doublets.

Dick. And work in their shirt too; as myself, for example, that am a butcher.

Say. You men of Kent,—

Dick. What say you of Kent?

Say. Nothing but this,—'tis *bona terra, mala gens*.⁶⁵

Cade. Away with him, away with him! he speaks Latin,

Say. Hear me but speak, and bear me where you will.

Kent, in the Commentaries Cæsar writ,
Is term'd the civil'st place⁶⁶ of all this isle;
Sweet is the country, because full of riches;
The people liberal, valiant, active, wealthy;

62. *Thou hast caused printing to be used.* The period of the invention and introduction of printing is here anticipated by about twenty years' time.

63. *Contrary to the king, his crown, and dignity.* The legal wording of indictments is, "Against the peace of the said lord the now king, his crown and dignity."

64. *Ride on a foot-cloth.* The first Folio prints "in" for "on" here; but inasmuch as in that volume there is much uncertainty in the printing of prepositions (see Note 86, Act iii.), and inasmuch also as "on" is the word used in the parallel passage in "The First Part of the Contention," and in the Second Folio, we have adopted "on" as the correct word here. For the explanation of "foot-cloth" see Note 12 of this Act.

65. *Bona terra, mala gens.* 'A good land, a bad people.'

66. *The civil'st place.* In Arthur Golding's translation of Cæsar's "Commentaries," 1565, there is this passage: "Of all the inhabitants of this isle, the civillest are the Kentish folke."

67. *But to maintain, &c.* The Folio prints 'Kent' here for "But." Johnson's suggested correction.

68. *Pale for watching.* Instance of "for" used where 'from' might be used. See Note 92, Act i., Richard II.

69. *A hempen caudle.* An old slang term for death by the rope, or hanging. The first Folio prints 'candle' for "caudle;" altered in fourth Folio.

70. *The help of hatchet.* Farmer proposed to read 'pap with a hatchet'; which was formerly a slang phrase for the stroke of the headsman's axe. But the words in the text may have been the dramatist's purposed variation of the current phrase; since we find in Shakespeare such somewhat similar turns of expression as "Wisdom's warrant and the help of school" ("Love's Labour's Lost," Act v., sc. 2.) "Witches and the help of hell" ("First

Which makes me hope you are not void of pity.
I sold not Maine, I lost not Normandy;
Yet, to recover them, would lose my life.
Justice with favour have I always done;
Prayers and tears have mov'd me, gifts could never.
When have I aught exacted at your hands,
But to maintain the king,⁶⁷ the realm, and you?
Large gifts have I bestow'd on learn'd clerks,
Because my book preferr'd me to the king,
And seeing, ignorance is the curse of God,
Knowledge the wing wherewith we fly to heaven.
Unless you be possess'd with devilish spirits,
You cannot but forbear to murder me:
This tongue hath parley'd unto foreign kings
For your behoof,—

Cade. Tut! when struckest thou one blow in the field?

Say. Great men have reaching hands: oft have I struck

Those that I never saw, and struck them dead.

Geo. Oh, monstrous coward! what! to come behind folks?

Say. These cheeks are pale for watching⁶⁸ for your good.

Cade. Give him a box o' the ear, and that will make 'em red again.

Say. Long sitting to determine poor men's causes Hath made me full of sickness and diseases.

Cade. Ye shall have a hempen caudle,⁶⁹ then, and the help of hatchet.⁷⁰

Dick. Why dost thou quiver, man?

Say. The palsy, and not fear, provokes me.⁷¹

Part Henry VI.," Act ii. sc. 1), and "A man that were to sleep your sleep, and a hangman to help him to bed" ("Cymbeline," Act v., sc. 4).

71. *The palsy, and not fear, provokes me.* Into the mouth of the Doge, Marino Faliero, when led to the scaffold, Byron has put similar words—

"One of the Ten. Thou tremble, Faliero!

Doge. 'Tis with age, then:"

appending the following note to the passage:—"This was the actual reply of Bailli, maire of Paris, to a Frenchman who made him the same reproach on his way to execution, in the earliest part of their revolution. I find, in reading over (since the completion of this tragedy) for the first time these six years 'Venice Preserved,' a similar reply on a different occasion by Renault, and other coincidences arising from the subject. I need hardly remind the gentlest reader that such coincidences must be accidental, from the very facility of their detection by reference to so popular a play on the stage and in the closet as Otway's *chef-d'œuvre*." The sensitiveness to a charge of plagiarism, visible in the note just quoted, is characteristic of the writer: for it is recorded that Byron was so anxious to preclude the charge of want of originality, that he would not have a copy of Shakespeare in his house, lest he should be said to model his style upon the great dramatist's, or in any way copy from him. The passage in "Marino Faliero" is still nearer to the one in the text than to the one in "Venice Preserved;" but the fact is, nobleness of nature, in moments of imminent crisis, dictates much the same impulse of bold and brave rejoinder; and dramatists who depict Nature truly must necessarily use her language,—which, being in itself uniform, exculpates them from the imputation of plagiarism.

Cade. Nay, he nods at us, as who should say, I'll be even with you: I'll see if his head will stand steadier on a pole, or no. Take him away, and behead him.

Say. Tell me wherein have I offended most? Have I affected wealth, or honour?—speak. Are my chests fill'd up with extorted gold? Is my apparel sumptuous to behold? Whom have I injur'd that ye seek my death? These hands are free from guiltless blood-shedding,⁷² This breast from harbouring foul deceitful thoughts. Oh, let me live!

Cade. [*Aside.*] I feel remorse in myself with his words; but I'll bridle it: he shall die, an it be but for pleading so well for his life.—Away with him! he has a familiar under his tongue;⁷³ he speaks not o' God's name. Go, take him away, I say, and then break into his son-in-law's house, Sir James Cromer, and strike off his head, and bring them both upon two poles hither.

All. It shall be done.

Say. Ah! countrymen, if when you make your prayers, God should be so obdurate as yourselves, How would it fare with your departed souls? And therefore yet relent, and save my life.

Cade. Away with him! and do as I command ye. [*Exeunt some with Lord SAY.* The proudest peer in the realm shall not wear a head on his shoulders, unless he pay me tribute; there shall not a maid be married, but she shall pay to me: men shall hold of me *in capite*;⁷⁴ and we charge and command that their wives be as free as heart can wish or tongue can tell.

Dick. My lord, when shall we go to Cheapside, and take up commodities upon our bills?⁷⁵

Cade. Marry, presently.

All. Oh, brave!

Re-enter Rebels, with the heads of Lord SAY and his Son-in-law.

Cade. But is not this braver?—Let them kiss

one another, for they loved well when they were alive. Now part them again, lest they consult about the giving up of some more towns in France. Soldiers, defer the spoil of the city until night: for with these borne before us, instead of maces, will we ride through the streets; and at every corner have them kiss.—Away! [*Exeunt.*]

SCENE VIII.—SOUTHWARK.

Alarum. Enter CADE and all his Rabblement.

Cade. Up Fish Street! down Saint Magnus' Corner! kill and knock down! throw them into Thames!—[*A parley sounded, then a retreat.*] What noise is this I hear? Dare any be so bold to sound retreat or parley, when I command them kill?

Enter BUCKINGHAM and old CLIFFORD, with Forces.

Buck. Ay, here they be that dare and will disturb thee:

Know, Cade, we come ambassadors from the king Unto the commons whom thou hast misled; And here pronounce free pardon to them all That will forsake thee and go home in peace.

Clif. What say ye, countrymen? will ye relent, And yield to mercy whilst 'tis offer'd you; Or let a rebel lead you to your deaths?⁷⁶ Who loves the king,⁷⁷ and will embrace his pardon, Fling up his cap, and say, God save his majesty! Who hateth him, and honours not his father, Henry the Fifth, that made all France to quake, Shake he his weapon at us, and pass by.

All. God save the king! God save the king!

Cade. What! Buckingham and Clifford, are ye so brave?—And you, base peasants, do ye believe him? will you needs be hanged with your pardons about your necks? Hath my sword therefore⁷⁸ broke through London Gates, that you should leave

72. *Guiltless blood-shedding.* "Guiltless" must be taken as the epithet to "blood," not to "blood-shedding," the whole sentence meaning, "These hands are free from shedding guiltless blood."

73. *He has a familiar under his tongue.* He has an attendant spite that prompts his speech and enables him to be thus eloquent. See Note 35, Act iii., "First Part Henry VI."

74. *In capite.* 'In chief;' it was a law term, signifying a tenure of the sovereign immediately as feudal lord.

75. *Take up commodities upon our bills.* There is a similar quibble here to the one explained in Note 50, Act iii., "Much Ado."

76. *Or let a rebel lead you to your deaths.* The Folio prints 'rabble' for "rebel" here. The emendation was made by both Mr. Collier's and Mr. Singer's MS. correctors. The fact of the speech being addressed to the "Rabblement" themselves shows that "rebel" is the right word: and, moreover, the parallel speech in "The First Part of the Contention" confirms the point.

77. *Who loves the king.* "Who" is here used for 'whoever.'

See Note 32, Act iii. It is interesting to compare this clap-trap appeal of Lord Clifford's with the more refined eloquence of Lord Say, and to note the different effect of each upon their hearers. Lord Say's noble, scholarly, earnest speeches—at once dignified and simple, brave yet pathetic—fail in touching one among his audience save Cade himself (and even he "bridles" the momentary "renorse"); while Clifford's rant of allusion to the popular king, Henry the Fifth, catches the mob-ear at once, and brings forth instant response. If Clifford's speeches be sifted, they will be seen to contain nothing more than the coarse and irrelevant chaff which too often passes with the populace for solid grain; while the quiet beauty of Lord Say's just self-defence is fine, and drops unheeded. The excellence of Lord Say's speeches and their peculiar style, the emptiness of Lord Clifford's speeches and their peculiar style, as dramatic and characteristic contrasts, together with the respective impression they produce upon those to whom they are addressed, form perhaps the most Shakesperian touches in the present drama.

78. *Therefore.* Here used for 'to that end,' 'for that purpose.' See Note 6, Act i., "First Part Henry IV."

me at the White Hart in Southwark? I thought ye would never have given out⁷⁹ these arms till you had recovered your ancient freedom: but you are all recreants and dastards, and delight to live in slavery to the nobility. Let them break your backs with burdens, take your houses over your heads, outrage your wives and daughters before your faces: for me I will make shift for one; and so, a curse light upon you all!

All. We'll follow Cade, we'll follow Cade!

Clif. Is Cade the son of Henry the Fifth, That thus you do exclaim you'll go with him? Will he conduct you through the heart of France, And make the meanest of you earls and dukes? Alas! he hath no home, no place to fly to; Nor knows he how to live, but by the spoil, Unless by robbing of your friends and us. Were 't not a shame, that whilst you live at jar, The fearful French, whom you late vanquishèd, Should make a start o'er seas, and vanquish you? Methinks already in this civil broil I see them lording it in London streets, Crying "Villiago!"⁸⁰ unto all they meet. Better ten thousand base-born Cades miscarry Than you should stoop unto a Frenchman's mercy. To France, to France, and get what you have lost; Spare England, for it is your native coast: Henry hath money, you are strong and manly; God on our side, doubt not of victory.

All. A Clifford! a Clifford! we'll follow the king and Clifford.

Cade. [*Aside.*] Was ever feather so lightly blown to and fro as this multitude? the name of Henry the Fifth hailes them to a hundred mischiefs, and makes them leave me desolate. I see them lay their heads together to surprise me: my sword make way for me, for here is no staying.—In despite of the devils and hell, have through the very midst of you!⁸¹ and heavens and honour be witness, that no want of resolution in me, but only my followers' base and ignominious treasons, makes me betake me to my heels. [*Exit.*]

Buck. What; is he fled? Go some, and follow him; And he that brings his head unto the king Shall have a thousand crowns for his reward.—

[*Exeunt some of them.*]

Follow me, soldiers: we'll devise a mean To reconcile you all unto the king. [*Exeunt.*]

79. *Given out.* An idiomatic form, equivalent to 'given up;' 'yielded,' 'surrendered,' 'resigned.'

80. *Villiago*, or, as it was more frequently spelt, 'Viliaco,' is a term of opprobrium occurring in other early English dramatists' productions. It is derived from the Italian *Vigliacco*, explained by Florio to mean "a raskal, a villain; a base, vile, abject, skurviel fellow, a scoundrell."

81. *Have through the very midst of you!* See Note 112, Act iv., "Taming of the Shrew."

82. *Of gallow-glasses and stout kerns.* Various words have

SCENE IX.—KILLINGWORTH CASTLE.

Trumpets sounded. Enter King HENRY, Queen MARGARET, and SOMERSET, on the Terrace of the Castle.

K. Hen. Was ever king that joy'd an earthly throne,

And could command no more content than I? No sooner was I crept out of my cradle But I was made a king, at nine months old: Was never subject long'd to be a king As I do long and wish to be a subject.

Enter BUCKINGHAM and old CLIFFORD.

Buck. Health and glad tidings to your majesty!

K. Hen. Why, Buckingham, is the traitor Cade surpris'd?

Or is he but retir'd to make him strong?

Enter, below, a number of CADE's followers, with halters about their necks.

Clif. He is fled, my lord, and all his powers do yield;

And humbly thus, with halters on their necks, Expect your highness' doom, of life or death.

K. Hen. Then, heaven, set ope thy everlasting gates, To entertain my vows of thanks and praise!—Soldiers, this day have you redeem'd your lives, And show'd how well you love your prince and country:

Continue still in this so good a mind, And Henry, though he be unfortunate, Assure yourselves, will never be unkind: And so, with thanks, and pardon to you all, I do dismiss you to your several countries.

All. God save the king! God save the king!

Enter a Messenger.

Mess. Please it your grace to be advertisèd The Duke of York is newly come from Ireland; And with a puissant and a mighty power Of gallowglasses and stout kerns⁸² Is marching hitherward in proud array; And still proclaimeth, as he comes along, His arms are only to remove from thee The Duke of Somerset, whom he terms a traitor.

K. Hen. Thus stands my state, 'twixt Cade and York distress'd;

been proposed to supply the dissyllable which is wanting to make this line complete, and which the printer of the Folio probably omitted by mistake. Stanishurst's "Description of Ireland" thus mentions the two kinds of Irish foot-soldiers here alluded to:—"The Gallowglasses useth a kind of pollax for his weapon. These men are grim of countenance, tall of stature, big of limme, lusty of body, wel and strongly timbered. The Kerne is an ordinary soldier, using for weapon his sword and target, and sometimes his peece, being commonly good marksmen." See Note 25, Act ii., "Richard II."



Iden. Is't Cade that I have slain, that monstrous traitor?

Act IV. Scene X.

Like to a ship, that, having scap'd a tempest,
Is straightway calm'd,⁸³ and boarded with a pirate:
But now⁸⁴ is Cade driven back, his men dispers'd;
And now is York in arms to second him.—
I pray thee, Buckingham, go and meet him;
And ask him what's the reason of these arms,
Tell him I'll send Duke Edmund to the Tower;—
And, Somerset, we will commit thee thither,
Until his army be dismiss'd from him.

Som. My lord,
I'll yield myself to prison willingly,
Or unto death, to do my country good.

K. Hen. In any case, be not too rough in terms
For he is fierce, and cannot brook hard language.

Buck. I will, my lord;⁸⁵ and doubt not so to deal
As all things shall redound unto your good.

K. Hen. Come, wife, let's in, and learn to govern
better;
For yet may England curse my wretched reign.

[*Exeunt.*]

SCENE X.—KENT. IDEN'S GARDEN.

Enter CADE.

Cade. Fie on ambition! fie on myself, that
have a sword, and yet am ready to famish! These
five days have I hid me in these woods; and durst
not peep out, for all the country is laid for me;

83. *Calm'd.* The first Folio prints 'calme' instead of "calm'd," which is the correction given by the editor of the fourth Folio.

84. *But now.* Here idiomatically used to express 'only just now,' 'only lately,' 'but a short time since.' In "Richard II.," Act iii., sc. 2, the king says—"But now the blood of twenty

thousand men did triumph in my face," where "but now" is used in the same sense as here.

85. *I will, my lord.* The construction here, in the reply, "I will," to "Be not too rough," &c., is somewhat similar to that pointed out in Note 62, Act i., "As You Like It."

but now am I so hungry, that if I might have a lease of my life for a thousand years, I could stay no longer. Wherefore, on a brick wall have I climbed into this garden,⁸⁶ to see if I can eat grass, or pick a sallet another while, which is not amiss to cool a man's stomach this hot weather. And I think this word "sallet" was born to do me good: for many a time, but for a sallet,⁸⁷ my brain-pan had been cleft with a brown bill;⁸⁸ and many a time, when I have been dry, and bravely marching, it hath served me instead of a quart pot to drink in; and now the word "sallet" must serve me to feed on.

*Enter IDEN, with Servants behind.*⁸⁹

Iden. Lord, who would live turmoiled in the court,
And may enjoy such quiet walks as these?
This small inheritance, my father left me,
Contenteth me, and worth a monarchy.⁹⁰
I seek not to wax great by others' waning;⁹¹
Or gather wealth, I care not with what envy:
Sufficeth that I have maintains my state,
And sends the poor well pleased from my gate.

Cade. [*Aside.*] Here's the lord of the soil come to seize me for a stray, for entering his fee-simple⁹² without leave.—Ah! villain, thou wilt betray me, and get a thousand crowns of the king⁹³ by carrying my head to him! but I'll make thee eat iron like an ostrich, and swallow my sword like a great pin, ere thou and I part.

Iden. Why, rude companion,⁹⁴ whatsoe'er thou be,
I know thee not; why, then, should I betray thee?

86. *On a brick wall, &c.* Hanmer changed "on" to 'o'er;' but "on" may here elliptically imply 'by mounting on'; for the word "on" is used with much latitude by writers of Shakespeare's time.

87. *But for a sallet.* "Sallet" here means a helmet; in which sense, and in that of 'sald,' a mixture of herbs, Cade plays upon the word.

88. *A brown bill.* The weapon called a "bill" has been described in Notes 22, Act iii., "Richard II.," and 39, Act iii., "Much Ado." "Brown bills" were the ancient weapons of the English foot-soldiers; but the reason why they were called "brown" has not been discovered. Dr. Johnson says that the more modern term, 'a brown musket,' came from this; and Malone conjectures that the epithet arose from the weapons being rubbed over with blood to preserve them from rust, which gave them a brown colour.

89. *Enter Iden, with servants behind.* The stage direction in the Folio omits the entrance of the servants; but the stage direction in "The First Part of the Contention" mentions "Master Alexander Iden and his men." Moreover, Cade's words, "Come thou and thy five men, and if I do not leave you all as dead as a door-nail," as well as Iden's words, "It shall ne'er be said.... Iden.... took odds to combat," &c., seem clearly to evidence that the men were intended to be present.

90. *And worth a monarchy.* For "and" here Rowe printed 'and's:;' but the construction is elliptical, 'is' being understood before "worth." See Note 29, Act ii., "As You Like It," and Note 16, Act iii. of the present play.

91. *I seek not to wax great by others' waning.* The Folio prints 'warning' for "waning." Rowe's correction, shown to

Is't not enough to break into my garden,
And, like a thief, to come to rob my grounds,
Climbing my walls in spite of me the owner,
But thou wilt brave me with these saucy terms?

Cade. Brave thee! ay, by the best blood that ever was broached, and beard thee too. Look on me well: I have eat no meat these five days: yet, come thou and thy five men, and if I do not leave you all as dead as a door-nail,⁹⁵ I pray God I may never eat grass more.

Iden. Nay, it shall ne'er be said, while England stands,

That Alexander Iden, an esquire of Kent,
Took odds to combat a poor famish'd man.
Oppose thy steadfast-gazing eyes to mine,
See if thou canst outface me with thy looks:
Set limb to limb, and thou art far the lesser;
Thy hand is but a finger to my fist;
Thy leg a stick comparèd with this truncheon;
My foot shall fight with all the strength thou hast;
And if mine arm be heavèd in the air,
Thy grave is digg'd already in the earth.
As for words, whose greatness answers words,⁹⁶
Let this my sword report what speech forbears.

Cade. By my valour, the most complete champion that ever I heard.—Steel, if thou turn the edge, or cut not out the burley-boned clown in chins of beef ere thou sleep in thy sheath, I beseech Jove,⁹⁷ on my knees, thou mayest be turned to hobnails. [*They fight. CADE falls.*] Oh, I am slain! Famine, and no other, hath slain me: let ten thousand devils come against me, and

be right by the intended antithesis between "wax," increase, and "waning," decreasing.

92. *His fee-simple.* "The property of which he has possession for ever." See Note 19, Act iv., "Merry Wives."

93. *Get a thousand crowns of the king.* "Of" is here used for 'from;,' as elsewhere by Shakespeare. In "The Two Gentlemen of Verona," Act iv., sc. 4, Launce says of his dog, "One that I brought up of a puppy."

94. *Companion.* Sometimes used formerly in a contemptuous way, as 'fellow' is now. See Note 7, Act iii., "Merry Wives."

95. *As dead as a door-nail.* See Note 62, Act v., "Second Part Henry IV."

96. *As for words, whose greatness answers words, &c.* 'As for answering you by words, big and vapouring as your own, I will rather let my sword tell you what I refrain from proclaiming.'

97. *I beseech Jove.* Because in "The First Part of the Contention" (first Quarto) the word 'God' is used instead of "Jove" in the corresponding passage here, it has been presumed by Malone and others that the "Ioue" of the Folio was introduced to avoid the penalty of the Statute, 3 Jac., ch. 2, which prohibited the use of the Divine name on the stage. But we have pointed out in Note 63, Act iv., Henry V., several instances where Shakespeare uses the name of the God of Christians and the name of the pagan god in juxtaposition; therefore Cade's having just before said, "I pray God I may never eat grass more," is no proof that here he should not use the expression, "I beseech Jove." Moreover, it was not unfrequently the custom among early writers to use "Jove" as signifying the Christian Deity; for instance, in "The Mirror for Magistrates," 1610, occurs the line—"Beneath our standard of Joves powerful sonne;" where Christ is meant.

give me hut the ten meals I have lost, and I'd defy them all. Wither, garden; and be henceforth a burying-place to all that do dwell in this house, because the unconquered soul of Cade is fled.

Iden. Is't Cade that I have slain, that monstrous traitor?

Sword, I will hallow thee for this thy deed,
And hang thee o'er my tomb when I am dead:⁹⁸
Ne'er shall this blood be wiped from thy point;
But thou shalt wear it as a herald's coat,
To emblaze the honour that thy master got.

Cade. Iden, farewell; and be proud of thy vic-

tory. Tell Kent from me, she hath lost her best man; and exhort all the world to be cowards,—for I, that never feared any, am vanquished by famine, not by valour. [*Dies.*]

Iden. How much thou wrong'st me,⁹⁹ Heaven be my judge.

Dic, traitor wretch, the curse of her that hare thee!
Hence will I drag thee headlong by the heels
Unto a dunghill, which shall be thy grave,
And there cut off thy most ungracious head;
Which I will hear in triumph to the king,
Leaving thy trunk for crows to feed upon.

[*Exit, with Servants, dragging out the body.*]

ACT V.

SCENE I.—KENT. *Fields between DARTFORD and BLACKHEATH.*

The King's camp on one side. On the other, enter YORK attended, with drums and colours; his Forces at some distance.

York. From Ireland thus comes York to claim his right,

And pluck the crown from feeble Henry's head:
Ring, bells, aloud; hurn, bonfires, clear and bright;
To entertain great England's lawful king.

Ah! *sancta majestas*,¹ who would not buy thee dear?
Let them obey that know not how to rule;

This hand was made to handle naught but gold.

I cannot give due action to my words,

Except a sword or sceptre balance it;

A sceptre shall it have,—have I a soul,²—

On which I'll toss the flower-de-luce of France.

Enter BUCKINGHAM.

[*Aside.*] Whom have we here? Buckingham, to disturb me?

The king hath sent him, sure: I must dissemble.

Buck. York, if thou meanest well, I greet thee well.

York. Humphrey of Buckingham, I accept thy greeting.

Art thou a messenger, or come of pleasure?

Buck. A messenger from Henry, our dread liege,

To know the reason of these arms in peace;

Or why thou,—being a subject as I am,—

Against thy oath and true allegiance sworn,

Shouldst raise so great a power without his leave,

Or dare to bring thy force so near the court.

York. [*Aside.*] Scarce can I speak, my choler is so great:

Oh, I could hew up rocks, and fight with flint,

I am so angry at these abject terms;

And now, like Ajax Telamonius,³

On sheep or oxen could I spend my fury!

I am far better born than is the king;

More like a king, more kingly in my thoughts:

But I must make fair weather yet awhile,

Till Henry be more weak, and I more strong.—

[*Aloud.*] Buckingham, I prythee, pardon me,

That I have given no answer all this while;

My mind was troubled with deep melancholy.

The cause why I have brought this army hither

98. *And hang thee o'er my tomb when I am dead.* "And hang thee" is here a poetical ellipsis for 'And have thee hung.' The boldness of poetic diction, not understood or allowed for by prosaic critics, call forth such animadversions as Mr. Steevens's scoffing remark upon this passage:—"How Iden was to hang a sword over his own tomb, after he was dead, it is not easy to explain." In truth, it is more easy to be flippant than to "explain."

99. *How much thou wrong'st me* Dr. Johnson explains this by saying, "That is, in supposing that I am proud of my victory." But surely Iden means to say that Cade wrongs him by attributing his overthrow to "famine," and not to his conqueror's valour; because Iden has already shown, in his preceding speech, that he is proud of his victory.

1. *Sancta majestas.* Latin, 'sacred majesty.'

2. *Have I a soul.* Parenthetically and elliptically constructed; meaning 'as I have a soul;' 'as surely as I have a soul.' There are many instances in Shakespeare of 'as' being understood in a sentence. See Notes 43, Act i., "All's Well;" 86, Act i., and 154, Act iv., "Winter's Tale."

3. *Like Ajax Telamonius.* See Note 67, Act iv., "Love's Labour's Lost." This speech is written in a style that has wonderful resemblance to the one in which the majority of "The First Part of Henry VI." is composed; weakly ranting, and feebly violent. The evidences of inequality which mark the various scenes and speeches in the present play give strong cause to believe that only some among them were the work of Shakespeare's hand; that it was, in fact, merely a drama rearranged and adapted by him for acting purposes, and by no means an entirely original production of his own.

Is, to remove proud Somerset from the king,
Seditious to his grace, and to the state.

Buck. That is too much presumption on thy part:
But if thy arms be to no other end,
The king hath yielded unto thy demand;
The Duke of Somerset is in the Tower.

York. Upon thine honour, is he prisoner?

Buck. Upon mine honour, he is prisoner.

York. Then, Buckingham, I do dismiss my
powers.—

Soldiers, I thank you all; disperse yourselves;
Meet me to-morrow in Saint George's field,
You shall have pay and everything you wish.—
And let my sov'reign, virtuous Henry,
Command my eldest son,—nay, all my sons,
As pledges of my fealty and love;
I'll send them all as willing as I live:
Lands, goods, horse, armour, anything I have,
Is his to use, so Somerset may die.

Buck. York, I commend this kind submission:
We twain will go into his highness' tent.

Enter King HENRY, attended.

K. Hen. Buckingham, doth York intend no
harm to us,

That thus he marcheth with thee arm in arm?

York. In all submission and humility,
York doth present himself unto your highness.

K. Hen. Then what intend these forces thou
dost bring?

York. To heave the traitor Somerset from hence
And fight against that monstrous rebel Cade,
Who since I heard to be discomfited.⁴

Enter IDEN, with CADE's head.

Iden. If one so rude and of so mean condition
May pass into the presence of a king,
Lo, I present your grace a traitor's head,
The head of Cade, whom I in combat slew.

K. Hen. The head of Cade!—Great God, how
just art thou!—

Oh, let me view his visage, being dead,
That living wrought me such exceeding trouble.—
Tell me, my friend, art thou the man that slew him?

Iden. I was, an 't like your majesty.

K. Hen. How art thou call'd? and what is thy
degree?

Iden. Alexander Iden, that's my name;
A poor esquire of Kent, that loves his king.

Buck. So please it you, my lord, 'twere not
amiss
He were created knight for his good service.

K. Hen. Iden, kneel down. [*He kneels.*] Rise
up a knight.

We give thee for reward a thousand marks;
And will that thou henceforth attend on us.

Iden. May Iden live to merit such a bounty,
And never live but true unto his liege!

K. Hen. See, Buckingham! Somerset comes
with the queen:

Go, bid her hide him quickly from the duke.

Enter Queen MARGARET and SOMERSET.

Q. Mar. For thousand Yorks he shall not hide
his head,

But boldly stand, and front him to his face.

York. How now! is Somerset at liberty?

Then, York, unloose thy long imprison'd thoughts,
And let thy tongue be equal with thy heart.

Shall I endure the sight of Somerset?—

False king! why hast thou broken faith with me,

Knowing how hardly I can brook abuse?

King did I call thee? no, thou art not king;

Not fit to govern and rule multitudes,

Which dar'st not,⁵ no, nor canst not rule a traitor.

That head of thine doth not become a crown;

Thy hand is made to grasp a palmer's staff,⁶

And not to grace an awful princely sceptre.

That gold must round engirt these brows of mine;

Whose smile and frown, like to Achilles' spear,

Is able with the change to kill and cure.

Here is a hand to hold a sceptre up,

And with the same to act controlling laws.

Give place: by Heaven, thou shalt rule no more

O'er him whom Heaven created for thy ruler.

Som. Oh, monstrous traitor!—I arrest thee,
York,

Of capital treason 'gainst the king and crown:

Obey, audacious traitor; kneel for grace.

York. Wouldst have me kneel? first let me ask
of these,⁷

If they can brook I bow a knee to man.—

Sirrah, call in my sons to be my bail:

[*Exit an Attendant.*]

I know, ere they will have me go to ward,⁸

They'll pawn their swords for my enfranchisement.

Q. Mar. Call hither Clifford; bid him come
again

To say, if that the bastard boys of York

Shall be the surety for their traitor father.

[*Exit BUCK.*]

York. Oh, blood-bespotted Neapolitan,
Outcast of Naples, England's bloody scourge!

The sons of York, thy betters in their birth,

4. *Who since I heard to be discomfited.* A grammatical licence of expression, meaning 'who, I since have heard, has been discomfited.'

5. *Which dar'st not.* "Which" used for 'who.'

6. *A palmer's staff.* See Note 36, Act iii., "All's Well."

7. *Let me ask of these.* The Folio prints 'thee' for "these." Theobald's correction; which seems to be right, if taken in reference to York's adherents standing around him, as well as to his sons, who are just at hand.

8. *Ward.* Custody, confinement.



Warwick. Sound, drums and trumpets :—and to London all ;
And more such days as these to us befall !

Act V. Scene III.

Shall be their father's bail; and bane to those
That for my surety will refuse the boys!
See where they come: I'll warrant they'll make it good.

Q. Mar. And here comes Clifford to deny their
bail.

Enter, on one side, EDWARD and RICHARD PLANTAGENET, with Forces; on the other, old CLIFFORD and his Son, with Forces also.

Clif. [*Kneeling.*] Health and all happiness to
my lord the king!

York. I thank thee, Clifford: say, what news
with thee?

Nay, do not fright us with an angry look:
We are thy sov'reign, Clifford, kneel again;
For thy mistaking so, we pardon thee.

Clif. This is my king, York, I do not mistake;
But thou mistak'st me much to think I do:—
To Bedlam with him!⁹ is the man grown mad?

K. Hen. Ay, Clifford; a bedlam and ambitious
humour

Makes him oppose himself against his king.

Clif. He is a traitor; let him to the Tower,
And chop away that factious pate of his.

Q. Mar. He is arrested, but will not obey;
His sons, he says, shall give their words for him.

York. Will you not, sons?

Edw. Ay, noble father, if our words will serve

Rich. And if words will not, then our weapon!
shall.

Clif. Why, what a brood of traitors have we here!

York. Look in a glass, and call thy image so:
I am thy king, and thou a false-heart traitor.—
Call hither to the stake my two brave bears,¹⁰
That with the very shaking of their chains
They may astonish these fell lurking curs:
Bid Salisbury and Warwick come to me.

*Drums. Enter WARWICK and SALISBURY, with
Forces.*

Clif. Are these thy bears? we'll bait thy bears
to death,

And manacle the bear-ward in their chains,
If thou dar'st bring them to the baiting-place.

Rich. Oft have I seen a hot o'erweening cur
Run back and bite, because he was withheld;
Who, being suffer'd with the bear's fell paw,¹¹
Hath clapp'd his tail between his legs and cried:
And such a piece of service will you do,

9. *To Bedlam with him!* A passage from Stowe's "Survey of London," 1598, shows this to be no anachronism:—"Next unto the parish of St. Buttolph is a fayre inne for receipt of travellers: then a hospitall of St. Mary of Bethlem, founded by Simon Fitz-Mary, one of the Sheriffes of London, in the yeare 1246. He founded it to have beene a priorie of Cannons, with brethren and sisters; and King Edwarde the Thirde granted a protection, which I have scene, for the brethren *Milica beate Marie de Bethlem*, within the citie of London, the 14 yeare of his raigne. *It was a hospitall for distracted people.*" "Bedlam" is a corruption of 'Bethlehem.'

10. *My two brave bears.* In allusion to the crest of the Nevils, Earls of Warwick, which was a bear and ragged staff.

If you oppose yourselves to match Lord Warwick.

Clif. Hence, heap of wrath, foul indigested lump,
As crookèd in thy manners as thy shape!

York. Nay, we shall heat you thoroughly anon.

Clif. Take heed, lest by your heat you burn
yourselves.

K. Hen. Why, Warwick, hath thy knee forgot
to bow?—

Old Salisbury,—shame to thy silver hair,
Thou mad misleader of thy brain-sick son!—
What! wilt thou on thy death-bed play the ruffian,
And seek for sorrow with thy spectacles?—

Oh, where is faith? oh, where is loyalty?
If it be banish'd from the frosty head,
Where shall it find a harbour in the earth?¹²—

Wilt thou go dig a grave to find out war,
And shame thine honourable age with blood?
Why art thou old, and want'st experience?
Or wherefore dost abuse it, if thou hast it?

For shame! in duty bend thy knee to me,
That bows unto the grave with mickle age.

Sal. My lord, I have considered with myself
The title of this most renownèd duke;
And in my conscience do repute¹³ his grace
The rightful heir to England's royal seat.

K. Hen. Hast thou not sworn allegiance unto me?

Sal. I have.

K. Hen. Canst thou dispense with heaven for
such an oath?¹⁴

Sal. It is great sin to swear unto a sin;
But greater sin to keep a sinful oath.

Who can be bound by any solemn vow
To do a murd'rous deed, to rob a man,
To force a spotless virgin's chastity,
To reave the orphan of his patrimony,
To wring the widow from her custom'd right;
And have no other reason for this wrong,
But that he was bound by a solemn oath?

Q. Mar. A subtle traitor needs no sophister.

K. Hen. Call Buckingham, and bid him arm
himself.

York. Call Buckingham, and all the friends
thou hast;

I am resolv'd for death or dignity.

Clif. The first I warrant thee, if dreams prove true.

War. You were best to go to bed and dream again,
To keep thee from the tempest of the field.

Clif. I am resolv'd to bear a greater storm
Than any thou canst conjure up to-day;

11. *Being suffer'd with the bear's fell paw.* Here "suffer'd with" is used to express 'suffered to remain with,' 'suffered to come within range of,' 'suffered to come in contact with.' We have heretofore remarked upon the elliptical force which the verb "suffer" possessed in Shakespeare's time. See Note 87, Act i., "All's Well," and Notes 6 and 87, Act iii. of the present play.

12. *Where shall it find a harbour in the earth?* Example of "in" used for 'on.' See Note 86, Act iii., of the present play.

13. *Repute.* Here used in the sense of 'consider,' 'esteem,' 'reckon,' 'deem,' as derived from the Latin *reputo*. Shakespeare often uses the verb in this sense.

14. *Canst thou dispense with heaven for such an oath?* 'Canst thou obtain dispensation from heaven for such an oath?'

And that I'll write upon thy burgonet,¹⁵
Might I but know thee by thy household badge.

War. Now, by my father's badge, old Nevil's crest,
The rampant bear chain'd to the ragged staff,
This day I'll wear aloft my burgonet
(As on a mountain-top the cedar shows,
That keeps his leaves in spite of any storm),
Even to affright thee with the view thereof.

Clif. And from thy burgonet I'll rend thy bear,
And tread it under foot with all contempt,
Despite the bear-ward that protects the bear.

Y. Clif. And so to arms, victorious father,
To quell the rebels and their 'complices,

[*Exeunt severally.*]

SCENE II.—SAINT ALBANS.

Alarums: Excursions. Enter WARWICK.

War. Clifford of Cumberland, 'tis Warwick calls!
And if thou dost not hide thee from the bear,
Now,—when the angry trumpet sounds alarm,
And dead men's cries do fill the empty air,¹⁶—
Clifford, I say, come forth and fight with me!
Proud northern lord, Clifford of Cumberland,
Warwick is hoarse with calling thee to arms.

Enter YORK.

How now, my noble lord! what! all a-foot?

York. The deadly-handed Clifford slew my steed;
But match to match I have encounter'd him,
And made a prey for carrion kites and crows
Even of the bonny beast he lov'd so well.

Enter old CLIFFORD.

War. Of one or both of us the time is come.

York. Hold, Warwick, seek thee out some
other chase,

For I myself must hunt this deer to death.

War. Then, nobly, York; 'tis for a crown thou
fight'st.—

As I intend, Clifford, to thrive to-day,
It grieves my soul to leave thee unassail'd. [*Exit.*]

15. *Burgonet.* A kind of helmet; from the French, *bourguignote*, a casque worn by the Burgundian soldiers; *Bourguignons* being the French word for Burgundians.

16. *And dead men's cries do fill the empty air.* "Dead" is here used, by a poetical licence, for 'dying.' See Note 98, Act iv. of the present play.

17. *Lay.* Here, and elsewhere by Shakespeare, used as a noun, in the sense of 'wager,' 'bet,' 'stake.'

18. *La fin couronne les œuvres.* A French version of the Latin adage, *Finis coronat opus*—'The end crowns the work.'

19. *Clifford falls and dies.* Dr. Percy has the following note upon this point in the present drama:—"Our author, in making Clifford fall by the hand of York, has departed from the truth of history, a practice not uncommon to him when he does his utmost to make his characters considerable. This circumstance, however, serves to prepare the reader or spectator for the vengeance afterwards taken by Clifford's son on York and Rutland. It is remarkable that, at the beginning of the third part of this historical play, the poet has forgot this occurrence, and there represents Clifford's death as it really happened:—

'Lord Clifford and Lord Stafford all abreast
Charg'd our main battle's front, and breaking in,
Were by the swords of common soldiers slain.'

To our mind the "forgetfulness" here pointed out affords but

Clif. What seest thou in me, York? why dost
thou pause?

York. With thy brave bearing should I be in love,
But that thou art so fast mine enemy.

Clif. Nor should thy prowess want praise and
esteem,

But that 'tis shown ignobly and in treason.

York. So let it help me now against thy sword,
As I in justice and true right express it!

Clif. My soul and body on the action both!

York. A dreadful lay!¹⁷—address thee instantly.

Clif. *La fin couronne les œuvres.*¹⁸

[*They fight, and CLIFFORD falls and dies.*¹⁹

York. Thus war hath given thee peace, for thou
art still.

Peace with his soul, Heaven, if it be thy will!

Enter young CLIFFORD.

Y. Clif. Shame and confusion! all is on the rout;
Fear frames disorder, and disorder wounds

Where it should guard. Oh, war! thou son of hell,
Whom angry heavens do make their minister,

Throw in the frozen bosoms of our part
Hot coals of vengeance!—Let no soldier fly:

He that is truly dedicate to war

Hath no self-love; nor he that loves himself

Hath not essentially, but by circumstance,

The name of valour.—[*Seeing his father's body.*]

Oh, let the vile world end,

And the promis'd²⁰ flames of the last day

Knit earth and heaven together!

Now let the general trumpet blow his blast,

Particularities and petty sounds

To cease!²¹—Wast thou ordain'd, dear father,

To lose thy youth in peace, and to achieve²²

The silver livery of advis'd²³ age,

And, in thy reverence²⁴ and thy chair-days,²⁵ thus

To die in ruffian battle?—Even at this sight

My heart is turn'd to stone: and while 'tis mine,

It shall be stony. York not our old men spares;

another proof, in addition to the many internal evidences of inequality, inconsistency, and imperfection to be found in them, that Shakespeare certainly did not wholly write these three plays; he seems to us, when still a young author, to have remoulded portions of them, and, while introducing certain touches of his own, to have left much of the ground-work as he found it.

20. *Promis'd.* Here used in its classically derived sense, from the Latin, *præmissus*, pre-sent, or sent beforehand.

21. *To cease.* Here used actively, for 'to put a stop to,' 'to cause to cease;' the whole sentence meaning, 'Now let the general trumpet blow its blast, that it may silence all ordinary sounds!' Be it observed that here the antithetical conjunction of "general" and "particular," which we have pointed out as frequent in Shakespeare (see Note 38, Act iv.), is introduced; and to our thinking, the diction of the present speech has the true Shakespearian ring. Assuredly so, the earlier portion; and that, as far as the lines commencing with the allusion to "Anchises," is entirely re-modelled from the corresponding commencement of young Clifford's speech in "The First Part of the Contention."

22. *Achieve.* Here used in the sense of attain.

23. *Advis'd.* Here used for 'sedate,' 'experienced.'

24. *Reverence.* Here used to express the time of life when reverence is due. See Note 11, Act i., "As You Like It."

25. *Chair-days.* Period of ease and rest.

No more will I their babes: tears virginal
 Shall be to me even as the dew to fire;
 And beauty, that the tyrant oft reclaims,
 Shall to my flaming wrath be oil and flax.
 Henceforth I will not have to do with pity:
 Meet I an infant of the house of York,
 Into as many gobbets will I cut it,
 As wild Medea young Absyrtus did²⁶
 In cruelty will I seek out my fame,—
 Come, thou new ruin of old Clifford's house:

[*Taking up the body.*]

As did Æneas old Anchises bear,
 So bear I thee upon my manly shoulders;
 But then Æneas bare a living load,
 Nothing so heavy as these woes of mine. [Exit.]

Enter RICHARD PLANTAGENET and SOMERSET,
fighting: SOMERSET is killed.

Rich. So, lie thou there;—

For underneath an alehouse' paltry sign,
 The Castle in Saint Albans,²⁷ Somerset
 Hath made the wizard famous in his death.—
 Sword, hold thy temper: heart, be wrathful still:
 Priests pray for enemies, but princes kill. [Exit.]

Alarums: Excursions. Enter King HENRY, Queen
 MARGARET, and others, retreating.

Q. Mar. Away, my lord! you are slow; for
 shame, away!

K. Hen. Can we outrun the heavens; good
 Margaret, stay.

Q. Mar. What are you made of? you'll nor
 fight nor fly:

Now is it manhood, wisdom, and defence,
 To give the enemy way; and to secure us
 By what we can, which can no more but fly.

[*Alarum afar off.*]

If you be ta'en, we then should see the bottom
 Of all our fortunes: but if we haply scape
 (As well we may, if not through your neglect),
 We shall to London get: where you are lov'd;
 And where this breach, now in our fortunes made,
 May readily be stopp'd.

Re-enter young CLIFFORD.

Y. Clif. But that my heart's on future mischief set,
 I would speak blasphemy ere bid you fly:
 But fly you must: incurable discomfit

26. *As wild Medea, &c.* When Medea fled from Colchos, she murdered Absyrtus, and cut his body into several pieces, that her father might be prevented for some time from pursuing her.

27. *The castle in Saint Albans.* Referring to the Spirit's prediction, "Let him shun castles," in Act i., sc. 4 of the present play.

28. *Of Salisbury, who can report of him.* The first "of" in this sentence has been changed to 'old,' in accordance with the corresponding passage in "The First Part of the Contention;" but inasmuch as we have instances in Shakespeare of the pleonastic double "of" in a sentence (see Note 77, Act ii., "As You Like It"), it may well be that the Folio reading, which we give, is right. Moreover, the employment here of the double "of" gives, in our opinion, an effect of eagerness and vehemence which consorts well with the requirements of the dramatic situation.

29. *All brush of time.* Warburton proposed to change "brush" here to 'bruisse;' but elsewhere Shakespeare uses the

Reigns in the hearts of all our present parts.
 Away, for your relief! and we will live
 To see their day, and them our fortune give:
 Away, my lord, away! [Exit.]

SCENE III.—*Fields near SAINT ALBANS.*

Alarum: Retreat. Flourish; then enter YORK,
 RICHARD PLANTAGENET, WARWICK, and
 Soldiers, with drum and colours.

York. Of Salisbury, who can report of him,²⁸—
 That winter lion, who in rage forgets
 Aged contusions and all brush of time,²⁹
 And, like a gallant in the brow of youth,
 Repairs him with occasion? This happy day
 Is not itself, nor have we won one foot,
 If Salisbury be lost.

Rich. My noble father,
 Three times to-day I help him to his horse,³
 Three times bestrid him, thrice I led him off,
 Persuaded him from any farther act:
 But still, where danger was, still there I met him;
 And like rich hangings in a homely house,
 So was his will in his old feeble body.
 But, noble as he is, look where he comes.

Enter SALISBURY.

Sal. Now, by my sword, well hast thou fought
 to-day;
 By the mass, so did we all.—I thank you, Richard:
 God knows how long it is I have to live;
 And it hath pleas'd him that three times to-day
 You have defended me from imminent death.—
 Well, lords, we have not got that which we have:³¹
 'Tis not enough our foes are this time fled,
 Being opposites of such repairing nature.³²

York. I know our safety is to follow them;
 For, as I hear, the king is fled to London,
 To call a present court of parliament.
 Let us pursue him, ere the writs go forth:—
 What says Lord Warwick? shall we after them?

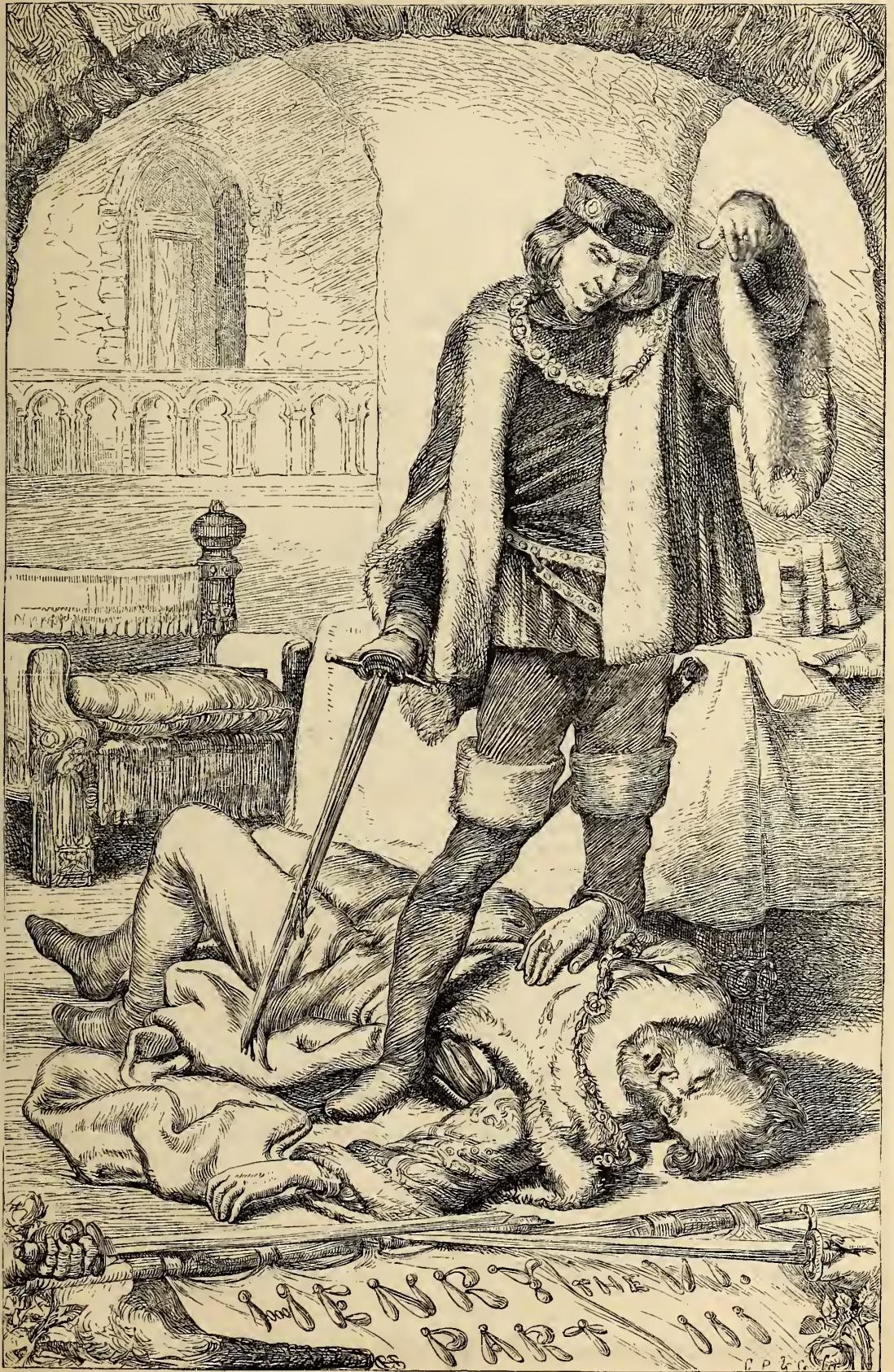
War. After them! nay, before them, if we can.
 Now, by my hand, lords, 'twas a glorious day:
 Saint Albans' battle, won by famous York,
 Shall be etérnis'd in all age to come.—
 Sound, drums and trumpets:—and to London all;
 And more such days as these to us befall! [Exit.]

word "brush" to express 'rough usage,' and the word 'brushes' to convey the idea of 'rubs,' 'difficulties,' 'perilous encounters.' Here "brush" is equivalent to the common phrase 'wear and tear;' or, as Steevens more classically interprets it, 'detrition.'

30. *I help him to his horse, &c.* See Notes 18, Act i., "Tempest," and 19, Act v., "Comedy of Errors."

31. *We have not got that which we have.* This is one of those boldly paradoxical expressions similar to those we have pointed out in Note 113, Act ii., "All's Well," and 115, Act iv., "Henry V." By the very strength of the proposition, urged almost to an absurd and impossible point, attention is drawn to the speaker's object. Salisbury wishes his hearers to observe that they have not yet secured that which they have obtained.

32. *Opposites of such repairing nature.* 'Antagonists so capable of rallying and recovering from this defeat.' See Note 47, Act i., "All's Well," and 38, Act iii., "Twelfth Night."



DRAMATIS PERSONÆ.

KING HENRY the Sixth.
EDWARD, Prince of Wales, his Son.
LEWIS XI., King of France.
DUKE OF SOMERSET,
DUKE OF EXETER, }
EARL OF OXFORD, } On King Henry's Side.
EARL OF NORTHUMBERLAND,
EARL OF WESTMORELAND,
LORD CLIFFORD,
RICHARD PLANTAGENET, Duke of York.
EDWARD, Earl of March, afterwards }
King Edward IV., } His Sons.
EDMUND, Earl of Rutland,
GEORGE, afterwards Duke of Clarence,
RICHARD, afterwards Duke of Gloster, }
DUKE OF NORFOLK, }
MARQUIS OF MONTAGUE, } Of the Duke of York's Party.
EARL OF WARWICK,
EARL OF PEMBROKE,
LORD HASTINGS,
LORD STAFFORD,
SIR JOHN MORTIMER, } Uncles to the Duke of York.
SIR HUGH MORTIMER, }
HENRY, Earl of Richmond, a Youth.
LORD RIVERS, Brother to Lady Grey.
SIR WILLIAM STANLEY.
SIR JOHN MONTGOMERY.
SIR JOHN SOMERVILLE.
Tutor to Rutland. Mayor of York.
Lieutenant of the Tower. A Nobleman.
Two Keepers. A Huntsman.
A Son that has killed his Father.
A Father that has killed his Son.

QUEEN MARGARET.
LADY GREY, afterwards Queen to Edward IV.
BONA, Sister to the French Queen.

Soldiers, and other Attendants on King Henry and King Edward, Messengers, Watchmen, &c.

SCENE—*During part of the Third Act in FRANCE; during the rest of the play in ENGLAND.*

THE THIRD PART OF
KING HENRY VI.¹

ACT I.

SCENE I.—LONDON. *The Parliament House.*

Drums. Some Soldiers of YORK's party break in.

Then enter the Duke of YORK, EDWARD, RICHARD, NORFOLK, MONTAGUE, WARWICK, and others, with white roses in their hats.

War. I wonder how the king escap'd our hands.

York. While we pursu'd the horsemen of the north,

He sliely stole away, and left his men :

Whereat the great Lord of Northumberland,
Whose warlike ears could never brook retreat,
Cheer'd up the drooping army; and himself,
Lord Clifford,² and Lord Stafford, all abreast,
Charg'd our main battle's front, and, breaking
in,

Were by the swords of common soldiers slain.

Edw. Lord Stafford's father, Duke of Buckingham,

Is either slain or wounded dangerous ;³
I cleft his beaver⁴ with a downright blow :
That this is true, father, behold his blood.

[Showing his bloody sword.

Mont. And, brother,⁵ here's the Earl of Wiltshire's blood,
Whom I encounter'd as the battles join'd.

Rich. Speak thou for me, and tell them what I did.
SOMERSET'S head.

York. Richard hath best deserv'd of all my sons.—

But, is your grace dead, my Lord of Somerset ?

Norf. Such hope have all the line of John of Gaunt !⁶

Rich. Thus do I hope to shake King Henry's head.

War. And so do I.—Victorious Prince of York,
Before I see thee seated in that throne

1. The first printed copy known of this play is the one in the first Folio ; where it appears under the title of "The Third Part of Henry the Sixth, with the death of the Duke of Yorke." It is, like "The Second Part of Henry VI.," an alteration and amplification of a previous play ; that being from "The First Part of the Contention," &c., and the present one being from a drama bearing the following title :—"The true Tragedie of Richard Duke of Yorke, and the death of the good King Henrie the Sixth, with the whole contention betwene the two houses Lancaster and Yorke, as it was sundrie times acted by the Right Honourable the Earle of Pembroke his servants. Printed at London by P. S. for Thomas Millington, and are to be sold at his shoppe under Saint Peters Church in Cornwal. 1595. 8vo." In 1600 "The True Tragedie," &c., was reprinted for the same bookseller in quarto ; and about 1619, a reprint of both "The First Part of the Contention" and "The True Tragedie" was published by T. P., with the name of Shakespeare appended as their author. In our poet's re-adaptation of the two plays, as

they appear in the 1623 Folio, they form a consecutive chronicle-drama, divided for the convenience of stage representation into two separate plays.

2. *Lord Clifford.* See Note 19, Act v., "Second Part Henry VI."

3. *Either slain or wounded dangerous.* Instance of an adjective used adverbially ; "dangerous" for 'dangerously.'

4. *Beaver.* A portion of the helmet. See Note 25, Act iv., "First Part Henry IV."

5. *Brother.* York and Montague address each other as "brothers" in several passages of this play ; but although they were in fact cousins, yet we have seen that terms of relationship were used with much latitude (see Note 56, Act ii., "First Part Henry VI.,") ; and moreover York and Montague were brothers-in-arms, and fraternised in the same cause.

6. *Such hope have all the line of John of Gaunt !* 'May all the line of John of Gaunt have such hope !' 'May' is here elliptically understood ; as in the passage explained in Note 42, Act iv., "First Part Henry VI."

Which now the house of Lancaster usurps,
I vow by Heaven these eyes shall never close.
This is the palace of the fearful king,
And this the regal seat: possess it, York;
For this is thine, and not King Henry's heirs'.

York. Assist me, then, sweet Warwick, and I will;

For hither we have broken in by force.

Norf. We'll all assist you; he that flies shall die.

York. Thanks, gentle Norfolk:—stay by me, my lords;—

And, soldiers, stay, and lodge by me this night.

War. And when the king comes, offer him no violence,

Unless he seek to thrust you out perforce.

[*The Soldiers retire.*]

York. The queen, this day, here holds her parliament,

But little thinks we shall be of her council:

By words or blows here let us win our right.

Rich. Arm'd as we are, let's stay within this house.

War. The bloody parliament shall this be call'd,

Unless Plantagenet, Duke of York, be king,
And bashful Henry depos'd, whose cowardice
Hath made us by-words to our enemies.

York. Then leave me not, my lords; be resolute;

I mean to take possession of my right.

War. Neither the king, nor he that loves him best,

The proudest he that holds up Lancaster,
Dares stir a wing, if Warwick shake his bells.⁷

I'll plant Plantagenet, root him up who dares:—

Resolve thee, Richard; claim the English crown.

[*WARWICK leads YORK to the throne, who seats himself.*]

Flourish. Enter KING HENRY, CLIFFORD, NORTHUMBERLAND, WESTMORELAND, EXETER, and others, with red roses in their hats.

K. Hen. My lords, look where the sturdy rebel sits,

Even in the chair of state! belike he means
(Back'd by the power of Warwick, that false peer)

To aspire unto the crown, and reign as king.—
Earl of Northumberland, he slew thy father;

7. *If Warwick shake his bells.* The allusion is to falconry: hawks having small bells hung upon them, the sound of which might be supposed to daunt birds that were to be hawked at.

8. *Exe.* In the Folio this prefix is wrongly given, *Westm.* In the corresponding passage of "The True Tragedie," &c., the speech is rightly given to Exeter: and that it belongs to him, and not to Westmoreland, is shown by the king's next speech.

And thine, Lord Clifford; and you both have vow'd revenge

On him, his sons, his favourites, and his friends.

North. If I be not, heavens be reveng'd on me!

Clif. The hope thereof makes Clifford mourn in steel.

West. What, shall we suffer this? let's pluck him down:

My heart for anger burns; I cannot brook it.

K. Hen. Be patient, gentle Earl of Westmoreland.

Clif. Patience is for poltroons, such as he:

He durst not sit there, had your father liv'd.

My gracious lord, here in the parliament

Let us assail the family of York.

North. Well hast thou spoken, cousin: be it so.

K. Hen. Ah! know you not the city favours them,

And they have troops of soldiers at their beck?

*Exe.*⁸ But when the duke is slain, they'll quickly fly.

K. Hen. Far be the thought of this from Henry's heart,

To make a shambles of the parliament-house!

Cousin of Exeter, frowns, words, and threats

Shall be the war that Henry means to use.

[*They advance to the DUKE.*]

Thou factious Duke of York, descend my throne,

And kneel for grace and mercy at my feet;

I am thy sovereign.

York. I am thine.

Exe. For shame, come down: he made thee Duke of York.

York. It was my inheritance, as the earldom was.⁹

Exe. Thy father was a traitor to the crown.

War. Exeter, thou art a traitor to the crown

In following this usurping Henry.

Clif. Whom should he follow but his natural king?

War. True, Clifford; and that's Richard Duke of York.

K. Hen. And shall I stand, and thou sit in my throne?

York. It must and shall be so: content thyself.

War. Be Duke of Lancaster; let him be king.

West. He is both king and Duke of Lancaster;

9. *As the earldom was.* The parallel passage in "The True Tragedie" gives 'kingdom' instead of "earldom" here; but the latter word, used by York, involves his claim to the throne: for he means that the dukedom of York was his inheritance from his paternal grandfather, as the earldom of March was his inheritance from his maternal grandfather, and that his title to the crown was not as Duke of York, but as Earl of March. See Note 34, Act ii., "First Part Henry VI."



Richard. Speak thou for me, and tell them what I did.

Act I Scene I.

And that the Lord of Westmoreland shall maintain.

War. And Warwick shall disprove it. You forget That we are those which chas'd you from the field, And slew our fathers, and with colours spread March'd through the city to the palace-gates.

North. Yes, Warwick,¹⁰ I remember it to my grief;

And, by his soul, thou and thy house shall rue it,

West. Plantagenet, of thee, and these thy sons, Thy kinsmen, and thy friends, I'll have more lives Than drops of blood were in my father's veins.

Clif. Urge it no more; lest that, instead of words,

I send thee, Warwick, such a messenger As shall revenge his death before I stir.

War. Poor Clifford! how I scorn his worthless threats!

York. Will you we show our title to the crown? If not, our swords shall plead it in the field.

K. Hen. What title hast thou, traitor, to the crown? Thy father was,¹¹ as thou art, Duke of York; Thy grandfather, Roger Mortimer, Earl of March: I am the son of Henry the Fifth, Who made the Dauphin and the French to stoop, And seiz'd upon their towns and provinces.

War. Talk not of France, sith¹² thou hast lost it all.

10. *Yes, Warwick.* In the corresponding passage in "The True Tragedie," &c., 'no' is here given instead of "yes;" and some editors prefer the former reading. But the construction in the present reply may be somewhat similar to that pointed out in Note 85, Act iv., "Second Part Henry VI.;" and "yes" is probably intended as if the "you forget" in the present speech were equivalent to 'you do not remember.'

11. *Thy father was.* The Folio prints 'my' here for "thy." The inexactness of "father" here instead of 'grandfather,' occurs in the parallel passage in "The True Tragedie." The precise state of the relationship is shown in Note 24, Act ii., "First Part Henry VI."

12. *Sith.* A form of 'sithence,' or 'since.'

K. Hen. The lord protector lost it, and not I :
When I was crown'd I was but nine months old.

Rich. You are old enough now, and yet, methinks, you lose.—

Father, tear the crown from the usurper's head.

Edw. Sweet father, do so ; set it on your head.

Mont. [To YORK.] Good brother, as thou lov'st and honour'st arms,

Let's fight it out, and not stand cavilling thus.

Rich. Sound drums and trumpets, and the king will fly.

York. Sons, peace !

K. Hen. Peace thou ! and give King Henry leave to speak.

War. Plantagenet shall speak first : hear him, lords ;

And be you silent and attentive too,

For he that interrupts him shall not live.

K. Hen. Think'st thou that I will leave my kingly throne,

Wherein my grandsire and my father sat ?

No : first shall war unpeople this my realm ;

Ay, and their colours,—often borne in France,

And now in England to our heart's great sorrow,—

Shall be my winding-sheet.—Why faint you, lords ?

My title's good, and better far than his.

War. Prove it, Henry, and thou shalt be king.

K. Hen. Henry the Fourth by conquest got the crown.

York. 'Twas by rebellion against his king.

K. Hen. [Aside.] I knew not what to say ; my title's weak.

[Aloud.] Tell me, may not a king adopt an heir ?

York. What then ?

K. Hen. An if he may, then am I lawful king ;

For Richard, in the view of many lords,

Resign'd the crown to Henry the Fourth,

Whose heir my father was, and I am his.

York. He rose against him, being his sovereign, And made him to resign his crown perforce.

War. Suppose, my lords, he did it unconstrain'd,

Think you it 'twere prejudicial to his crown ?¹³

Exe. No ; for he could not so resign his crown, But that the next heir should succeed and reign.

K. Hen. Art thou against us, Duke of Exeter ?

Exe. His is the right, and therefore pardon me.

York. Why whisper you, my lords, and answer not ?

Exe. My conscience tells me he is lawful king.

K. Hen. [Aside.] All will revolt from me, and turn to him.

North. Plantagenet, for all the claim thou lay'st,

Think not that Henry shall be so depos'd.

War. Depos'd he shall be, in despite of all.

North. Thou art deceiv'd : 'tis not thy southern power,

Of Essex, Norfolk, Suffolk, nor of Kent,—

Which makes thee thus presumptuous and proud,—

Can set the duke up, in despite of me.

Clif. King Henry, be thy title right or wrong, Lord Clifford vows to fight in thy defence :

May that ground gape, and swallow me alive,

Where I shall kneel to him that slew my father !¹⁴

K. Hen. O Clifford, how thy words revive my heart !

York. Henry of Lancaster, resign thy crown,¹⁵— What mutter you, or what conspire you, lords ?

War. Do right unto this princely Duke of York ;

Or I will fill the house with armèd men,

And o'er the chair of state, where now he sits,

Write up his title with usurping blood.

[He stamps, and the Soldiers show themselves.]

K. Hen. My lord of Warwick, hear me but one word :—

Let me for this my life-time reign as king.

York. Confirm the crown to me and to mine heirs,

And thou shalt reign in quiet while thou liv'st.

K. Hen. I am content : Richard Plantagenet,

Enjoy the kingdom after my decease,

Clif. What wrong is this unto the prince your son !

War. What good is this to England and himself !

13. *Prejudicial to his crown.* 'Injurious to the due hereditary succession of his crown.'

14. *Him that slew my father.* In the present speech, and in a previous one, where King Henry says, "He slew thy father ; and thine, Lord Clifford," there is accordance with the passage in the previous play, describing the elder Clifford's death, and variance with the passage at the commencement of the present play on the same subject. See Note 2 of this Act. These discrepancies confirm our belief that Shakespeare, when "trying his prentice hand" on the three plays of Henry VI. in adapting them for the stage, left many points unaltered from the original sketch-dramas ; he allowed the rough canvas to remain visible in places, when putting on his own colours ; and though he filled in some vacancies, suffered a few glaring patches of

defective painting to pass untouched. If those original sketch-dramas (from which "The First Part of the Contention" and "The True Tragedie," &c., may have been first improvements by Shakespeare) could be discovered, we might be able to prove what is a strong conviction of ours ; namely, that there was some early material, vestiges of which are to be very numerous traced in the "First Part of Henry VI.," and occasionally traced in the "Second and Third Parts of Henry VI."

15. *Resign thy crown.* Here "thy" has been changed to 'the' and 'my ;' but the mode of phrasology is like that pointed out in Note 128, Act iv., "Henry V. ;" "thy crown" meaning 'that crown which now thou wearest.' In the present play there exists a similar mode of expression. See Note 32, Act ii.

West. Base, fearful, and despairing Henry!

Clif. How hast thou injur'd both thyself and us!

West. I cannot stay to hear these articles.

North. Nor I.

Clif. Come, cousin, let us tell the queen these news.

West. Farewell, faint-hearted and degenerate king,

In whose cold blood no spark of honour bides.

North. Be thou a prey unto the house of York, And die in bands,¹⁶ for this unmanly deed!

Clif. In dreadful war mayst thou be overcome,

Or live in peace, abandon'd and despis'd!

[*Exeunt* NORTHUMBERLAND, CLIFFORD, and WESTMORELAND.]

War. Turn this way, Henry, and regard them not.

Exe. They seek revenge, and therefore will not yield.

K. Hen. Ah! Exeter.

War. Why should you sigh, my lord?

K. Hen. Not for myself, Lord Warwick, but my son,

Whom I unnaturally shall disinherit.

But, be it as it may:—[*to* YORK] I here entail The crown to thee, and to thine heirs for ever;

Conditionally, that here thou take an oath To cease this civil war,¹⁷ and, whilst I live,

To honour me as thy king and sovereign, And neither by treason nor hostility

To seek to put me down, and reign thyself.

York. This oath I willingly take, and will perform. [*Coming from the throne.*]

War. Long live King Henry!—Plantagenet, embrace him.

K. Hen. And long live thou, and these thy forward sons!

York. Now York and Lancaster are reconcil'd.

Exe. Accurs'd be he that seeks to make them foes!

[*Sennet.*¹⁸ *The Lords come forward.*]

York. Farewell, my gracious lord; I'll to my castle.¹⁹

War. And I'll keep London with my soldiers.

Norf. And I to Norfolk with my followers.

Mont. And I unto the sea, from whence I came.

[*Exeunt* YORK and his Sons, WARWICK, NORFOLK, MONTAGUE, Soldiers, and Attendants.]

K. Hen. And I, with grief and sorrow, to the court.

Exe. Here comes the queen, whose looks bewray²⁰ her anger:

I'll steal away.

[*Going.*]

K. Hen. Exeter, so will I.

[*Going.*]

Enter Queen MARGARET and the Prince of WALES.

Mar. Nay, go not from me; I will follow thee.

K. Hen. Be patient, gentle queen, and I will stay.

Mar. Who can be patient in such extremes?

Ah! wretched man, would I had died a maid,

And never seen thee, never borne thee son,

Seeing thou hast prov'd so unnatural a father!

Hath he deserv'd to lose his birthright thus?

Hadst thou but lov'd him half so well as I,

Or felt that pain which I did for him once,

Or nourish'd him as I did with my blood,—

Thou wouldst have left thy dearest heart-blood there,

Rather than have made that savage duke thine heir,

And disinherited thine only son.

Prince Father, you cannot disinherit me:

If you be king, why should not I succeed?

K. Hen. Pardon me, Margaret;—pardon me, sweet son:—

The Earl of Warwick and the duke enforc'd me.

Mar. Enforc'd thee! art thou king, and wilt be forc'd?

I shame to hear thee speak. Ah! timorous wretch,

Thou hast undone thyself, thy son, and me;

And given unto the house of York such head,²¹

As thou shalt reign but by their sufferance.

To entail him and his heirs unto the crown,

What is it, but to make thy sepulchre,

And creep into it far before thy time?

Warwick is chancellor, and the lord of Calais;

Stern Falconbridge²² commands the narrow seas;

16. *Bands.* An old form of 'bonds.' See Note 40, Act v., "Tempest."

17. *To cease this civil war.* "Cease" is here used actively. See Note 21, Act v., "Second Part Henry VI."

18. *Sennet.* See Note 1, Act iii., "Second Part Henry VI."

19. *I'll to my castle.* Sandal Castle, near Wakefield, in Yorkshire.

20. *Bewray.* 'Disclose,' 'show forth,' 'display;' used as we now use 'betray' in this sense.

21. *Given unto the house of York such head.* "Given such head" is here idiomatically used for 'given such power,' 'given such dominion:' and metaphorically, in reference to an expres-

sion borrowed from horsemanship, 'given such licence, such freedom from restraint:' 'to give a horse his head' is 'to let him have his own way.'

22. *Falconbridge.* Thomas, natural son of William Neville, Lord Falconbridge; who was uncle to Warwick and Montague: "a man," says Hall, "of no less corage than audacitie, who for his cruel condicions was such an apte person, that a more meter could not be chosen to set all the world in a broyle, and to put the estate of the realme on an yl hazard." He had been appointed by Warwick vice-admiral of the sea, and had in charge so to keep the passage between Dover and Calais, that none which either favoured King Henry or his friends should



King Henry. Pardon me, Margaret;—pardon me, sweet son:—
The Earl of Warwick and the duke enforc'd me.
Queen Margaret. Enforc'd thee! art thou king, and wilt be forc'd?
Act I. Scene I.

The duke is made protector of the realm ;
And yet shalt thou be safe ? such safety finds
The trembling lamb environed with wolves.
Had I been there, which am a silly woman,
The soldiers should have toss'd me on their
pikes

Before I would have granted to that act.
But thou prefer'st thy life before thine honour :
And seeing thou dost, I here divorce myself
Both from thy table, Henry, and thy bed,
Until that act of parliament be repeal'd,
Whereby my son is disinherited.
The northern lords that have forsworn thy colours
Will follow mine, if once they see them spread ;
And spread they shall be,—to thy foul disgrace,
And utter ruin of the house of York.
Thus do I leave thee.—Come, son, let's away ;
Our army is ready ; come, we'll after them.

K. Hen. Stay, gentle Margaret, and hear me
speak.

Q. Mar. Thou hast spoke too much already :
get thee gone.

K. Hen. Gentle son Edward, thou wilt stay
with me ?

Q. Mar. Ay, to be murder'd by his enemies.

Prince. When I return with victory from the
field,²³

I'll see your grace : till then I'll follow her.

Q. Mar. Come, son, away ; we may not linger
thus.

[*Exeunt* QUEEN MARGARET and the Prince.]

K. Hen. Poor queen ! how love to me and to
her son

Hath made her break out into terms of rage !
Reveng'd may she be on that hateful duke,
Whose haughty spirit, winged with desire,
Will cost my crown,²⁴ and like an empty eagle,
Tire²⁵ on the flesh of me and of my son !
The loss of those three lords²⁶ torments my
heart :

escape untaken or drowned : such, at least, were his instructions, with respect to the friends and favourers of King Edward, after the rupture between him and Warwick. On Warwick's death, he fell into poverty, and robbed, both by sea and land, as well friends as enemies. He once brought his ships up the Thames, and with a considerable body of the men of Kent and Essex, made a spirited assault on the city, with a view to plunder and pillage, which was not repelled but after a sharp conflict and the loss of many lives ; and, had it happened at a more critical period, might have been attended with fatal consequences to Edward. After roving on the sea some little time longer, he ventured to land at Southampton, where he was taken and beheaded.

23. *When I return with victory from the field.* The first Folio prints 'to' here instead of "from." Corrected in the second Folio ; and given thus in "The True Tragedie," &c.

24. *Will cost my crown.* "Cost" here may elliptically mean 'cost me ;' but the construction of the whole sentence renders that unlikely. Warburton suggested 'coast,' in the sense of 'hover over ;' but Shakespeare uses "coast" (as a verb) in the sense of 'keeps alongside,' 'sidelingly advances,' 'insidiously

I'll write unto them, and entreat them fair :—
Come, cousin,²⁷ you shall be the messenger.

Exe. And I, I hope, shall reconcile them all.
[*Exeunt.*]

SCENE II.—*A Room in SANDAL CASTLE, near
WAKEFIELD, in YORKSHIRE.*

Enter EDWARD, RICHARD, and MONTAGUE.

Rich. Brother, though I be youngest, give me
leave.

Edw. No, I can better play the orator.

Mont. But I have reasons strong and forcible.

Enter YORK.

York. Why, how now, sons and brother !²⁸ at
a strife²⁹

What is your quarrel ? how began it first ?

Edw. No quarrel, but a slight contention.

York. About what ?

Rich. About that which concerns your grace
and us,—

The crown of England, father, which is yours.

York. Mine, boy ? not till King Henry be
dead.

Rich. Your right depends not on his life or
death.

Edw. Now you are heir, therefore enjoy it
now :

By giving the house of Lancaster leave to breathe,
It will outrun you, father, in the end.

York. I took an oath that he should quickly
reign.

Edw. But, for a kingdom, any oath may be
broken :

I would break a thousand oaths to reign one year.

Rich. No ; God forbid your grace should be
forsworn.

York. I shall be, if I claim by open war.

Rich. I'll prove the contrary, if you'll hear me
speak.

proceeds,' 'encroachingly comes on,' which does not agree with the image here presented. Various other substituted words have been proposed ; but if "cost" be an error, we think it likely to be a misprint for 'foot,' in the sense of 'clutch,' as Shakespeare has used that word in "Cymbeline," Act v., sc. 4, where the allusion is also to an "eagle."

25. *Tire.* An expression used in falconry ; 'to tear with the beak,' 'to peck like a bird of prey,' 'to feed voraciously.' From the Saxon, *tiran*.

26. *Those three lords.* Northumberland, Clifford, and Westmoreland, who left the scene abruptly, and have quitted Henry in disgust.

27. *Come, cousin.* Henry Holland, Duke of Exeter, was cousin-german to the king ; his grandfather, John, having married Elizabeth Plantagenet, daughter of John of Gaunt, by his first wife.

28. *Sons and brother.* See Note 5 of the present Act.

29. *At a strife.* "A" is here redundantly used ; as sometimes "a" is elliptically understood. See Notes 30, Act v., "Twelfth Night," and 8, Act iii., "Second Part Henry IV."

York. Thou canst not, son; it is impossible.

Rich. An oath is of no moment, being not took

Before a true and lawful magistrate,
That hath authority over him that swears:
Henry had none, but did usurp the place;
Then, seeing 'twas he that made you to depose,
Your oath, my lord, is vain and frivolous.
Therefore, to arms. And, father, do but think
How sweet a thing it is to wear a crown;
Within whose circuit is Elysium,
And all that poets feign of bliss and joy.
Why do we linger thus? I cannot rest
Until the white rose that I wear be dy'd
Even in the lukewarm blood of Henry's heart.

York. Richard, enough; I will be king, or die.—

Brother, thou shalt to London presently,
And whet on Warwick to this enterprise.—
Thou, Richard, shalt unto the Duke of Norfolk,³⁰
And tell him privily of our intent.—
You, Edward, shall unto my Lord Cobham,
With whom the Kentishmen will willingly rise:
In them I trust; for they are soldiers,
Witty,³¹ courteous, liberal, full of spirit.—
While you are thus employ'd, what resteth³² more,
But that I seek occasion how to rise,
And yet the king not privy to my drift,
Nor any of the house of Lancaster?

*Enter a Messenger.*³³

But, stay: what news?—Why com'st thou in such post?³⁴

Mess. The queen with all the northern earls and lords

Intend here to besiege you in your castle;³⁵
She is hard by with twenty thousand men;
And therefore fortify your hold, my lord.

York. Ay, with my sword. What! think'st thou that we fear them?—

Edward and Richard, you shall stay with me;—
My brother Montague shall post to London:
Let noble Warwick, Cobham, and the rest,
Whom we have left protectors of the king,
With powerful policy strengthen themselves,

30. *Shalt unto the Duke of Norfolk.* The Folio prints 'to' for 'unto' here (Steevens's correction); which is probably right, as in the next line but one "unto" is the word used in a parallel construction.

31. *Witty.* Here used in the sense of 'intelligent,' 'sagacious.'

32. *Resteth.* 'Remaineth,' 'remains;' French, *rester*, to remain.

33. *Enter a Messenger.* The Folio prints 'Enter Gabriel.' It is supposed that this was the name of the actor (possibly Gabriel Spencer) who played the part. Theobald made the correction from the parallel stage direction in "The True Tragedie."

34. *In such post.* "Post" is here used for 'post-haste,'

And trust not simple Henry nor his oaths.

Mont. Brother, I go; I'll win them, fear it not:
And thus most humbly I do take my leave. [*Exit.*]

Enter Sir JOHN and Sir HUGH MORTIMER.

York. Sir John and Sir Hugh Mortimer, mine uncles!

You are come to Sandal in a happy hour;
The army of the queen mean to besiege us.

Sir John. She shall not need, we'll meet her in the field.

York. What! with five thousand men?

Rich. Ay, with five hundred, father, for a need:
A woman's general; what should we fear?

[*A march afar off.*]

Edw. I hear their drums: let's set our men in order,

And issue forth, and bid them battle straight.

York. Five men to twenty!—though the odds be great,

I doubt not, uncle, of our victory.

Many a battle have I won in France,
Whenas³⁶ the enemy hath been ten to one:
Why should I not now have the like success?

[*Exeunt.*]

SCENE III.—Plains near SANDAL CASTLE.

*Alarum. Excursions. Enter RUTLAND and his Tutor.*³⁷

Rut. Ah! whither shall I fly to scape their hands?

Ah! tutor, look where bloody Clifford comes!

Enter CLIFFORD and Soldiers.

Clif. Chaplain, away! thy priesthood saves thy life.

As for the brat of this accursèd duke,

Whose father slew my father,³⁸—he shall die.

Tut. And I, my lord, will bear him company.

Clif. Soldiers, away with him!

Tut. Ah! Clifford, murder not this innocent child,

Lest thou be hated both of God and man!

[*Exit, forced off by soldiers.*]

'speed.' Shakespeare elsewhere uses "in post" to signify 'with speed,' 'with utmost despatch.'

35. *The queen with all the northern earls and lords intend, &c.* A similar licence of grammatical construction to the one pointed out in Note 39, Act iii., "First Part Henry VI."

36. *Whenas.* An old form of 'when.' See Note 57, Act iv., "Comedy of Errors."

37. *His tutor.* We find from Hall's chronicles that this was a priest named Sir Robert Aspall.

38. *The brat of this accursèd duke, whose father, &c.* The pronouns "this" and "whose" are peculiarly used in the present sentence. "This" is employed to instance the duke in question; and "whose" refers to "brat," not to "duke."

Clif. How now! is he dead already? or is it
fear

That makes him close his eyes?—I'll open them.

Rut. So looks the pent-up lion³⁹ o'er the wretch
That trembles under his devouring paws;⁴⁰

And so he walks, insulting o'er his prey,
And so he comes, to rend his limbs asunder.—

Ah, gentle Clifford, kill me with thy sword,
And not with such a cruel threatening look!
Sweet Clifford, hear me speak before I die!—
I am too mean a subject for thy wrath:

Be thou reveng'd on men, and let me live.

Clif. In vain thou speak'st, poor boy; my
father's blood

Hath stopp'd the passage where thy words should
enter.

Rut. Then let my father's blood open it again:
He is a man, and, Clifford, cope with him.

Clif. Had I thy brethren here, their lives and
thine

Were not revenge sufficient for me:
No, if I digg'd up thy forefathers' graves,
And hung their rotten coffins up in chains,
It could not slake mine ire, nor ease my heart.

The sight of any of the house of York

Is as a fury to torment my soul;

And till I root out their accurs'd line,

And leave not one alive, I live in hell.

Therefore— [*Lifting his hand.*]

Rut. Oh, let me pray before I take my death!—
To thee I pray; sweet Clifford, pity me!

Clif. Such pity as my rapier's point affords.

Rut. I never did thee harm: why wilt thou
slay me?

Clif. Thy father hath.

Rut. But 'twas ere I was born.

Thou hast one son,⁴¹—for his sake pity me;

Lest in revenge thereof,—sith God is just,—

He be as miserably slain as I.

Ah! let me live in prison all my days;

And when I give occasion of offence,
Then let me die, for now thou hast no cause!

Clif. No cause!

Thy father slew my father; therefore, die.

[*Stabs him.*]

Rut. *Dii faciant, laudis summa sit ista tuæ!*⁴²

[*Dies.*]

Clif. Plantagenet! I come, Plantagenet!

And this thy son's blood cleaving to my blade

Shall rust upon my weapon, till thy blood,

Congea'd with this, do make me wipe off both,

[*Exit.*]

SCENE IV.—*Another part of the Plains near
SANDAL CASTLE.*

Alarum. Enter YORK.

York. The army of the queen hath got the field:
My uncles both⁴³ are slain in rescuing me;

And all my followers to the eager foe

Turn back, and fly, like ships before the wind,

Or lambs pursu'd by hunger-starv'd wolves.

My sons,—God knows what hath bechanc'd
them:

But this I know,—they have demean'd themselves

Like men born to renown by life or death

Three times did Richard make a lane to me;

And thrice cried, "Courage, father! fight it
out!"

And full as oft came Edward to my side,

With purple faulchion, painted to the hilt

In blood of those that had encounter'd him:

And when the hardiest warriors did retire,

Richard cried, "Charge! and give no foot of
ground!"

And cried, "A crown, or else a glorious tomb!

A sceptre, or an earthly sepulchre!"

With this, we charg'd again: but, out, alas!

We bodg'd⁴⁴ again; as I have seen a swan

39. *The pent-up lion.* In allusion to the practice of confining lions without food, previously to exposing criminals to be destroyed by them.

40. *Devouring paws.* It has been proposed to read 'jaws' for 'paws' here; but the word "devouring" is used in the sense of 'destroying,' not of 'eating ravenously.' Milton has employed the same mode of expression in his "Lyridas:"—

"Besides what the grim wolf, with privy paw,
Daily devours apace."

41. *Thou hast one son.* This "son" was named Henry; of whom Holinshed records that he "was brought up with a sheepheard in poore habit, ever in feare to be knowne, till King Henry the Seventh obtained the crowne, by whom he was restored to his name and possessions." Wordsworth has made him the hero of his "Song at the Feast of Brougham Castle," which thus concludes:—

"Glad were the vales, and every cottage-hearth
The shepherd-lord was honour'd more and more;
And, ages after he was laid in earth,
'The good Lord Clifford' was the name he bore."

42. *Dii faciant, laudis summa sit ista tuæ.* 'The gods grant, that may be the sum of thy glory!' This Latin line is from Ovid's "Epistle from Phillis to Demophoon."

43. *My uncles both.* Sir John and Sir Hugh Mortimer; who appeared in the second scene of the present Act.

44. *Bodg'd.* This word is probably but another form of 'budged' (from the French *bouger*, to move, or stir), meaning 'gave way,' 'moved retreatingly or yieldingly;' since Shakespeare uses "budge" and "budger" in "Coriolanus," Act i., sc. 6 and 8, with just the signification that accords with this sense of "budged" in the present passage. Nevertheless, it has been affirmed that "budged" means 'boggled,' 'bungled,' or 'botched;' as Florio translates *sbozzi* by "*bodges*, or bunger-like workes;" and Miss Baker, in her "Northamptonshire Glossary," interprets "bodge" as follows:—"To repair anything clumsily, in an unworkmanlike manner. Synonymous with botch." We may observe, that "budged," as 'budged,' agrees best with the former part of the speech, where York speaks of his followers turning back and flying; while "budged" as 'bungle' or 'boggle,' agrees perhaps best with the swan's "bootless labour" at the latter part of the speech.

With bootless labour swim against the tide,
And spend her strength with over-matching
waves. *[A short alarum within.]*

Ah! hark, the fatal followers do pursue;
And I am faint, and cannot fly their fury
And were I strong, I would not shun their fury:
The sands are number'd that make up my life;
Here must I stay, and here my life must end.

Enter Queen MARGARET, CLIFFORD, NORTHUMBERLAND, and Soldiers.

Come, bloody Clifford,—rough Northumberland,—

I dare your quenchless fury to more rage:
I am your butt, and I abide your shot.

North. Yield to our mercy, proud Plantagenet.

Clif. Ay, to such mercy as his ruthless arm,
With downright payment, show'd unto my father.
Now Phaëton hath tumb'ed from his car,⁴⁵
And made an evening at the noontide prick.⁴⁶

York. My ashes, as the phœnix, may bring
forth

A bird that will revenge upon you all:
And in that hope I throw mine eyes to heaven,
Scorning whate'er you can afflict me with.

Why come you not? what! multitudes, and fear?

Clif. So cowards fight when they can fly no
farther;

So doves do peck the falcon's piercing talons;
So desperate thieves, all hopeless of their lives,
Breathe out invectives 'gainst the officers.

York. O Clifford, but bethink thee once again,
And in thy thought o'er-run my former time;
And, if thou canst for blushing, view this face,
And bite thy tongue, that slanders him with
cowardice

Whose frown hath made thee faint and fly ere
this!

Clif. I will not bandy with thee word for word,
But buckle with thee blows⁴⁷ twice two for one.

[Draws.]

Q. Mar. Hold, valiant Clifford! for a thousand
causes

I would prolong awhile the traitor's life.—

Wrath makes him deaf:—speak thou, Northumberland.

North. Hold, Clifford! do not honour him so
much

To prick thy finger, though to wound his heart:

What valour were it, when a cur doth grin,
For one to thrust his hand between his teeth,
When he might spurn him with his foot away?
It is war's prize⁴⁸ to take all vantages;
And ten to one is no inpeach of valour.

[They lay hands on YORK, who struggles.]

Clif. Ay, ay, so strives the woodcock with the
gin.

North. So doth the coney⁴⁹ struggle in the net.
[YORK is taken prisoner.]

York. So triumph thieves upon their conquer'd
booty;

So true men⁵⁰ yield, with robbers so o'er-match'd.

North. What would your grace have done unto
him now?

Q. Mar. Brave warriors, Clifford and Northumberland,

Come, make him stand upon this molehill here,
That rought⁵¹ at mountains with outstretch'd
arms,

Yet parted but the shadow with his hand.—

What! was it you that would be England's king?

Was't you that revell'd in our parliament,

And made a preaching of your high descent?

Where are your mess of sons⁵² to back you now?

The wanton Edward, and the lusty George?

And where's that valiant crook-back prodigy,

Dicky your boy, that with his grumbling voice

Was wont to cheer his dad in mutinies?

Or, with the rest, where is your darling Rutland?

Look, York: I stain'd this napkin⁵³ with the blood

That valiant Clifford, with his rapier's point,

Made issue from the bosom of the boy;

And if thine eyes can water for his death,

I give thee this to dry thy cheeks withal.

Alas! poor York; but that I hate thee deadly,

I should lament thy miserable state.

I prythee, grieve, to make me merry, York.

What! hath thy fiery heart so parch'd thine entrails,

That not a tear can fall for Rutland's death?

Why art thou patient, man? thou shouldst be
mad,

And I, to make thee mad, do mock thee thus.

Stamp, rave, and fret, that I may sing and dance.

Thou wouldst be fee'd, I see, to make me sport:

York cannot speak, unless he wear a crown.—

A crown for York!—and, lords, bow low to him:—

Hold you his hands, whilst I do set it on.—

[Putting a paper crown on his head.]

45. *Phaëton hath tumbled from his car.* See Note 46, Act iii., "Richard II."

46. *At the noontide prick.* At the dial point of noon.

47. *Buckle with thee blows.* The Folio prints 'buckler' for 'buckle;' Theobald's correction from "The True Tragedie," &c. See Note 12, Act v., "First Part Henry VI."

48. *Prize.* Here used in the sense of 'privilege.' See Note 4, Act ii.

49. *Coney.* Rabbit. See Note 53, Act iii., "As You Like It."

50. *True men.* Used for 'honest men.' See Note 40, Act iii., "Much Ado."

51. *Rought.* An old form of 'reached.' See Note 106, Act iv., "Henry V."

52. *Your mess of sons.* Equivalent to 'your four sons:' Edward, George, Richard, and young Rutland. See Note 98, Act iv., "Love's Labour's Lost."

53. *Napkin.* An old word for handkerchief.



Queen Margaret. Off with his head, and set it on York gates;
So York may overlook the town of York.

Act I. Scene IV.

G. WILLIS.

Ay, marry, sir,⁵⁴ now looks he like a king!
 Ay, this is he that took King Henry's chair;
 And this is he was his adopted heir.—
 But how is it that great Plantagenet
 Is crown'd so soon, and broke his solemn oath?
 As I bethink me, you should not be king
 Till our King Henry had shook hands with death.
 And will you pale⁵⁵ your head in Henry's glory,
 And rob his temples of the diadem,
 Now in his life, against your holy oath?
 Oh, 'tis a fault too too unpardonable!—

Off with the crown; and, with the crown, his head;
 And, whilst we breathe, take time to do him dead.⁵⁶

Clif. That is my office, for my father's sake.

Q. Mar. Nay, stay; let's hear the orisons he makes.

York. She-wolf of France,—but worse than
 wolves of France,—
 Whose tongue more poisons than the adder's
 tooth!

How ill-beseeming is it in thy sex
 To triumph, like an Amazonian trull,
 Upon their woes whom fortune captivates!⁵⁷
 But that thy face is, visor-like, unchanging,
 Made impudent with use of evil deeds,
 I would assay, proud queen, to make thee blush:
 To tell thee whence thou cam'st, of whom deriv'd,
 Were shame enough to shame thee, wert thou
 not shameless.

Thy father bears the type⁵⁸ of King of Naples,
 Of both the Sicils, and Jerusalem;
 Yet not so wealthy as an English yeoman.
 Hath that poor monarch taught thee to insult?
 It needs not, nor it boots thee not, proud queen;
 Unless the adage must be verified,—
 That beggars mounted run their horse to death.
 'Tis beauty that doth oft make women proud;
 But, God he knows, thy share thereof is small:
 'Tis virtue that doth make them most admir'd:
 The contrary doth make thee wonder'd at;
 'Tis government⁵⁹ that makes them seem divine;
 The want thereof makes thee abominable.
 Thou art as opposite to every good
 As the Antipodes are unto us,

54. *Ay, marry, sir.* It has been suggested that here "sir" should be 'sirs;' but it is not so much that Margaret is addressing any or all of the bystanders, as it is that she is using the form of address sometimes introduced into soliloquy; where the speaker appeals, as it were, to an imaginary auditor. See Note 55, Act v., "Richard II." It gives emphasis and force to the words spoken; and here imparts an effect of impassioned derision to them.

55. *Pale.* Here used as 'impale;' for 'enclose,' 'encircle.'

56. *To do him dead.* An idiomatic phrase for 'to kill him,' 'to put him to death.' See Note 85, Act iii., "Second Part Henry VI."

57. *Captivates.* 'Makes captive,' 'takes into captivity.' See Note 26, Act v., "First Part Henry VI."

58. *The type.* Here used for 'the crown,' 'the symbol of sovereignty.'

Or as the south to the septentrion.⁶⁰

Oh, tiger's heart, wrapp'd in a woman's hide!
 How couldst thou drain the life-blood of the child,
 To bid the father wipe his eyes withal,
 And yet be seen to bear a woman's face?
 Women are soft, mild, pitiful, and flexible;
 Thou stern, obdurate, flinty, rough, remorseless.
 Bidd'st thou me rage? why, now thou hast thy
 wish:

Wouldst have me weep? why, now thou hast thy
 will:

For raging wind blows up incessant showers,
 And when the rage allays, the rain begins.
 These tears are my sweet Rutland's obsequies;
 And every drop cries vengeance for his death,
 'Gainst thee, fell Clifford, and thee, false French-
 woman.

North. Beshrew me, but his passions move me
 so,⁶¹

That hardly can I check my eyes from tears.

York. That face of his the hungry cannibals
 Would not have touch'd, would not have stain'd
 with blood:

But you are more inhuman, more inexorable,—
 Oh, ten times more,—than tigers of Hyrcania.
 See, ruthless queen, a hapless father's tears:
 This cloth thou dipp'dst in blood of my sweet boy,
 And I with tears do wash the blood away.
 Keep thou the napkin, and go boast of this:

[*Giving back the handkerchief.*

And, if thou tell'st the heavy story right,
 Upon my soul, the hearers will shed tears;
 Yea, even my foes will shed fast-falling tears,
 And say, "Alas! it was a piteous deed!"—
 There, take the crown, and, with the crown, my
 curse;

[*Giving back the paper crown.*

And, in thy need, such comfort come to thee
 As now I reap at thy too cruel hand!—
 Hard-hearted Clifford, take me from the world:
 My soul to heaven, my blood upon your heads!

North. Had he been slaughter-man to all my
 kin,

I should not for my life but weep with him,
 To see how inly⁶² sorrow gripes his soul.

59. *Government.* Here employed for 'self-control,' 'modest submission and discretion,' 'moral discipline.'

60. *The septentrion.* The north. Latin, *septentrio*.

61. *Passions move me so.* The Folio prints 'passions moves;' and it has been conjectured that "passions" should be 'passion' here; but "passions" in this passage is probably used for 'emotions,' 'throes of passion,' as in "First Part Henry VI.," Act 4, sc. i. we find, "Had the passions of thy heart burst out;" in the same play, Act v., sc. 5. "Love's settled *passions*;" and in "Second Part Henry IV.," Act iv., sc. 4. "Till that his *passions*, like a whale on ground, confound themselves with working," where the word is employed to express emotions, pangs, or paroxysms of passion.

62. *Inly.* An old word for 'inward' or 'inmost.' See Note 41, Act ii., "Two Gentlemen of Verona."

Q. *Mar.* What! weeping-ripe, my Lord Northumberland?
Think but upon the wrong he did us all,
And that will quickly dry thy melting tears.
Clif. Here's for my oath, here's for my father's death. [*Stabbing him.*]
Q. *Mar.* And here's to right our gentle-hearted king. [*Stabbing him.*]

York. Open thy gate of mercy, gracious God!
My soul flies through these wounds to seek out thee. [*Dies.*]
Q. *Mar.* Off with his head, and set it on York gates;
So York may overlook the town of York. [*Flourish. Exeunt.*]

ACT II.

SCENE I.—*A Plain near MORTIMER'S CROSS, in HEREFORDSHIRE.*

Drums. Enter EDWARD and RICHARD, with their Forces, marching.

Edw. I wonder how our princely father 'scaped,
Or whether he be 'scap'd away, or no,
From Clifford's and Northumberland's pursuit:
Had he been ta'en, we should have heard the news;
Had he been slain, we should have heard the news;
Or had he 'scap'd, methinks we should have heard
The happy tidings of his good escape.—
How fares my brother? why is he so sad?
Rich. I cannot joy, until I be resolv'd
Where our right valiant father is become.¹
I saw him in the battle range about;
And watch'd him how he singled Clifford forth.
Methought he bore him² in the thickest troop,
As doth a lion in a herd of neat;³
Or as a bear, encompass'd round with dogs,—
Who having pinch'd a few, and made them cry,
The rest stand all aloof, and bark at him.
So far'd our father with his enemies;
So fled his enemies my warlike father:
Methinks, 'tis prize⁴ enough to be his son.—
See how the morning opes her golden gates,
And takes her farewell⁵ of the glorious sun!
How well resembles it the prime of youth,

Trim'm'd like a younker⁶ prancing to his love!
Edw. Dazzle mine eyes, or do I see three suns?⁷
Rich. Three glorious suns, each one a perfect sun;
Not separated with the racking clouds,⁸
But sever'd in a pale clear-shining sky.
See, see! they join, embrace, and seem to kiss,
As if they vow'd some league inviolable:
Now are they but one lamp, one light, one sun.
In this the heaven figures some event.
Edw. 'Tis wondrous strange, the like yet never heard of.
I think it cites⁹ us, brother, to the field,—
That we, the sons of brave Plantagenet,
Each one already blazing by our meeds,¹⁰
Should, notwithstanding, join our lights together,
And overshadow the earth, as this the world.
Whate'er it bodes, henceforward will I bear
Upon my target three fair shining suns.
Rich. Nay, bear three daughters:—by your leave I speak it,
You love the breeder better than the male.

Enter a Messenger.

But what art thou, whose heavy looks foretell
Some dreadful story hanging on thy tongue?
Mess. Ah! one that was a woful looker-on
Whenas¹¹ the noble Duke of York was slain,
You princely father and my loving lord!

1. *Where our right valiant father is become.* 'What is become of our right valiant father.' A similar form of construction occurs again in this play. See Note 29, Act iv.

2. *Bore him.* Demeaned himself.

3. *Neat.* Horned cattle; oxen. Saxon, *neat, neaten.*

4. *Prize.* Here again used for 'privilege.' See Note 48, Act i., of this play.

5. *Takes her farewell.* The dawn takes leave of the sun, when she leaves him to take her place.

6. *A younker.* A youth; a young man. See Note 92, Act iii., "First Part Henry IV."

7. *Three suns.* This prodigy is mentioned both by Hall and Holinshed, the latter of whom says, "At which tyme the son (as some write) appeared to the Earle of March like three sunnes,

and sodainly joynd altogether in one; upon whiche sight he tooke such courage, that he fiercely setting on his enemyes put them to flight; and for this cause menne ymagined that he gave the sun in his full bryghtnesse for his badge or cognisance."

8. *The racking clouds.* The clouds that scud like reek or vapour in upper air. See Note 19, Act iv., "Tempest."

9. *Cites.* 'Summons.' See Note 92, Act iii., "Second Part Henry VI."

10. *Meeds.* Here used for 'merits,' 'meritorious deeds.' As Shakespeare sometimes employs "merit" to signify 'reward,' or 'meed' (see Note 65, Act i., "Richard II."), so he occasionally uses "meed" to express 'merit,' or that which merits reward.

11. *Whenas.* An ancient form of 'when.' See Note 36, Act i.

Edw. Oh, speak no more! for I have heard too much.

Rich. Say how he died, for I will hear it all.

Mess. Environèd he was with many foes;
And stood against them as the hope of Troy¹²
Against the Greeks that would have enter'd Troy.
But Hercules himself must yield to odds;
And many strokes, though with a little axe,
Hew down and fell the hardest-timber'd oak.
By many hands your father was subdu'd;
But only slaughter'd by the ireful arm
Of unrelenting Clifford, and the queen,—
Who crown'd the gracious duke in high despite;
Laugh'd in his face; and when with grief he wept,
The ruthless queen gave him, to dry his cheeks,
A napkin steepèd in the harmless blood
Of sweet young Rutland, by rough Clifford slain:
And after many scorns, many foul taunts,
They took his head, and on the gates of York
They set the same; and there it doth remain,
The saddest spectacle that e'er I view'd.

Edw. Sweet Duke of York, our prop to lean upon,—
Now thou art gone, we have no staff, no stay!—
O Clifford, boist'rous Clifford, thou hast slain
The flower of Europe for his chivalry;
And treacherously hast thou vanquish'd him,
For hand to hand he would have vanquish'd thee!—

Now my soul's palace is become a prison:
Ah! would she break from hence, that this my body
Might in the ground be closèd up in rest!
For never henceforth shall I joy again,
Never, oh, never shall I see more joy!

Rich. I cannot weep; for all my body's moisture
Scarce serves to quench my furnace-burning heart:
Nor can my tongue unload my heart's great burden;
For selfsame wind that I should speak withal
Is kindling coals that fire all my breast,
And burn me up with flames, that tears would quench.

To weep is to make less the depth of grief:
Tears, then, for babes; blows and revenge for me!—

Richard, I bear thy name; I'll venge thy death,
Or die renownèd by attempting it.

12. *The hope of Troy.* Hector.

13. *Done to death.* An idiom equivalent to the more modern one, 'put to death.' See Note 56, Act i.

14. *Sith.* 'Since.' See Note 12, Act i.

15. *Depart.* An abbreviated form of 'departure.' See Note 2, Act i., "Second Part Henry VI."

16. *And very well appointed, as I thought.* This line (omitted in the Folio, and apparently so by a printer's error) was

Edw. His name that valiant duke hath left with thee;

His dukedom and his chair with me is left.

Rich. Nay, if thou be that princely eagle's bird,

Show thy descent by gazing 'gainst the sun:
For chair and dukedom, throne and kingdom say;
Either that is thine, or else thou wert not his.

March. Enter WARWICK and MONTAGUE, with Forces.

War. How now, fair lords! What fare? what news abroad?

Rich. Great Lord of Warwick, if we should recount
Our baleful news, and at each word's deliv'rance
Stab poniards in our flesh till all were told,
The words would add more anguish than the wounds.

Oh, valiant lord, the Duke of York is slain!

Edw. O Warwick, Warwick! that Plantagenet,

Which held thee dearly as his soul's redemption,
Is by the stern Lord Clifford done to death.¹³

War. Ten days ago I drown'd these news in tears;

And now, to add more measure to your woes,
I come to tell you things sith¹⁴ then befall'n.
After the bloody fray at Wakefield fought,
Where your brave father breath'd his latest gasp,
Tidings, as swiftly as the posts could run,
Were brought me of your loss and his depart.¹⁵
I, then in London, keeper of the king,
Muster'd my soldiers, gather'd flocks of friends,
And very well appointed, as I thought,¹⁶
March'd towards Saint Albans to intercept the queen,

Bearing the king in my behalf along;
For by my scouts I was advérsisèd
That she was coming with a full intent
To dash our late decree in parliament,
Touching King Henry's oath and your succession.
Short tale to make,—we at Saint Albans met,
Our battles join'd, and both sides fiercely fought:
But whether 'twas the coldness of the king,
Who look'd full gently on his warlike queen,
That robb'd my soldiers of their heated spleen;¹⁷
Or whether 'twas report of her success;
Or more than common fear of Clifford's rigour,
Who thunders to his captives, Blood and death,
I cannot judge: but, to conclude with truth,

restored by Steevens to the text from the corresponding passage in "The True Tragedie," &c. The expression "well appointed," here, bears a similar meaning to the one pointed out in Note 2, Act iii., "Henry V."

17. *Heated spleen.* Warburton changed "heated" here to 'hated;' which alteration destroys the intended antithesis between "coldness" and "heated" in the passage.

Their weapons like to lightning came and went ;
Our soldiers,—like the night-owl's lazy flight,
Or like a lazy thresher¹⁸ with a flail,—
Fell gently down, as if they struck their friends.
I cheer'd them up with justice of our cause,
With promise of high pay and great rewards:
But all in vain ; they had no heart to fight,
And we, in them, no hope to win the day ;
So that we fled ; the king unto the queen ;
Lord George your brother, Norfolk, and myself,
In haste, post-haste, are come to join with you ;
For in the marches here, we heard, you were,
Making another head to fight again.

Edw. Where is the Duke of Norfolk, gentle Warwick ?

And when came George from Burgundy to England ?

War. Some six miles off the duke is with the soldiers ;

And for your brother, he was lately sent
From your kind aunt, Duchess of Burgundy,¹⁹
With aid of soldiers to this needful war.

Rich. 'Twas odds, belike, when valiant Warwick fled :

Oft have I heard his praises in pursuit,
But ne'er till now his scandal of retire.

War. Nor now my scandal, Richard, dost thou hear ;

For thou shalt know this strong right hand of mine
Can pluck the diadem from faint Henry's head,
And wring the awful sceptre from his fist,
Were he as famous and as bold in war
As he is fam'd for mildness, peace, and prayer.

Rich. I know it well, Lord Warwick ; blame me not :

This love I bear thy glories makes me speak.
But in this troublous time what's to be done ?

Shall we go throw away our coats of steel,
And wrap our bodies in black mourning gowns,
Numb'ring our Ave-Maries with our beads ?

Or shall we on the helmets of our foes
Tell our devotion with revengeful arms ?

If for the last, say—Ay, and to it, lords.

War. Why, therefore Warwick came to seek you out :

And therefore comes my brother Montague.
Attend me, lords. The proud insulting queen,

With Clifford and the haught²⁰ Northumberland,
And of their feather many more proud birds,
Have wrought the easy-melting king like wax.
He swore consent to your succession,
His oath enroll'd in the parliament ;
And now to London all the crew are gone,
To frustrate both his oath, and what beside
May make against the house of Lancaster.
Their power, I think, is thirty thousand strong :
Now, if the help of Norfolk, and myself,
With all the friends that thou, brave Earl of March,

Amongst the loving Welshmen canst procure,
Will but amount to five and twenty thousand,
Why, *Via!*²¹ to London will we march amain ;²²
And once again bestride our foaming steeds,
And once again cry—Charge upon our foes !
But never once again turn back and fly.

Rich. Ay, now methinks I hear great Warwick speak :

Ne'er may he live to see a sunshine day,
That cries—Retire, if Warwick bid him stay.

Edw. Lord Warwick, on thy shoulder will I lean ;

And when thou fail'st²³ (as God forbid the hour!),
Must Edward fall, which peril Heaven forbend !

War. No longer Earl of March, but Duke of York :

The next degree is, England's royal throne :
For King of England shalt thou be proclaim'd

In every borough as we pass along ;
And he that throws not up his cap for joy,
Shall for the fault make forfeit of his head.

King Edward,—valiant Richard,—Montague,—
Stay we no longer, dreaming of renown,
But sound the trumpets, and about our task.

Rich. Then, Clifford, were thy heart as hard as steel

(As thou hast shown it flinty by thy deeds),
I come to pierce it,—or to give thee mine.

Edw. Then strike up drums :—God and Saint George for us !

Enter a Messenger.

War. How now ! what news ?

Mess. The Duke of Norfolk sends you word by me,

18. *Or like a lazy thresher.* "The True Tragedie," &c., in the parallel passage, gives "idle" instead of "lazy" here, which avoids the closely-repeated word ; but we have instances of the same word used in near consecution by Shakespeare elsewhere. See Note 103, Act ii., "Henry V."

19. *Your kind aunt, Duchess of Burgundy.* Isabel, daughter of John I., King of Portugal, by Philippa of Lancaster, eldest daughter of John of Gaunt. She was, therefore, no more than third cousin to Edward, Earl of March, though here she is called his "aunt ;" but we have observed with how much of unrestricted titles of kindred were formerly applied. See Note 5, Act i.

20. *Haught.* An old form of "haughty." See Note 38, Act i., "Second Part Henry VI."

21. *Via!* An exclamation of encouragement. Italian. See Note 47, Act ii., "Merry Wives."

22. *Amain.* This word, omitted in the Folio, but necessary to the completion of the line, was supplied by Theobald from "The True Tragedie," &c.

23. *When thou fail'st.* This has been changed by Steevens and others to 'fall'st,' on account of the word "fall" occurring in the next line ; but inasmuch as the parallel passage in "The True Tragedie," &c., gives 'faints' (and 'faint'st' in its second edition), 'fail'st' may very probably have been the intended word here.

The queen is coming with a puissant host ;
And craves your company for speedy counsel.

War. Why, then it sorts,²⁴ brave warriors : let's
away. [*Exeunt.*

SCENE II.—*Before YORK.*

Flourish. Enter KING HENRY, QUEEN MARGARET,
the Prince of WALES, CLIFFORD, and NOR-
THUMBERLAND, with Forces.

Q. Mar. Welcome, my lord, to this brave town
of York.

Yonder's the head of that arch-enemy
That sought to be encompass'd with your crown :
Doth not the object cheer your heart, my lord ?

K. Hen. Ay, as the rocks cheer them that fear
their wreck :—

To see this sight, it irks²⁵ my very soul.—
Withhold revenge, dear God ! 'tis not my fault,
Nor wittingly²⁶ have I infring'd my vow.

Clif. My gracious liege, this too much lenity
And harmful pity must be laid aside.

To whom do lions cast their gentle looks ?
Not to the beast that would usurp their den.
Whose hand is that the forest bear doth lick ?
Not his that spoils her young before her face.
Who 'scapes the lurking serpent's mortal sting ?
Not he that sets his foot upon her back.

The smallest worm will turn being trodden on,
And doves will peck in safeguard of their brood.

Ambitious York did level at thy crown,
Thou smiling while he knit his angry brows :

He, but a duke, would have his son a king,
And raise his issue, like a loving sire ;

Thou, being a king, bless'd with a goodly son,
Didst yield consent to disinherit him,

Which argu'd thee a most unloving father.
Unreasonable creatures feed their young ;

And though man's face be fearful to their eyes,
Yet, in protection of their tender ones,

Who hath not seen them (even with those wings
Which sometime they have us'd with fearful flight),

Make war with him that climb'd unto their nest,
Offering their own lives in their young's defence ?
For shame, my liege, make them your precedent !

Were it not pity that this goodly boy
Should lose his birthright by his father's fault,
And long hereafter say unto his child,—

“ What my great-grandfather and grandsire got
My careless father fondly²⁷ gave away ? ”

Ah ! what a shame were this ! Look on the boy ;
And let his manly face, which promiseth

Successful fortune, steel thy melting heart
To hold thine own, and leave thine own with him.

K. Hen. Full well hath Clifford play'd the orator,
Inferring arguments of mighty force.

But, Clifford, tell me, didst thou never hear
That things ill got had ever bad success ?

And happy always was it for that son
Whose father for his hoarding went to hell ?²⁸

I'll leave my son my virtuous deeds behind ;
And would my father had left me no more !

For all the rest is held at such a rate
As brings a thousandfold more care to keep

Than in possession any jot of pleasure.—
Ah ! cousin York, would thy best friends did know

How it doth grieve me that thy head is here
Q. Mar. My lord, cheer up your spirits : our

foes are nigh,
And this soft courage²⁹ makes your followers faint.

You promis'd knighthood to our forward son :
Unsheathe your sword, and dub him presently.—

Edward, kneel down.

K. Hen. Edward Plantagenet, arise a knight ;
And learn this lesson,—draw thy sword in right.

Prince. My gracious father, by your kindly
leave,

I'll draw it as apparent to the crown,
And in that quarrel use it to the death.

Clif. Why, that is spoken like a toward³⁰
prince.

Enter a Messenger.

Mess. Royal commanders, be in readiness :
For with a band of thirty thousand men

24. *Sorts.* ‘ Falls out well,’ ‘ occurs opportunely,’ ‘ happens accidentally.’ See Note 30, Act iv., “ Much Ado.”

25. *Irks.* ‘ Grieves,’ ‘ torments,’ ‘ frets.’ See Note 73, Act i., “ First Part Henry VI.”

26. *Wittingly.* ‘ Knowingly,’ ‘ consciously.’ See Note 49, Act ii., “ First Part Henry VI.”

27. *Fondly.* ‘ Weakly,’ ‘ foolishly.’

28. *Whose father, &c.* In allusion to an old proverb, thus expounded by Greene in his “ Royal Exchange,” 1590 :—“ It hath bene an olde proverbe, that happy is that sonne whose father goes to the devill : meaning by thys allegorical kind of speech, that such fathers as seeke to enrich theyr sonnes by covetousnes, by briberie, purloyning, or by any other sinister meanes, suffer not only affliction of mind, as greeved with insatietie of getting, but wyth danger of soule, as a just reward for such wretchednesse.” The king's inquiry is made to evolve the mercenary fallacy of the adage.

29. *This soft courage.* Monck Mason suggested, and some editors have printed, ‘ carriage’ instead of “ courage” here ; but the latter word is employed in the present passage in its sense of ‘ heart,’ ‘ spirit,’ as derived from the low Latin *coragium*, from *cor*, heart. Shakespeare elsewhere uses “ courage” in this sense ; Spenser also thus uses it ; for instance, he has—

“ Disleall knight, whose coward corage chose
To wreake itselfe on beast all innocent ;”

and Ascham uses the expression, “ having a faint hart or courage.” Moreover, in the present play (see Note 2, Act iv.), “ so weak of courage” is employed to convey the idea of ‘ so wanting in spirit.’

30. *Toward.* Used, as an adjective, in the sense of ‘ endowed with good dispositions,’ ‘ well disposed.’ It is employed in “ Taming of the Shrew,” Act v., sc. 2, for ‘ docile,’ ‘ compliant,’ ‘ tractable.’

Comes Warwick, backing of the Duke of York ;
And in the towns, as they do march along,
Proclaims him king, and many fly to him:
Darraign³¹ your battle, for they are at hand.

Clif. I would your highness would depart the field :

The queen hath best success when you are absent.

Q. Mar. Ay, good my lord, and leave us to our fortune.

K. Hen. Why, that's my fortune too ; therefore I'll stay.

Norb. Be it with resolution, then, to fight.

Prince. My royal father, cheer these noble lords,

And hearten those that fight in your defence :
Unsheathe your sword, good father ; cry, " Saint George ! "

March. Enter EDWARD, GEORGE, RICHARD, WARWICK, NORFOLK, MONTAGUE, and Soldiers.

Edw. Now, perjur'd Henry ! wilt thou kneel for grace,

And set thy diadem³² upon my head ;
Or bide the mortal fortune of the field ?

Q. Mar. Go, rate thy minions, proud insulting boy !

Becomes it thee to be thus bold in terms
Before thy sov'reign and thy lawful king ?

Edw. I am his king, and he should bow his knee ;

I was adopted heir by his consent :

Since when,³³ his oath is broke ; for, as I hear,
You, that are king, though he do wear the crown,

Have caus'd him, by new act of parliament,
To blot out me, and put his own son in.

Clif. And reason too :

Who should succeed the father but the son ?

Rich. Are you there, butcher ?—Oh, I cannot speak !

Clif. Ay, crook-back, here I stand to answer thee,

Or any he the proudest of thy sort.

Rich. 'Twas you that kill'd young Rutland, was it not ?

Clif. Ay, and old York, and yet not satisfied.

Rich. For God's sake, lords, give signal to the fight.

War. What say'st thou, Henry, wilt thou yield the crown ?

Q. Mar. Why, how now, long-tongu'd Warwick ! dare you speak ?

When you and I met at Saint Albans last,
Your legs did better service than your hands.

War. Then 'twas my turn to fly, and now 'tis thine.

Clif. You said so much before, and yet you fled.

War. 'Twas not your valour, Clifford, drove me thence.

Norb. No, nor your manhood that durst make you stay.

Rich. Northumberland, I hold thee reverently,—

Break off the parley ; for scarce I can refrain
The execution of my big-swoln heart
Upon that Clifford, that cruel child-killer.

Clif. I slew thy father,—call'st thou him a child ?

Rich. Ay, like a dastard and a treacherous coward,

As thou didst kill our tender brother Rutland ;
But ere sunset I'll make thee curse the deed.

K. Hen. Have done with words, my lords, and hear me speak.

Q. Mar. Defy them, then, or else hold close thy lips.

K. Hen. I pry'thee, give no limits to my tongue :
I am a king, and privileg'd to speak.

Clif. My liege, the wound that bred this meeting here

Cannot be cur'd by words ; therefore be still.

Rich. Then, executioner, unsheathe thy sword :
By him that made us all, I am resolv'd³⁴
That Clifford's manhood lies upon his tongue.

Edw. Say, Henry, shall I have my right, or no ?

A thousand men have broke their fasts to-day,
That ne'er shall dine unless thou yield the crown.

War. If thou deny, their blood upon thy head ;
For York in justice puts his armour on.

Prince. If that be right which Warwick says is right,

There is no wrong, but everything is right.

Rich. Whoever got thee,³⁵ there thy mother stands ;

For, well I wot, thou hast thy mother's tongue.

Q. Mar. But thou art neither like thy sire nor dam,

But like a foul mis-shapen stigmatic,³⁶
Mark'd by the destinies to be avoided,

31. *Darraign.* 'Prepare,' 'make ready to fight ;' from the old French *desraigner*, or *daraigner*, to settle preliminaries.

32. *Thy diadem.* 'The diadem now worn by thee.' See Note 15, Act i.

33. *Since when, &c.* The concluding four lines of this speech have the prefix *Clif.* placed before them in the Folio ; but the word "me," in "to blot out me," shows that they belong to Edward.

34. *Resolv'd.* 'Convinced.'

35. *Whoever got thee, &c.* This speech, in the Folio, is assigned to Warwick, but the queen's reply shows that it is uttered by Richard.

36. *Stigmatic.* One marked from birth with the stigma of deformity, which, in former and less enlightened times, was considered to be a token set by nature upon those who possessed innately vicious qualities. See Note 18, Act iv., "Comedy of Errors."



Richard. 'Twas you that kill'd young Rutland, was it not?

Clifford. Ay, and old York, and yet not satisfied.

Act II. Scene II.

As venom toads, or lizards' dreadful stings.³⁷

Rich. Iron of Naples hid with English gilt,
Whose father bears the title of a king
(As if a channel³⁸ should be call'd the sea),
Sham'st thou not, knowing whence thou art ex-
traught,³⁹

To let thy tongue detect thy base-born heart?⁴⁰

Edw. A wisp of straw⁴¹ were worth a thou-
sand crowns,
To make this shameless callat⁴² know herself.—

Helen of Greece was fairer far than thou,
Although thy husband may be Menelaus;⁴³
And ne'er was Agamemnon's brother wrong'd
By that false woman, as this king by thee.
His father revell'd in the heart of France,
And tam'd the king, and made the dauphin stoop;
And had he match'd according to his state,
He might have kept that glory to this day;
But when he took a beggar to his bed,
And grac'd thy poor sire with his bridal-day,

37. *Venom toads, or lizards' dreadful stings.* "Venom" is a poetically abbreviated form of 'venomous;' and it was anciently believed that lizards—than which hardly a more innocuous creature exists—had poisonous stings. See Note 98, Act iii, "Second Part Henry VI."

38. *Channel.* An old (and still provincial) form of 'kennel.' See Note 7, Act ii., "Second Part Henry VI."

39. *Extraught.* 'Extracted,' 'descended by birth.'

40. *To let thy tongue detect thy base-born heart.* 'To allow

thy railing tongue to demonstrate the baseness of thy native origin.'

41. *A wisp of straw.* It was an old custom to compel a scold or a termagant woman to wear a wisp of straw as a mark of opprobrium.

42. *Callat.* A term of reproach for a shrew. See Note 47, Act ii., "Winter's Tale."

43. *Menelaus.* Referred to here as a type of men who have faithless wives.

Even then that sunshine brew'd a shower for him,
That wash'd his father's fortunes forth of France,
And heap'd sedition on his crown at home.
For what hath broach'd this tumult but thy pride?
Hadst thou been meek, our title still had slept;
And we, in pity of the gentle king,
Had slipp'd our claim until another age.

Geo. But when we saw our sunshine made thy spring,

And that thy summer bred us no increase,
We set the axe to thy usurping root;
And though the edge hath something hit ourselves,
Yet, know thou, since we have begun to strike,
We'll never leave till we have hewn thee down,
Or bath'd thy growing with our heated bloods.

Edw. And, in this resolution, I defy thee;
Not willing any longer conference,
Since thou deniest⁴⁴ the gentle king to speak.—
Sound trumpets!—let our bloody colours wave!—
And either victory, or else a grave.

Q. Mar. Stay, Edward.

Edw. No, wrangling woman, we'll no longer stay;

These words will cost ten thousand lives to-day.⁴⁵

[*Exeunt.*]

SCENE III.—*A Field of Battle between TOW-
TON and SAXTON, in YORKSHIRE.*

Alarums: Excursions. Enter WARWICK.

War. Forspent⁴⁶ with toil, as runners with a race,
I lay me down a little while to breathe;
For strokes receiv'd, and many blows repaid,
Have robb'd my strong-knit sinews of their
strength,
And, spite of spite, needs must I rest awhile.

Enter EDWARD, running.

Edw. Smile, gentle Heaven! or strike, ungentle death!

For this world frowns, and Edward's sun is clouded.

War. How now, my lord! what hap? what hope of good?

44. *Deniest.* The Folio prints 'denied'st.'

45. *To-day.* This is from "The True Tragedie," &c., the Folio giving 'this day.'

46. *Forspent.* See Note 2, Act i., "Second Part Henry IV."

47. *Thy brother's blood.* This was a half-brother to Warwick, being an illegitimate son of Salisbury. He does not figure in the play, but he is mentioned by Holinshed as "a valiant young gentleman, and of great audacitie."

48. *Look upon.* Here used for 'look on,' 'act the lookers-on.' See Note 57, Act v., "Winter's Tale."

49. *Thou setter up and plucker down of kings.* Some have supposed that this is applied to Warwick; and the ground for the supposition seems to have arisen out of the confused effect given to the passage, by the employment of "thine" in the first two lines of the speech (where Edward is addressing Warwick), and by the employment of "thee," "thou," and "thy" immediately afterwards, where the speaker appeals to the Divine

Enter GEORGE.

Geo. Our hap is loss, our hope but sad despair;
Our ranks are broke, and ruin follows us:

What counsel give you? whither shall we fly?

Edw. Bootless is flight,—they follow us with wings;

And weak we are, and cannot shun pursuit.

Enter RICHARD.

Rich. Ah! Warwick, why hast thou withdrawn thyself?

Thy brother's blood⁴⁷ the thirsty earth hath drunk,
Broach'd with the steely point of Clifford's lance;
And, in the very pangs of death, he cri'd,
Like to a dismal clangour heard from far,
"Warwick, revenge! brother, revenge my death!"

So, underneath the belly of their steeds,
That stain'd their fetlocks in his smoking blood,
The noble gentleman gave up the ghost.

War. Then let the earth be drunken with our blood:

I'll kill my horse, because I will not fly.

Why stand we like soft-hearted women here,

Wailing our losses, whiles the foe doth rage;

And look upon,⁴⁸ as if the tragedy

Were play'd in jest by counterfeiting actors?

Here on my knee I vow to Heaven above,

I'll never pause again, never stand still,

Till either death hath clos'd these eyes of mine,

Or fortune given me measure of revenge.

Edw. O Warwick, I do bend my knee with thine;

And in this vow do chain my soul to thine!—

And, ere my knee rise from the earth's cold face,

I throw my hands, mine eyes, my heart to thee;

Thou setter up and plucker down of kings,⁴⁹—

Beseeching thee, if with thy will it stands

That to my foes this body must be prey,

Yet that thy brazen gates of heaven may open,

And give sweet passage to my sinful soul!—

Now, lords, take leave until we meet again,

Where'er it be, in heaven or in earth.⁵⁰

power. Another cause for the supposition is, that Margaret, in Act iii., sc. 3, calls Warwick "proud setter up and puller down of kings;" while perhaps still another cause exists in the popular name by which this powerful earl was known—"Warwick, the king-maker." Nevertheless, we cannot but think that in the present passage, "Thou setter up and plucker down of kings" refers solely to the Deity, to whom Edward is earnestly praying. In "The True Tragedie," &c., the corresponding passage presents a similar difficulty of confused effect, from the employment of "thine," "thee," and "thou," with merely commas in the punctuation. It runs thus:—

"Lord Warwicke, I doe bend my knees with thine.

And in that vow now ioine my soule to thee,

Thou setter vp and puller downe of kings,

Vouchsafe a gentle victorie to vs,

Or let vs die before we loose the daie."

50. *Or in earth.* Pope changed "in" here to 'on;' but "in" was sometimes used where 'on' would now be used. See Note 12, Act v., "Second Part Henry VI."

Rich. Brother, give me thy hand;—and, gentle Warwick,

Let me embrace thee in my weary arms :
I, that did never weep, now melt with woe
That winter should cut off our spring-time so.

War. Away, away! Once more, sweet lords,
farewell.

Geo. Yet let us all together to our troops,
And give them leave to fly that will not stay ;
And call them pillars that will stand to us ;
And, if we thrive, promise them such rewards
As victors wear at the Olympian games :
This may plant courage in their quailing breasts ;
For yet is hope of life and victory.—
Foreslow⁵¹ no longer, make we hence amain.

[*Exeunt.*]

SCENE IV.—*Another part of the Field.*

Excursions. Enter RICHARD and CLIFFORD.

Rich. Now, Clifford, I have singled thee alone :
Suppose this arm is for the Duke of York,
And this for Rutland ; both bound to revenge,
Wert thou environ'd with a brazen wall.

Clif. Now, Richard, I am with thee here
alone :

This is the hand that stabb'd thy father York ;
And this the hand that slew thy brother Rutland ;
And here's the heart that triumphs in their death,
And cheers these hands that slew thy sire and
brother,

To execute the like upon thyself ;
And so, have at thee!

[*They fight.* WARWICK enters ; CLIFFORD flies.]

Rich. Nay, Warwick, single out some other
chase ;⁵²

For I myself will hunt this wolf to death. [*Exeunt.*]

SCENE V.—*Another part of the Field.*

Alarum. Enter King HENRY.

K. Hen. This battle fares like to the morning's
war,

When dying clouds contend with growing light,
What time⁵³ the shepherd, blowing of his nails,⁵⁴
Can neither call it perfect day nor night.

51. *Foreslow.* 'Loiter,' 'be dilatory,' 'lose time by slowness.'

52. *Chase.* Sometimes used for 'the beast that is being hunted,' 'the prey being pursued,' 'the object chased.' See Note 47, Act iii., "Winter's Tale."

53. *What time.* See Note 53, Act iv., "Twelfth Night."

54. *Blowing of his nails.* See Note 174, Act v., "Love's Labour's Lost."

55. *Sways.* The use of this verb, in the present passage, contributes to illustrate its employment in the passage explained in Note 5, Act iv., "Second Part Henry IV."

Now sways⁵⁵ it this way, like a mighty sea
Forc'd by the tide to combat with the wind ;
Now sways it that way, like the selfsame sea
Forc'd to retire by fury of the wind ;
Sometime the flood prevails, and then the wind ;

Now one the better, then another best ;
Both tugging to be victors, breast to breast,
Yet neither conqueror nor conquered :

So is the equal poise of this fell war.

Here on this molehill will I sit me down.

To whom God will, there be the victory !

For Margaret my queen, and Clifford too,

Have chid me from the battle ; swearing both,

They prosper best of all when I am thence.

Would I were dead! if God's good will were so ;

For what is in this world but grief and woe ?

O God! methinks it were a happy life,

To be no better than a homely swain ;

To sit upon a hill, as I do now,

To carve out dials quaintly, point by point,

Thereby to see the minutes how they run,—

How many make the hour full complete ;

How many hours bring about the day ;

How many days will finish up the year ;

How many years a mortal man may live.

When this is known, then to divide the times,—

So many hours must I tend my flock ;

So many hours must I take my rest ;

So many hours must I contemplate ;

So many hours must I sport myself ;

So many days my ewes have been with young ;

So many weeks ere the poor fools will yeau ;⁵⁶

So many years ere I shall shear the fleece ;⁵⁷

So minutes, hours, days, months, and years,

Pass'd over to the end they were created,

Would bring white hairs unto a quiet grave.

Ah! what a life were this! how sweet! how
lovely!

Gives not the hawthorn-bush a sweeter shade

To shepherds, looking on their silly sheep,

Than doth a rich embroider'd canopy

To kings that fear their subjects' treachery ?

Oh, yes, it doth ; a thousand fold it doth.

And to conclude,—the shepherd's homely curds

His cold thin drink out of his leather bottle,

His wonted sleep under a fresh tree's shade,

All which secure and sweetly he enjoys,

Is far beyond a prince's delicates,

His viands sparkling in a golden cup,

56. *Ere the poor fools will yeau.* Instance of "poor fools" used as a kindly expression. See Note 42, Act ii., "Much Ado." "Yean," from the Saxon, *eanian*, is 'bring forth young.'

57. *So many years ere I shall shear, &c.* Rowe altered "years" to 'months' here ; but possibly the sentence implies 'so many years ere I shall have shorn and reaped profit from the fleece of my flock.' "Shall shear," for 'shall have shorn' is not a greater license of grammatical construction than many we meet with in Shakespeare ; and for a somewhat similar license of phraseology, see Note 72 of the present Act.

His body couchèd in a curious bed,⁵⁸
When care, mistrust, and treason wait on him.

Alarum. Enter a Son that has killed his Father,
bringing in the dead body.

Son. Ill blows the wind that profits nobody.
This man, whom hand to hand I slew in fight,
May be possessèd with some store of crowns;
And I, that haply take them from him now,
May yet ere night yield both my life and them
To some man else, as this dead man doth me.—
Who's this?—O God! it is my father's face,
Whom in this conflict I unwares have kill'd.
Oh, heavy times, begetting such events!
From London by the king was I press'd forth;
My father, being the Earl of Warwick's man,
Came on the part of York, press'd by his master;
And I, who at his hands receiv'd my life,
Have by my hands of life bereavèd him.—
Pardon me, God, I knew not what I did!—
And pardon, father, for I knew not thee!—
My tears shall wipe away these bloody marks:
And no more words till they have flow'd their
fill.

K. Hen. Oh, piteous spectacle! Oh, bloody times
While lions war and battle for their dens,
Poor harmless lambs abide their enmity.—
Weep, wretched man, I'll aid thee tear for tear;
And let our hearts and eyes,⁵⁹ like civil war,
Be blind with tears, and break o'ercharg'd with
grief.

Enter a Father that has killed his Son, bringing in
the body.

Fath. Thou that so stoutly hast resisted me,
Give me thy gold, if thou hast any gold;
For I have bought it with a hundred blows.—
But let me see: is this our foeman's face?
Ah! no, no, no, it is mine only son!
Ah! boy, if any life be left in thee,
Throw up thine eye! see, see what showers arise,
Blown with the windy tempest of my heart,
Upon thy wounds, that kill mine eye and heart!—
Oh, pity, God, this miserable age!—
What stratagems,⁶⁰ how fell, how butcherly,

58 *A curious bed.* The epithet "curious," here, has comprehensive force of meaning, since it involves not only the meaning of a carefully arranged and elaborately ornamented bed, but also a bed where careful thoughts invade the sleeper. See Note 46, Act i., "All's Well."

59 *Let our hearts and eyes, &c.* 'Let our hearts and eyes, like ourselves in civil war, be self-destructive.'

60 *Stratagems.* 'Direful events,' 'calamitous incidents.' See Note 1, Act i., "Second Part Henry IV."

61 *Gave thee life too soon, and hath bereft thee of thy life too late!* In "The True Tragedie," &c., the words "too soon" and "too late" are transposed, as forming the concluding ones of these two lines; but, either way, the sense they bear is difficult of interpretation. We give them as they stand in the Folio; and Henley explains them thus:—"Had the son been younger, he would have been precluded from the levy that brought him into

Erroneous, mutinous, and unnatural,
This deadly quarrel daily doth beget!
Oh, boy, thy father gave thee life too soon,
And hath bereft thee of thy life too late!⁶¹

K. Hen. Woe above woe! grief more than
common grief!

Oh, that my death would stay these ruthless deeds!—
Oh, pity, pity, gentle Heaven, pity!—
The red rose and the white are on his face,
The fatal colours of our striving houses:
The one his purple blood right well resembles;
The other his pale cheeks, methinks, presenteth:
Wither one rose, and let the other flourish;
If you contend, a thousand lives must wither.

Son. How will my mother,⁶² for a father's
death,
Take on with me, and ne'er be satisfied!

Fath. How will my wife, for slaughter of my
son,
Shed seas of tears, and ne'er be satisfied!

K. Hen. How will the country, for these woful
chances,

Misthink⁶³ the king, and not be satisfied!

Son. Was ever son so ru'd a father's death?

Fath. Was ever father so bemoan'd a son?

K. Hen. Was ever king so griev'd for subjects'
woe?

Much is your sorrow; mine ten times so much.

Son. I'll bear thee hence, where I may weep
my fill. [Exit with the body.

Fath. These arms of mine shall be thy winding-
sheet;

My heart, sweet boy, shall be thy sepulchre,—
For from my heart thine image ne'er shall go;
My sighing breast shall be thy funeral bell;
And so obsequious⁶⁴ will thy father be,
E'en for the loss of thee,⁶⁵ having no more,
As Priam was for all his valiant sons,
I'll bear thee hence; and let them fight that will,
For I have murder'd where I should not kill.

[Exit with the body.

K. Hen. Sad-hearted men, much overgone with
care,

Here sits a king more woful than you are.

the field; and had the father recognised him before the fatal blow, it would not have been too late to have saved him from death."

62 *How will my mother . . . take on with me.* "To take on" is a vulgar idiom, signifying 'to persist in clamorous lamentation.'

63 *Misthink.* Think ill of, or amiss of.

64 *Obsequious.* Here used for 'lavish of obsequies,' 'profuse in funeral rites.'

65 *E'en for the loss of thee.* The Folio prints 'men' here instead of "e'en." This is Mr. Dyce's substituted word, which we adopt as the one that seems to us to be the best of those proposed; but Mr. Staunton has a curious conjecture respecting the word "men" (that it may possibly have once borne the meaning of 'demented' or 'frenzied'), and if this could be substantiated, the original Folio word supplies the exact one required.



Father. But let me see: is this our foeman's face?
Ah! no, no, no, it is mine only son!

Act II. Scene V.

Alarums: Excursions. Enter Queen MARGARET, Prince of WALES, and EXETER.

Prince. Fly, father, fly! for all your friends are fled,
And Warwick rages like a chafed bull:
Away! for death doth hold us in pursuit.

Q. Mar. Mount you, my lord; towards Berwick post amain:
Edward and Richard, like a brace of greyhounds⁶⁶
Having the fearful flying hare in sight,
With fiery eyes sparkling for very wrath,
And bloody steel grasp'd in their ireful hands,
Are at our backs; and therefore hence amain.

Exe. Away! for vengeance comes along with them:

Nay, stay not to expostulate,—make speed;
Or else come after: I'll away before.

K. Hen. Nay, take me with thee, good sweet Exeter:

Not that I fear to stay, but love to go
Whither the queen intends. Forward; away!

[*Exeunt.*]

SCENE VI.—*The Same.*

A loud Alarum. Enter CLIFFORD, wounded.

Clif. Here burns my candle out,—ay, here it dies,
Which, whiles it lasted, gave King Henry light.
O Lancaster, I fear thy overthrow
More than my body's parting with my soul!
My love and fear glu'd many friends to thee;
And, now I fall, thy tough commixtures melt.

^{66.} *Greyhounds.* Mr. Singer affirms that "greyhounds" was often written 'grewnds,' and pronounced as a monosyllable.



Warwick. Clifford, devise excuses for thy faults.
George. While we devise fell tortures for thy faults.
Richard. Thou didst love York, and I am son to York.

Act II. Scene VI.

Impairing Henry, strength'ning misproud York,
 The common people swarm like summer flies;⁶⁷
 And whither fly the gnats, but to the sun?
 And who shines now, but Henry's enemies?
 O Phœbus, hadst thou never given consent
 That Phaëton should check thy fiery steeds,
 Thy burning car never had scorched the earth!
 And, Henry, hadst thou sway'd as kings should do,
 Or as thy father and his father did,
 Giving no ground unto the house of York,
 They never, then, had sprung like summer flies;⁶⁸
 I, and ten thousand in this luckless realm,
 Had left no mourning widows for our death;
 And thou this day hadst kept thy chair⁶⁹ in peace.
 For what doth cherish weeds but gentle air?
 And what makes robbers bold but too much lenity?—
 Bootless are plaints, and careless are my wounds;
 No way to fly, nor strength to hold out flight:
 The foe is merciless, and will not pity;
 For at their hands I have deserv'd no pity.
 The air hath got into my deadly wounds,
 And much effuse⁷⁰ of blood doth make me faint.—
 Come, York and Richard, Warwick and the rest;
 I stabb'd your fathers' bosoms,—split my breast.

[*He faints.*]

Alarum and Retreat. Enter EDWARD, GEORGE,
 RICHARD, MONTAGUE, WARWICK, and
 Soldiers.

Edw. Now breathe we, lords: good fortune
 bids us pause,
 And smooth the frowns of war with peaceful looks.—
 Some troops pursue the bloody-minded queen,
 That led calm Henry, though he were a king,
 As doth a sail, fill'd with a fretting gust,
 Command an argosy⁷¹ to stem the waves,
 But think you, lords, that Clifford fled with them?
War. No, 'tis impossible he should escape;
 For, though before his face I speak the words,⁷²
 Your brother Richard mark'd him for the grave;
 And wheresoe'er he is, he's surely dead.

[CLIFFORD groans, and dies.]

Edw. Whose soul⁷³ is that which takes her
 heavy leave?

Rich. A deadly groan, like life and death's departing.⁷⁴

Edw. See who it is: and, now the battle's
 ended,

If friend or foe, let him be gently us'd.

Rich. Revoke that doom of mercy, for 't's
 Clifford;

Who not contented that he lopp'd the branch
 In hewing Rutland when his leaves put forth,
 But set his murd'ring knife unto the root
 From whence that tender spray did sweetly spring,—
 I mean our princely father, Duke of York.

War. From off the gates of York fetch down
 the head,

Your father's head, which Clifford plac'd there;
 Instead whereof let this supply the room:
 Measure for measure must be answer'd.

Edw. Bring forth that fatal screech-owl to our
 house,

That nothing sung but death to us and ours:
 Now death shall stop his dismal threat'ning sound,
 And his ill-boding tongue no more shall speak.

[*Soldiers bring the body forward.*]

War. I think his understanding is bereft.—
 Speak, Clifford, dost thou know who speaks to
 thee?—

Dark cloudy death o'er shades his beams of life,
 And he nor sees, nor hears us, what we say.

Rich. Oh, would he did! and so, perhaps, he
 doth:

'Tis but his policy to counterfeit,
 Because he would avoid such bitter taunts
 Which in the time of death he gave our father.

Geo. If so thou think'st, vex him with eager
 words.⁷⁵

Rich. Clifford, ask mercy, and obtain no grace.

Edw. Clifford, repent in bootless penitence.

War. Clifford, devise excuses for thy faults.

Geo. While we devise fell tortures for thy faults.

Rich. Thou didst love York, and I am son to
 York.

Edw. Thou pitied'st Rutland, I will pity thee.

Geo. Where's Captain Margaret, to fence you
 now?

War. They mock thee, Clifford: swear as thou
 wast wont.

Rich. What! not an oath? nay, then the world
 goes hard

When Clifford cannot spare his friends an oath.—
 I know by that he's dead; and, by my soul,
 If this right hand would buy two hours' life,

67. *The common people swarm like summer flies.* The Folio omits this line, which was supplied by Theobald from "The True Tragedie," &c., and is essential to the sense of the passage.

68. *They never, then, had sprung like summer flies.* This line is not in "The True Tragedie," &c.; and although it occurs in the Folio, it seems to have crept there by mistake, as it rather encumbers than aids the text.

69. *Chair.* Here used for 'throne,' 'royal seat.'

70. *Effuse.* A poetical abbreviation of 'effusion.'

71. *An argosy.* A large vessel. See Note 4, Act i., "Merchant of Venice."

72. *Though before his face I speak the words.* Here, "I

speak" is used by a license of expression for 'I should speak,' or 'I were to speak:' since it is evident that Warwick does not know that Clifford is lying there near to him.

73. *Whose soul, &c.* The Folio gives these words to Richard, and distributes the dialogue somewhat differently here. The arrangement we adopt is from "The True Tragedie," &c.

74. *Departing.* Here used for 'parting from each other,' 'mutual separation.' In the old marriage service, the words are, "Till death us depart."

75. *Vex him with eager words.* "Eager" is here used for 'sour,' 'acerb,' 'sharp,' 'acrimonious;' French, *airgre*, sour, acid.

That I in all despite might rail at him,
This hand should chop it off; and with the issuing
blood

Stifle the villain whose unstaunchèd thirst
York and young Rutland could not satisfy.

War. Ay, but he's dead: off with the traitor's
head,

And rear it in the place your father's stands.—
And now to London with triumphant march,
There to be crownèd England's royal king.
From whence shall Warwick cut the sea to France,
And ask the Lady Bona for thy queen:
So shalt thou sinew both these lands together;
And, having France thy friend, thou shalt not dread
The scatter'd foe that hopes to rise again;
For though they cannot greatly sting to hurt,
Yet look to have them buzz to offend thine ears.

First will I see the coronation;
And then to Brittany I'll cross the sea,
To effect this marriage, so it please my lord.

Edw. Even as thou wilt, sweet Warwick, let
it be;

For on thy shoulder do I build my seat,⁷⁶
And never will I undertake the thing
Wherein thy counsel and consent is wanting.—
Richard, I will create thee Duke of Gloster;—
And George, of Clarence:—Warwick, as ourself,
Shall do and undo as him pleaseth best.

Rich. Let me be Duke of Clarence, George of
Gloster;

For Gloster's dukedom is too ominous.⁷⁷

War. Tut, that's a foolish observation:
Richard, be Duke of Gloster. Now to London,
To see these honours in possession. [*Exeunt.*]

ACT III.

SCENE I.—*A Chase in the North of ENGLAND.*

*Enter two Keepers,¹ with cross-bows in their
hands.*

First Keeper. Under this thick-grown brake² we'll
shroud ourselves;

For through this laund³ anon the deer will come;
And in this covert will we make our stand,
Culling the principal of all the deer.

Sec. Keeper. I'll stay above the hill, so both may
shoot.

First Keeper. That cannot be; the noise of thy
cross-bow

Will scare the herd, and so my shoot is lost.
Here stand we both, and aim we at the best:
And, for⁴ the time shall not seem tedious,
I'll tell thee what befell me on a day
In this self-place⁵ where now we mean to stand.

Sec. Keeper. Here comes a man; let's stay till he
be past.

*Enter King HENRY, disguised, with a Prayer-
book.*

K. Hen. From Scotland am I stol'n, even of
pure love,

To greet mine own land with my wishful sight.
No, Harry, Harry, 'tis no land of thine;
Thy place is fill'd, thy sceptre wrung from thee,
Thy balm wash'd off wherewith thou wast
anointed:

No bending knee will call thee Cæsar now,
No humble suitors press to speak for right,
No, not a man comes for redress of thee
For how can I help them, and not myself?

First Keeper. Ay, here's a deer whose skin's a
keeper's fee:

76. *For on thy shoulder do I build my seat.* The first Folio prints 'in' here instead of "on" (corrected in the second Folio); but though 'in' might possibly be used for "on," yet Edward having previously said, "Warwick, on thy shoulder will I lean," in the first scene of the present Act, where there is the same expression of confidence placed upon his support, and also because in the present passage the meaning seems to be by the aid of Warwick's shoulder Edward will attain the throne, we think it probable that "on" is the word here intended to be used.

77. *Gloster's dukedom is too ominous.* A passage from Hall's chronicle explains this allusion:—"It seemeth to many men that the name and title of Gloucester hath bene unfortunate and unluckie to diverse, whiche for their honor have bene erected by creation of princes to that stile and dignitie; as Hugh Spencer, Thomas of Woodstocke, son to Kyng Edward the Thirde, and this Duke Humphrey; whiche three persons by miserable death finished their daies."

1. *Enter two Keepers.* In the Folio this stage direction is given thus:—"Enter Sinklo and Humfrey, with crosse-bowes in their hands." We have explained who "Sinklo" was, in Note 25, Induction, "Taming of the Shrew;" and it has been conjectured that "Humfrey" may have been Humphrey Jeaffes, who was one of the actors in Henslowe's company, and possibly at one time belonged to the Lord Chamberlain's players. These traces of actors' names, in the Folio, are interesting, and are worth being preserved. See Notes 45, Act i., "First Part Henry IV.," and 33, Act i., of the present play. Malone made the correction from "The True Tragedie," &c.

2. *Brake.* Thicket.

3. *Laund.* 'Lawn,' 'glade;' a plain between woods.

4. *For.* Here used for 'in order that.'

5. *In this self-place.* Shakespeare sometimes uses "self" as 'self-same' or 'very' are used. In the "Comedy of Errors," Act v., sc. i., Angelo says, "And that self-chain about his neck, which he forswore most monstrously to have."

This is the *quondam*⁶ king; let's seize upon him.

K. Hen. Let me embrace these sour adversities;⁷

For wise men say it is the wisest course.

Sec. Keep. Why linger we? let us lay hands upon him.

First Keep. Forbear awhile; we'll hear a little more.

K. Hen. My queen and son are gone to France for aid;

And, as I hear, the great commanding Warwick Is thither gone, to crave the French king's sister To wife for Edward: if this news be true, Poor queen and son, your labour is but lost; For Warwick is a subtle orator, And Lewis a prince soon won with moving words.

By this account, then, Margaret may win him; For she's a woman to be pitied much:

Her sighs will make a battery in his breast; Her tears will pierce into a marble heart;

The tiger will be mild whiles she doth mourn; And Nero will be tainted with remorse,

To hear and see her plaints, her brinish tears.

Ay, but she's come to beg; Warwick, to give:

She, on his left side, craving aid for Henry;

He, on his right, asking a wife for Edward.

She weeps, and says her Henry is depos'd;

He smiles, and says his Edward is install'd;

That she, poor wretch,⁸ for grief can speak no more;

Whiles Warwick tells his title, smooths the wrong,

Inferreth arguments of mighty strength,

And in conclusion wins the king from her,

With promise of his sister, and what else,⁹

To strengthen and support King Edward's place.

O Margaret, thus 'twill be; and thou, poor soul,

Art then forsaken, as thou went'st forlorn!

Sec. Keep. Say, what art thou, that talk'st of kings¹⁰ and queens?

K. Hen. More than I seem, and less than I was born to:

A man at least, for less I should not be;

And men may talk of kings, and why not I?

Sec. Keep. Ay, but thou talk'st as if thou wert a king.

K. Hen. Why, so I am—in mind; and that's enough.

Sec. Keep. But, if thou be a king, where is thy crown?

K. Hen. My crown is in my heart, not on my head;

Not deck'd with diamonds and Indian stones, Nor to be seen: my crown is call'd content,— A crown it is that seldom kings enjoy.

Sec. Keep. Well, if you be a king crown'd with content,

Your crown content, and you, must be contented To go along with us; for, as we think, You are the king King Edward hath depos'd; And we his subjects, sworn in all allegiance, Will apprehend you as his enemy.

K. Hen. But did you never swear, and break an oath?

Sec. Keep. No, never such an oath; nor will not now.

K. Hen. Where did you dwell when I was King of England?

Sec. Keep. Here in this country, where we now remain.

K. Hen. I was anointed king at nine month's old;

My father and my grandfather were kings;

And you were sworn true subjects unto me:

And tell me, then, have you not broke your oaths?

First Keep. No;

For we were subjects but while you were king.

K. Hen. Why, am I dead? do I not breathe a man?

Ah! simple men, you know not what you swear.

Look, as I blow this feather from my face,

And as the air blows it to me again,

Obeying with my wind when I do blow,

And yielding to another when it blows,

Commanded always by the greater gust;

Such is the lightness of you common men.

But do not break your oaths; for of that sin

My mild entreaty shall not make you guilty.

Go where you will, the king shall be commanded;

And be you kings,—command, and I'll obey.

First Keep. We are true subjects to the king, King Edward.

K. Hen. So would you be again to Henry, If he were seated as King Edward is.

First Keep. We charge you, in God's name, and in the king's,¹¹

To go with us unto the officers.

K. Hen. In God's name, lead; your king's name be obey'd:

And what God will, that let your king perform;

And what he will, I humbly yield unto. [*Exeunt.*

9. *What else.* An elliptical idiom, equivalent to 'whatever else be needed.'

6. *Quondam.* Former. See Note 31, Act ii., "Henry V."

7. *These sour adversities.* The Folio prints 'the sower adversaries.' Pope's correction.

8. *Poor wretch.* "Wretch" in Shakespeare's time was sometimes used as an expression of tenderness.

10. *What art thou, that talk'st of kings?* "That," omitted here in the Folio, was supplied by Rowe from "The True Tragedie," &c.

11. *And in the king's.* "In," omitted in the Folio, was inserted by Rowe.



Lady Grey. Then, no, my lord, my suit is at an end.
Act III. Scene II.

SCENE II.—LONDON. *A Room in the Palace.*

Enter King EDWARD, GLOSTER, CLARENCE, and Lady GREY.

K. Edw. Brother of Gloster, at Saint Albans field

This lady's husband, Sir John Grey,¹² was slain,
His lands then seiz'd on by the conqueror:
Her suit is now to repossess those lands;
Which we in justice cannot well deny,
Because in quarrel of the house of York
The worthy gentleman did lose his life.¹³

Glo. Your highness shall do well to grant her suit;
It were dishonour to deny it her.

K. Edw. It were no less; but yet I'll make a pause.

Glo. [*Aside to CLAR.*] Yea, is it so?
I see the lady hath a thing to grant,
Before the king will grant her humble suit.

Clar. [*Aside to GLO.*] He knows the game:
how true he keeps the wind!

Glo. [*Aside to CLAR.*] Silence!

K. Edw. Widow, we will consider of your suit;
And come some other time to know our mind.

L. Grey. Right gracious lord, I cannot brook delay:

May it please your highness to resolve me¹⁴ now;
And what your pleasure is, shall satisfy me.

Glo. [*Aside.*] Ay, widow? then I'll warrant you
all your lands,

An if what pleases him shall pleasure you.

Fight closer, or, good faith, you'll catch a blow.

Clar. [*Aside to GLO.*] I fear her not, unless she
chance to fall.

K. Edw. How many children hast thou,
widow? tell me.

L. Grey. Three, my most gracious lord.

K. Edw. 'Twere pity they should lose their
father's lands.

L. Grey. Be pitiful, dread lord, and grant it,
then.¹⁵

K. Edw. Lords, give us leave: I'll try this
widow's wit.

Glo. [*Aside, retiring with CLAR.*] Ay, good
leave have you; for you will have leave,

12. *Sir John Grey.* In "The True Tragedie," &c., as well as in the Folio, 'Richard' is given here instead of "John;" which both metre and fact require. Pope made the correction from Hall's chronicle.

13. *In quarrel of the house of York the worthy gentleman did lose his life.* This varies from historic verity; a variation which is found also in "The True Tragedie," &c. Sir John Grey fell in the second battle of Saint Albans, fighting for the Lancastrian cause; a circumstance of which Shakespeare was aware; for in "Richard III.," Act i., sc. 3, we find—

"In all which time, you and your husband Grey
Were factious for the house of Lancaster;

Till youth take leave, and leave you to the
crutch.

K. Edw. Now tell me, madam, do you love
your children?

L. Grey. Ay, full as dearly as I love myself.

K. Edw. And would you not do much to do
them good?

L. Grey. To do them good, I would sustain
some harm.

K. Edw. Then get your husband's lands, to do
them good.

L. Grey. Therefore I came unto your majesty.

K. Edw. I'll tell you how these lands are to be
got.

L. Grey. So shall you bind me to your high-
ness' service.

K. Edw. What service wilt thou do me, if I
give them?

L. Grey. What you command, that rests in me
to do.

K. Edw. But you will take exceptions to my
boon.

L. Grey. No, gracious lord, except I cannot
do it.

K. Edw. Ay, but thou canst do what I mean
to ask.

L. Grey. Why, then I will do what your grace
commands.

Glo. [*Aside to CLAR.*] He plies her hard; and
much rain wears the marble.

L. Grey. Why stops my lord? shall I not hear
my task?

K. Edw. An easy task; 'tis but to love a king.

L. Grey. That's soon perform'd, because I am
a subject.

K. Edw. Why, then, thy husband's lands I
freely give thee.

L. Grey. I take my leave with many thousand
thanks.

Glo. [*Aside.*] The match is made; she seals it
with a court'sy.

K. Edw. But stay thee,—'tis the fruits of love
I mean.

L. Grey. The fruits of love I mean, my loving
liege.

K. Edw. Av. but, I fear me, in another sense.

And, Rivers, so were you: was not your husband
In Margaret's battle at St. Albans slain?"

This is another discrepancy similar to those of which we spoke in Note 14, Act i., tending to corroborate our conviction that Shakespeare did not entirely compose these three plays; but that there are certain points in them, which he must have left from the original (and as yet undiscovered) source.

14. *Resolve me.* Here used for 'free me from difficulty,' 'settle the question for me,' 'decide my case.'

15. *And grant it then.* Here "it" refers to the word "suit" (mentioned by Edward some speeches previously), and not to "lands;" according to Shakespeare's mode of not always making a relatively-used pronoun refer to the immediate antecedent.

What love, think'st thou, I sue so much to get?

L. Grey. My love till death, my humble thanks, my prayers;

That love which virtue begs, and virtue grants.

K. Edw. No, by my troth, I did not mean such love.

L. Grey. Why, then you mean not as I thought you did.

K. Edw. But now you partly may perceive my mind.

L. Grey. My mind will never grant what I perceive

Your highness aims at, if I aim aright.

K. Edw. Why, then thou shalt not have thy husband's lands.

L. Grey. Why, then mine honesty shall be my dower;

For by that loss I will not purchase them.

K. Edw. Therein thou wrong'st thy children mightily.

L. Grey. Herein your highness wrongs both them and me.

But, mighty lord, this merry inclination

Accords not with the sadness¹⁶ of my suit:

Please you dismiss me, either with ay or no.

K. Edw. Ay if thou wilt say ay to my request; No, if thou dost say no to my demand.

L. Grey. Then, no, my lord. My suit is at an end.

Glo. [*Aside to CLAR.*] The widow likes him not, she knits her brows.

Clar. [*Aside to GLO.*] He is the bluntest wooer in Christendom.

K. Edw. [*Aside.*] Her looks do argue her replete with modesty;

Her words do show her wit incomparable;

All her perfections challenge sovereignty:

One way or other, she is for a king;

And she shall be my love, or else my queen.—

Say that King Edward take thee for his queen?

L. Grey. 'Tis better said than done, my gracious lord:

I am a subject fit to jest withal,

But far unfit to be a sovereign.

K. Edw. Sweet widow, by my state I swear to thee

I speak no more than what my soul intends;

And that is to enjoy thee for my love.

L. Grey. And that is more than I will yield unto:

I know I am too mean to be your queen,

And yet too good to be your concubine.

K. Edw. You cavil, widow: I did mean, my queen.

L. Grey. 'Twill grieve your grace my sons should call you father.

K. Edw. No more than when my daughters call thee mother.

Thou art a widow, and thou hast some children;

And, by our lady, I, being but a bachelor,

Have other some: why, 'tis a happy thing

To be the father unto many sons.

Answer no more, for thou shalt be my queen.

Glo. [*Aside to CLAR.*] The ghostly father now hath done his shrift.¹⁷

K. Edw. Brothers, you muse¹⁸ what chat we two have had.

Glo. The widow likes it not, for she looks very sad.

K. Edw. You'd think it strange if I should marry her.

Clar. To whom, my lord?

K. Edw. Why, Clarence, to myself.

Glo. That would be ten days' wonder at the least.

Clar. That's a day longer than a wonder lasts.

Glo. By so much is the wonder in extremes.

K. Edw. Well, jest on, brothers: I can tell you both

Her suit is granted for her husband's lands.

Enter a Nobleman.

Nob. My gracious lord, Henry your foe is taken,

And brought your prisoner to your palace gate.

K. Edw. See that he be convey'd unto the Tower:—

And go we, brothers, to the man that took him,

To question of his apprehension.—

Widow, go you along:—lords, use her honourably.

[*Exeunt* KING EDWARD, LADY GREY, CLARENCE, and Nobleman.]

Glo. Ay, Edward will use women honourably.—

Would he were wasted, marrow, bones, and all,

That from his loins no hopeful branch may spring,

To cross me from the golden time I look for!

And yet, between my soul's desire and me

(The lustful Edward's title buried),

Is Clarence, Henry, and his son young Edward,

And all the unlook'd-for issue of their bodies,

To take their rooms, ere I can place myself:

A cold premeditation for my purpose!

Why, then, I do but dream on sovereignty;

Like one that stands upon a promontory,

And spies a far-off shore where he would tread,

Wishing his foot were equal with his eye;

And chides the sea that sunders him from thence,

16. *Sadness.* Here used for 'seriousness,' 'sober earnestness.' See Note 54, Act iv., "All's Well."

17. *Shrift.* Hearing confession and giving absolution. See Note 44, Act iv., "Measure for Measure."

18. *Muse.* Wonder.

Saying, he'll lade it dry to have his way :
 So do I wish the crown, being so far off ;
 And so I chide the means that keep me from it ;
 And so I say, I'll cut the causes off,
 Flattering me¹⁹ with impossibilities.—
 My eye's too quick, my heart o'erweens too much,
 Unless my hand and strength could equal them.
 Well, say there is no kingdom, then, for Richard ;
 What other pleasure can the world afford ?
 I'll make my heaven in a lady's lap,
 And deck my body in gay ornaments,
 And witch sweet ladies with my words and looks.
 Oh, miserable thought! and more unlikely
 Than to accomplish twenty golden crowns!
 Why, love forswore me in my mother's womb :
 And, for I should not deal in her soft laws,²⁰
 She did corrupt frail nature with some bribe,
 To shrink mine arm up like a wither'd shrub ;
 To make an envious mountain on my back,
 Where sits deformity to mock my body ;
 To shape my legs of an unequal size ;
 To disproportion me in every part,
 Like to a chaos, or an unlick'd hear-whelp²¹
 That carries no impression like the dam.
 And am I, then, a man to be belov'd ?
 Oh, monstrous fault, to harbour such a thought !
 Then, since this earth affords no joy to me,
 But to command, to check, to o'erbear such
 As are of better person than myself,
 I'll make my heaven to dream upon the crown,
 And, whiles I live, to account this world but
 hell,
 Until my mis-shap'd trunk²² that hears this head
 Be round impalèd²³ with a glorious crown.
 And yet I know not how to get the crown,
 For many lives stand between me and home :
 And I,—like one lost in a thorny wood,
 That rents²⁴ the thorns, and is rent with the
 thorns,
 Seeking a way, and straying from the way ;

19. *Flattering me.* 'Flattering myself.'

20. *For I should not deal in her soft laws.* "For" is here used for 'in order that.' "Her" refers, not to the immediate antecedent, "mother," but "to love," employed femininely, as the queen of love, Venus. See Note 23, Act iii., "Comedy of Errors."

21. *An unlick'd bear-whelp.* It was an old and ignorant belief that the bear brought forth mere shapeless lumps of flesh, which she licked into the form of young bears. A trace of this ancient creed remains in the common expression, 'an unlicked cub,' as a term of reproach for an unformed lout, an ill-educated youth.

22. *Until my mis-shap'd trunk, &c.* Various alterations have been made in the verbal arrangement of these two lines. Stevens proposed to change the first into—'Until my head, that this mis-shaped trunk bears ;' observing that "otherwise the trunk that bears the head is to be encircled with the crown, and not the head itself." But we think that the construction here is hardly more forced than certain other passages we have pointed out. See, for instance, those adverted to in Notes 27, Act i., "Richard II.;" 143, Act ii., "First Part Henry IV.;" and 23, Act v., "Henry V."

Not knowing how to find the open air,
 But toiling desperately to find it out,—
 Torment myself to catch the English crown :
 And from that torment I will free myself,
 Or hew my way out with a bloody axe.
 Why, I can smile, and murder while I smile ;
 And cry, content, to that which grieves my heart ;
 And wet my cheeks with artificial tears,
 And frame my face to all occasions.
 I'll drown more sailors than the mermaid shall ;
 I'll slay more gazers than the basilisk ;²⁵
 I'll play the orator as well as Nestor ;
 Deceive more slyly than Ulysses could ;
 And, like a Sinon,²⁶ take another Troy :
 I can add colours to theameleon ;
 Change shapes with Proteus for advantages ;²⁷
 And set the murd'rous Machiavel²⁸ to school.
 Can I do this, and cannot get a crown ?
 Tut, were it farther off, I'll pluck it down. [*Exit.*]

SCENE III.—FRANCE. *A Room in the Palace.*

Flourish. Enter LEWIS the French king, and Lady BONA, attended; the King takes his state. Then enter Queen MARGARET, Prince EDWARD, and the Earl of OXFORD.

K. Lew. [*Rising.*] Fair Queen of England,
 worthy Margaret,
 Sit down with us: it ill befits thy state
 And birth, that thou shouldst stand while Lewis
 doth sit.

Q. Mar. No, mighty King of France: now
 Margaret
 Must strike her sail, and learn awhile to serve,
 Where kings command. I was, I must confess,
 Great Alhion's queen in former golden days:
 But now mischance hath trod my title down,
 And with dishonour laid me on the ground;

23. *Impalèd.* Here used for 'encircled;' enclosed as within a pale or paling.

24. *Rents.* Sometimes formerly used instead of 'rends.' See Note 55, Act iii., "Midsummer Night's Dream."

25. *Slay more gazers than the basilisk.* See Note 59, Act iii., "Second Part Henry VI."

26. *Sinon.* The traitor who persuaded Priam to bring into Troy the wooden horse which was filled with Grecian soldiers.

27. *Change shapes with Proteus for advantages.* 'Advantageously compete with Proteus in changing shapes.' See Note 2, Act i., "Two Gentlemen of Verona."

28. *The murderous Machiavel.* In the parallel passage of "The True Tragedie," &c., instead of these words we find 'the aspiring Catiline;' which has been pronounced by Warburton and others to be a preferable reading, inasmuch as it avoids an anachronism. But Machiavel being popularly known in Shakespeare's time as the exemplar of astute politicians, it is very likely that he purposely made the substituted allusion: an allusion, by the way, which occurs also in "The Merry Wives," Act iii., sc. 1: and in "First Part Henry VI.," Act v., sc. 4.



King Lewis. Now, Warwick, tell me, even upon thy conscience,
Is Edward your true king?

Act III. Scene III.

Where I must take like seat unto my fortune,
And to my humble seat conform myself.

K. Lew. Why, say, fair queen, whence springs
this deep despair?

Q. Mar. From such a cause as fills mine eyes
with tears,
And stops my tongue, while heart is drown'd in
cares.

K. Lew. Whate'er it be, be thou still like
thyself,
And sit thee by our side [*seats her by him*]: yield
not thy neck

To fortune's yoke, but let thy dauntless mind
Still ride in triumph over all mischance.
Be plain, Queen Margaret, and tell thy grief;
It shall be eas'd, if France can yield relief.

Q. Mar. Those gracious words revive my
drooping thoughts,

And give my tongue-tied sorrows leave to speak.

Now, therefore, be it known to noble Lewis,

That Henry, sole possessor of my love,

Is, of a king, become a banish'd man,²⁹

And forc'd to live in Scotland a forlorn;

While proud ambitious Edward, Duke of York,

Usurps the regal title and the seat

Of England's true-anointed lawful king.

This is the cause that I, poor Margaret,—

With this my son, Prince Edward, Henry's heir,—

Am come to crave thy just and lawful aid;

And if thou fail us, all our hope is done:

Scotland hath will to help, but cannot help;

Our people and our peers are both misled,

Our treasure seiz'd, our soldiers put to flight,

²⁹ *Is. of a king, become, &c.* Here "of" is used in a similar way to the one shown in Note 32, Act iii., "Winter's Tale."

And, as thou seest, ourselves in heavy plight.

K. Lew. Renownèd queen, with patience calm
the storm,

While we bethink a means to break it off.

Q. Mar. The more we stay, the stronger grows
our foe.

K. Lew. The more I stay, the more I'll succour
thee.

Q. Mar. Oh, but impatience waiteth on true
sorrow :—

And see where comes the breeder of my sorrow.

Enter WARWICK, attended.

K. Lew. What's he approacheth boldly to our
presence ?

Q. Mar. Our Earl of Warwick, Edward's
greatest friend.

K. Lew. Welcome, brave Warwick! What
brings thee to France ?

*[Descending from his state. Queen
MARGARET rises.]*

Q. Mar. Ay, now begins a second storm to
rise ;

For this is he that moves both wind and tide.

War. From worthy Edward, King of Albion,
My lord and sov'reign, and thy vowèd friend,
I come, in kindness and unfeignèd love,—
First, to do greetings to thy royal person ;
And then, to crave a league of amity ;
And lastly, to confirm that amity
With nuptial knot, if thou vouchsafe to grant
That virtuous Lady Bona, thy fair sister,
To England's king in lawful marriage.

Q. Mar. If that go forward, Henry's hope is
done.

War. [To Bona.] And, gracious madam, in our
king's behalf,

I am commanded, with your leave and favour,
Humbly to kiss your hand, and with my tongue
To tell the passion of my sov'reign's heart ;
Where fame, late ent'ring at his heedful ears,
Hath plac'd thy beauty's image and thy virtue.

Q. Mar. King Lewis,—and Lady Bona,—hear
me speak,

Before you answer Warwick. His demand
Springs not from Edward's well-meant honest
love,

But from deceit bred by necessity ;
For how can tyrants safely govern home,
Unless abroad they purchase great alliance ?
To prove him tyrant this reason may suffice,—
That Henry liveth still ; but were he dead,
Yet here Prince Edward stands, King Henry's
son.

30. *John of Gaunt, which did subdue, &c.* "Which" here
used for 'who.'

31. *Bewray.* See Note 20, Act i.

Look, therefore, Lewis, that by this league and
marriage

Thou draw not on thy danger and dishonour ;
For though usurpers sway the rule awhile,
Yet heavens are just, and time suppresseth wrongs.

War. Injurious Margaret!

Prince. And why not queen ?

War. Because thy father Henry did usurp ;
And thou no more art prince than she is queen!

Oxf. Then Warwick disannuls great John of
Gaunt,³⁰

Which did subdue the greatest part of Spain ;
And, after John of Gaunt, Henry the Fourth,
Whose wisdom was a mirror to the wisest ;
And, after that wise prince, Henry the Fifth,
Who by his prowess conquerèd all France :
From these our Henry lineally descends.

War. Oxford, how haps it, in this smooth dis-
course,

You told not how Henry the Sixth hath lost
All that which Henry the Fifth had gotten ?
Methinks these peers of France should smile at
that.

But for the rest,—you tell a pedigree
Of threescore and two years ; a silly time
To make prescription for a kingdom's worth.

Oxf. Why, Warwick, canst thou speak against
thy liege,

Whom thou obeyd'st thirty and six years,
And not bewray³¹ thy treason with a blush ?

War. Can Oxford, that did ever fence the
right,

Now buckler falsehood with a pedigree ?
For shame ! leave Henry, and call Edward king.

Oxf. Call him my king, by whose injurious
doom

My elder brother, the Lord Aubrey Vere,
Was done to death ;³² and more than so, my
father,

Even in the downfall of his mellow'd years,
When nature brought him to the door of death ?
No, Warwick, no ; while life upholds this arm,
This arm upholds the house of Lancaster.

War. And I the house of York.

K. Lew. Queen Margaret, Prince Edward, and
Oxford,

Vouchsafe, at our request, to stand aside,
While I use farther conference with Warwick.

Q. Mar. [Aside.] Heaven grant that Warwick's
words bewitch him not!

[Retiring with the PRINCE and OXFORD.]

K. Lew. Now, Warwick, tell me, even upon
thy conscience,

Is Edward your true king ? for I were loath
To link with him that were not lawful chosen.

War. Thereon I pawn my credit and mine honour.

K. Lew. But is he gracious in the people's eye?
War. The more, that Henry was unfortunate.

K. Lew. Then farther,—all dissembling set aside,
Tell me for truth the measure of his love
Unto our sister Bona.

War. Such it seems
As may beseme a monarch like himself.
Myself have often heard him say, and swear,
That this his love was an eternal plant,³³
Whereof the root was fix'd in virtue's ground,
The leaves and fruit maintain'd with beauty's sun;
Exempt from envy,³⁴ but not from disdain,
Unless the Lady Bona quit³⁵ his pain.

K. Lew. Now, sister, let us hear your firm resolve.

Bona. Your grant, or your denial, shall be mine:—

[*To WAR.*] Yet I confess that often ere this day,
When I have heard your king's desert recounted,
Mine ear hath tempted judgment to desire.

K. Lew. Then, Warwick, thus,—Our sister shall be Edward's;

And now forthwith shall articles be drawn
Touching the jointure that your king must make,
Which with her dowry shall be counterpois'd.—
Draw near, Queen Margaret, and be a witness
That Bona shall be wife to the English king.

Prince. To Edward, hut not to the English king.

Q. Mar. Deceitful Warwick! it was thy device
By this alliance to make void my suit:
Before thy coming, Lewis was Henry's friend.

K. Lew. And still is friend to him and Margaret:
But if your title to the crown be weak,—
As may appear by Edward's good success,—
Then 'tis but reason that I be releas'd
From giving aid which late I promis'd,
Yet shall you have all kindness at my hand
That your estate requires, and mine can yield.

War. Henry now lives in Scotland at his ease,
Where having nothing, nothing can he lose.
And as for you yourself, our *quondam*³⁶ queen,
You have a father able to maintain you;
And hetter 'twere you troubled him than France.

Q. Mar. Peace, impudent and shameless Warwick,—

Proud setter up and puller down of kings!³⁷
I will not hence, till, with my talk and tears,
Both full of truth, I make King Lewis behold
Thy sly conveyance,³⁸ and thy lord's false love;
For both of you are birds of selfsame feather.

[*A horn sounded within.*]

K. Lew. Warwick, this is some post to us, or thee.

Enter a Messenger.

Mess. My lord ambassador, these letters are for you,
Sent from your brother, Marquis Montague:—
These from our king unto your majesty:—

[*To Margaret.*] And, madam, these for you; from whom I know not.

[*They all read their letters.*]

Oxf. I like it well, that our fair queen and mistress
Smiles at her news, while Warwick frowns at his.

Prince. Nay, mark how Lewis stamps, as he were nettled: I hope all's for the best.

K. Lew. Warwick, what are thy news?—and yours, fair queen?

Q. Mar. Mine, such as fill my heart with unhop'd joys.

War. Mine, full of sorrow and heart's discontent.

K. Lew. What! has your king married the Lady Grey?

And now, to sooth³⁹ your forgery and his,
Sends me a paper to persuade me patience?
Is this the alliance that he seeks with France?

Dare he presume to scorn us in this manner?

Q. Mar. I told your majesty as much before:
This proveth Edward's love, and Warwick's honesty.

War. King Lewis, I here protest, in sight of heaven,

And by the hope I have of heavenly bliss,
That I am clear from this misdeed of Edward's,—
No more my king, for he dishonours me,
But most himself, if he could see his shame.

Did I forget, that by the house of York

My father came untimely to his death?

Did I let pass the abuse done to my niece?

Did I impale⁴⁰ him with the regal crown?

Did I put Henry from his native right?

And am I guerdon'd⁴¹ at the last with shame?

Shame on himself! for my desert is honour:

And, to repair my honour lost for him,

33. *An eternal plant.* The Folio prints 'eternal' for 'eternal.' Warburton's correction, from "The True Tragedie," &c.

34. *Exempt from envy.* "Envy" was often used in Shakespeare's time for 'hatred'; therefore it is probable that Warwick means to say that the strength of Edward's love secures it from exciting the French Princess's hatred, though not, perhaps, from incurring her disdain.

35. *Quit.* Here used for 'requite,' 'make compensation for.'

36. *Quondam.* See Note 6 of the present Act.

37. *Proud setter up and puller down of kings!* The repetition of these epithets (here applied to Warwick) alluded to in Note 49, Act ii.

38. *Conveyance.* 'Artifice,' 'crafty dealing.' See Note 44, Act i., "First Part Henry VI."

39. *To sooth.* 'To give an air of truth to,' 'to impart an appearance of sincerity to.' "Sooth" was an old word for 'truth' (see Note 91, Act iv., "Winter's Tale"); and Baret gives as the interpretation of the verb "to sooth," "to countenance a falshood or forged tale, to uphold one in his talke, and affirm it to be true which he speaketh."

40. *Impale.* 'Encircle.' See Note 23 of the present Act.

41. *Guerdon'd.* Rewarded, recompensed. See Note 58, Act i., "Second Part Henry VI."

I here renounce him, and return to Henry.—

My noble queen, let former grudges pass,
And henceforth I am thy true servitor:
I will revenge his wrong to Lady Bona,
And replant Henry in his former state.

☞ *Mar.* Warwick, these words have turn'd my
hate to love;

And I forgive and quite forget old faults,
And joy that thou becom'st King Henry's friend.

War. So much his friend, ay, his unfeign'd friend,
That, if King Lewis vouchsafe to furnish us
With some few bands of chosen soldiers,
I'll undertake to land them on our coast,
And force the tyrant from his seat by war.

'Tis not his new-made bride shall succour him:
And as for Clarence,—as my letters tell me,—
He's very likely now to fall from him,
For matching more for wantonness than honour,
Or than for strength and safety of our country.

Bona. Dear brother, how shall Bona be reveng'd,
But by thy help to this distress'd queen?

☞ *Mar.* Renown'd prince, how shall poor
Henry live,
Unless thou rescue him from foul despair?

Bona. My quarrel and this English queen's
are one.

War. And mine, fair Lady Bona, joins with
yours.

K. Lew. And mine with hers, and thine, and
Margaret's.

Therefore, at last, I firmly am resolv'd
You shall have aid.

☞ *Mar.* Let me give humble thanks for all at
once.

K. Lew. Then, England's messenger, return
in post,

And tell false Edward, thy supposed king,
That Lewis of France is sending over maskers
To reveal it with him and his new bride:

Thou seest what's past,—go fear thy king withal.⁴³

Bona. Tell him, in hope he'll prove a widower
shortly,

I'll wear the willow garland for his sake.

☞ *Mar.* Tell him, my mourning weeds are laid
aside,

And I am ready to put armour on,⁴⁵

War. Tell him from me, that he hath done me
wrong;

And therefore I'll uncrown him, ere 't be long.

There's thy reward:⁴⁴ be gone. [*Exit Mess.*]

K. Lew. But, Warwick,

Thou and Oxford, with five thousand men,
Shall cross the seas, and bid false Edward battle;⁴⁵

And, as occasion serves, this noble queen
And prince shall follow with a fresh supply.

Yet, ere thou go, but answer me one doubt,—
What pledge have we of thy firm loyalty?

War. This shall assure my constant loyalty,—
That if our queen and this young prince agree,
I'll join mine eldest daughter,⁴⁶ and my joy,
To him forthwith in holy wedlock bands.

☞ *Mar.* Yes, I agree, and thank you for your
motion.—

Son Edward, she is fair and virtuous,
Therefore delay not, give thy hand to Warwick;
And, with thy hand, thy faith irrevocable,
That only Warwick's daughter shall be thine.

Prince. Yes, I accept her, for she well deserves
it;

And here, to pledge my vow, I give my hand.

[*He gives his hand to WARWICK.*]

K. Lew. Why stay we now? These soldiers
shall be levied,

And thou, Lord Bourbon, our high-admiral,
Shall waft them over with our royal fleet.—
I long till Edward fall by war's mischance,
For mocking marriage with a dame of France.

[*Exeunt all except WARWICK.*]

War. I came from Edward as ambassador,
But I return his sworn and mortal foe:
Matter of marriage was the charge he gave
me,

But dreadful war shall answer his demand.

I had he none else to make a stale⁴⁷ but me?

Then none but I shall turn his jest to sorrow.

I was the chief that rais'd him to the crown,
And I'll be chief to bring him down again:

Not that I pity Henry's misery,

But seek revenge on Edward's mockery. [*Exit.*]

42. *Go fear thy king withal.* "Fear" is here used as an active verb, in the sense of 'frighten,' 'make afraid.' See Note 1, Act ii, "Measure for Measure."

43. *I am ready to put armour on.* Formerly it was not unusual for a queen to be clad in armour, when heading her forces in the field. The suit of mail worn by Isabella of Castile at the siege of Granada is preserved in the armoury at Madrid; and the one in which Elizabeth of England appeared, when she rode through the lines at Tilbury to encourage the troops, on the approach of the Spanish Armada, is still to be seen in the Tower of London.

44. *There's thy reward.* These words indicate that Warwick, according to ancient custom, gives a gratuity to the messenger; who, in the Folio, is called a "Post."

45. *Bid false Edward battle.* An idiomatic phrase formerly used.

46. *Mine eldest daughter.* Warwick here offers his "eldest" daughter in marriage to Prince Edward: but it was the second daughter, Anne, who became the prince's wife; while the *eldest* daughter, Isabella, was married to the Duke of Clarence. That the younger daughter of Warwick was the one wedded to Prince Edward, and subsequently became queen to Richard III., is shown to be a fact known to Shakespeare, by his character of Anne, widow to Prince Edward, and wife to the usurping king, in the dramatist's play of Richard III. At the period when the present scene took place, both Warwick's daughters were unmarried.

47. *Stale.* Here used in the sense of 'butt,' 'dupe,' 'pretence,' 'stalking-horse.' See Note 15, Act ii, "Comedy of Error."



Clarence. Then this is mine opinion,—that King Lewis
Becomes your enemy, for mocking him
About the marriage of the Lady Bona.

Act IV. Scene I.

ACT IV.

SCENE I.—LONDON. *A Room in the Palace.*

Enter GLOSTER, CLARENCE, SOMERSET, MONTAGUE, *and others.*

Glo. Now tell me, brother Clarence, what think you

Of this new marriage with the Lady Grey?

Hath not our brother made a worthy choice?

Clar. Alas! you know, 'tis far from hence to France;

How could he stay till Warwick made return?

Som. My lords, forbear this talk; here comes the king.

Glo. And his well-chosen bride.

Clar. I mind¹ to tell him plainly what I think.

Flourish. *Enter* King EDWARD, *attended*; Lady GREY, *as Queen*; PEMBROKE, STAFFORD, HASTINGS, *and others.*

K. Edw. Now, brother of Clarence, how like you our choice,

That you stand pensive, as half malcontent?

Clar. As well as Lewis of France, or the Earl of Warwick;

Which are so weak of courage² and in judgment, That they'll take no offence at our abuse.

K. Edw. Suppose they take offence without a cause,

They are but Lewis and Warwick: I am Edward, Your king and Warwick's, and must have my will.

Glo. And shall have your will,³ because our king: Yet hasty marriage seldom proveth well.

K. Edw. Yea, brother Richard, are you offended too?

Glo. Not I:

No, God forbid that I should wish them sever'd Whom God hath join'd together; ay, and 'twere pity To sunder them that yoke so well together.

K. Edw. Setting your scorns and your mislike aside,

Tell me some reason why the Lady Grey Should not become my wife and England's queen:— And you too, Somerset and Montague;

Speak freely what you think.

Clar. Then this is mine opinion,—that King Lewis

Becomes your enemy, for mocking him About the marriage of the Lady Bona.

Glo. And Warwick, doing what you gave in charge,

Is now dishonour'd by this new marriage.

K. Edw. What if both Lewis and Warwick be appeas'd

By such invention as I can devise?

Mont. Yet, to have join'd with France in such alliance,

Would more have strengthen'd this our commonwealth

'Gainst foreign storms, than any home-bred marriage.

Hast. Why, knows not Montague, that of itself England is safe, if true within itself?

Mont. But the safer when 'tis back'd with France.⁴

Hast. 'Tis better using France than trusting France:

Let us be back'd with God, and with the seas

Which he hath given for fence impregnable,

And with their helps only defend ourselves;

In them and in ourselves our safety lies.

Clar. For this one speech Lord Hastings well deserves

To have the heir of the Lord Hungerford.⁵

K. Edw. Ay, what of that? it was my will and grant;

And for this once my will shall stand for law.

Glo. And yet methinks your grace hath not done well,

To give the heir and daughter of Lord Scales⁶

Unto the brother of your loving bride;

She better would have fitted me or Clarence:

But in your bride you bury brotherhood.

Clar. Or else you would not have bestow'd the heir

Of the Lord Bonville on your new wife's son,

And leave your brothers to go speed⁷ elsewhere.

1. *I mind.* 'I am in the mind,' 'I am disposed or inclined.' The verb was thus used in Shakespeare's time; and farther on in the present scene we have—"Belike she minds to play the Amazon."

2. *So weak of courage.* 'So wanting in spirit.' See Note 29, Act ii.

3. *And shall have your will.* The Folio thus gives this line; the wanting foot in which has been variously supplied by Rowe and others.

4. *But the safer, &c.* The second Folio prints 'Yes' at the commencement of this line; which presents similarly

defective measure with the one referred to in our previous Note.

5. *The heir of the Lord Hungerford.* "Heir" is here used for 'heirress.' See Note 6, Act ii., "Love's Labour's Lost."

6. *To give the heir and daughter, &c.* In feudal times, and until the period of the Restoration, the heiresses of great estates were, during their minority, in the wardship of the king, who bestowed them in marriage upon whom he pleased, and made their wealth the prey of his favourites.

7. *Speed.* Here used in the sense of 'succeed,' 'prosper.' See Note 25, Act iii., "Winter's Tale."

K. Edw. Alas! poor Clarence, is it for a wife
That thou are malcontent? I will provide thee.

Clar. In choosing for yourself, you show'd your
judgment,
Which being shallow, you shall give me leave
To play the broker in mine own behalf;
And to that end I shortly mind to leave you.⁸

K. Edw. Leave me, or tarry, Edward will be
king,
And not be tied unto his brother's will.

Q. Eliz. My lords, before it pleas'd his majesty
To raise my state to title of a queen,
Do me but right, and you must all confess
That I was not ignoble of descent;⁹
And meaner than myself have had like fortune.
But as this title honours me and mine,
So your dislikes, to whom I would be pleasing,¹⁰
Do cloud my joys with danger and with sorrow.

K. Edw. My love, forbear to fawn upon their
frowns:
What danger or what sorrow can befall thee,
So long as Edward is thy constant friend,
And their true sovereign, whom they must obey?
Nay, whom they shall obey, and love thee too,
Unless they seek for hatred at my hands;
Which if they do, yet will I keep thee safe,
And they shall feel the vengeance of my wrath.

Glo. [*Aside.*] I hear, yet say not much, but
think the more.

Enter a Messenger.

K. Edw. Now, messenger, what letters or what
news
From France?

Mess. My sovereign liege, no letters; and few
words;
But such as I, without your special pardon,
Dare not relate.

K. Edw. Go to, we pardon thee: therefore,
in brief,
Tell me their words as near as thou canst guess
them.

What answer makes King Lewis unto our letters?

Mess. At my depart, these were his very words:¹¹
"Go tell false Edward, thy supposed king,¹²

That Lewis of France is sending over maskers
To revel it with him and his new bride."

K. Edw. Is Lewis so brave? belike he thinks
me Henry.

But what said Lady Bona to my marriage?

Mess. These were her words, utter'd with mild
disdain:

"Tell him, in hope he'll prove a widower shortly,
I'll wear the willow garland for his sake."

K. Edw. I blame not her, she could say little
less;

She had the wrong. But what said Henry's queen?
For I have heard that she was there in place.¹³

Mess. "Tell him," quoth she, "my mourning
weeds are done,¹⁴

And I am ready to put armour on."

K. Edw. Belike she minds to play the Amazon.
But what said Warwick to these injuries?

Mess. He, more incens'd against your majesty
Than all the rest, discharg'd me with these words:
"Tell him from me, that he hath done me wrong;
And therefore I'll uncrown him, ere 't be long."

K. Edw. Ha! durst the traitor breathe out so
proud words?

Well, I will arm me, being thus forewarn'd:
They shall have wars, and pay for their presump-
tion.

But say, is Warwick friends with Margaret?

Mess. Ay, gracious sovereign; they are so
link'd in friendship,
That young Prince Edward marries Warwick's
daughter.

Clar. Belike the elder; Clarence will have the
younger.¹⁵

Now, brother king, farewell, and sit you fast,
For I will hence to Warwick's other daughter;
That, though I want a kingdom,¹⁶ yet in marriage
I may not prove inferior to yourself.—
You that love me and Warwick, follow me.

[*Exit CLARENCE, and SOMERSET follows.*]

Glo. [*Aside.*] Not I:—
My thoughts aim at a farther matter; I
Stay not for love of Edward,¹⁷ but the crown.

K. Edw. Clarence and Somerset both gone to
Warwick!

8. *I shortly mind to leave you.* "I intend soon to leave you." Instance of transposed construction; and of "mind" used as explained in Note 1 of this Act.

9. *I was not ignoble of descent.* Her father was Sir Richard Widville, or Woodville, afterwards Earl of Rivers; her mother Jaqueline, Duchess Dowager of Bedford, who was daughter to Peter of Luxemburg, Earl of St. Paul, and widow of John, Duke of Bedford, brother to King Henry V.

10. *Your dislikes, to whom I would be pleasing.* "The dislikes of you, to whom I could wish to be pleasing." An example of involved construction, such as we have before pointed out. See Note 22 of Act iii.

11. *At my depart.* "Depart" used for 'departure.' See Note 15, Act ii.

12. *Edward, thy supposed king.* The Folio misprints 'the'

for "thy" here. Rowe's correction from the parallel passage in "The True Tragedie," &c.

13. *In place.* An idiom, used by Spenser and other English writers, equivalent to 'present,' 'in company,' 'among those assembled.'

14. *My mourning weeds are done.* 'My period of mourning is finished,' 'my mourning is ended.'

15. *Belike the elder; Clarence will have the younger.* This consists with the former passage in the present play, although it is not in accordance with fact. See Note 46, Act iii.

16. *That, though I want a kingdom.* "That" is here elliptically used for 'in order that.'

17. *Stay not for love of Edward.* The Folio prints 'the' before "love" here. Pope made the omission; and has been followed by most editors since.

Yet am I arm'd against the worst can happen;
And haste is needful in this desperate case.—
Pembroke and Stafford, you in our behalf
Go levy men, and make prepare¹⁸ for war;
They are already, or quickly will be landed:¹⁹
Myself in person will straight follow you.

[*Exeunt* PEMBROKE and STAFFORD.]

But, ere I go, Hastings and Montague,
Resolve my doubt. You twain, of all the rest,
Are near to Warwick by blood and by alliance:
Tell me if you love Warwick more than me?
If it be so, then both depart to him;
I rather wish you foes than hollow friends:
But if you mind to hold your true obedience,
Give me assurance with some friendly vow,
That I may never have you in suspect.²⁰

Mont. So God help Montague as he proves true!

Hast. And Hastings as he favours Edward's
cause!

K. Edw. Now, brother Richard, will you stand
by us?

Glo. Ay, in despite of all that shall withstand you.

K. Edw. Why, so! then am I sure of victory.
Now therefore let us hence; and lose no hour,
'I will we meet Warwick with his foreign power.

[*Exeunt.*]

SCENE II.—*A Plain in WARWICKSHIRE.*

Enter WARWICK and OXFORD, *with French and
other Forces.*

War. Trust me, my lord, all hitherto goes well;
The common people by numbers swarm to us.—
But see where Somerset and Clarence come!

Enter CLARENCE and SOMERSET.

Speak suddenly, my lords,—are we all friends?

Clar. Fear not that, my lord.

War. Then, gentle Clarence, welcome unto
Warwick;—

And welcome, Somerset:—I hold it cowardice
To rest mistrustful where a noble heart
Hath pawn'd an open hand in sign of love;
Else might I think that Clarence, Edward's brother,
Were but a feign'd friend to our proceedings:
But welcome, sweet Clarence; my daughter shall
be thine.

And now what rests but, in night's coverture,

18. *Prepare.* An abbreviated form of 'preparation.'

19. *They are already, or quickly will be landed.* According to Shakespeare's mode of sometimes using a pronoun in reference to an implied particular, instead of to the immediate antecedent, "they" here refers to the expected foes, and not to the "men" mentioned in the previous line.

20. *Suspect.* Here used for 'suspicion.' See Note 24, Act iii., "Second Part Henry VI."

21. *Our scouts have found the adventure very easy.* 'Our scouts have found that the adventure would be very easy.' Elliptically expressed.

Why brother being carelessly encamp'd,
His soldiers lurking in the towns about,
And but attended by a simple guard,
We may surprise and take him at our pleasure?
Our scouts have found the adventure very easy:²¹

That as Ulysses and stout Diomed
With sleight and manhood stole to Rhesus' tents,
And brought from thence the Thracian fatal
steeds;²²

So we, well cover'd with the night's black mantle,
At unawares may beat down Edward's guard,
And seize himself; I say not, slaughter him,
For I intend but only to surprise²³ him.—
You that will follow me to this attempt,
Applaud the name of Henry with your leader.

[*They all cry,* "Henry!"]

Why, then, let's on our way in silent sort:

For Warwick and his friends, God and 'Saint
George!

[*Exeunt.*]

SCENE III.—*EDWARD'S Camp, near WARWICK.*

Enter certain Watchmen, to guard the King's Tent.

First Watch. Come on, my masters, each man
take his stand:

The king, by this, is set him down to sleep.

Second Watch. What! will he not to bed?

First Watch. Why, no; for he hath made a
solemn vow

Never to lie and take his natural rest,
Till Warwick or himself be quite suppress'd.

Second Watch. To-morrow, then, belike, shall
be the day,

If Warwick be so near as men report.

Third Watch. But say, I pray, what nobleman
is that

That with the king here resteth in his tent?

First Watch. 'Tis the Lord Hastings, the king's
chiefest friend.

Third Watch. Oh, is it so? But why commands
the king

That his chief followers lodge in towns about him,
While he himself keeps in the cold field?

Second Watch. 'Tis the more honour, because
more dangerous.

Third Watch. Ay, but give me worship and
quietness;²⁴

22. *The Thracian fatal steeds.* Some records of the Trojan story mention that the seizure of these horses formed one of the points upon which depended the overthrow of Troy.

23. *Surprise.* Used in the sense it formerly sometimes bore of 'capture,' 'make conquest of.' See Note 54, Act i., "Twelfth Night."

24. *Give me worship, &c.* There is a kind of play here upon the words "worship" and "honour," in their several senses as titles of relative degrees in rank (see Note 28, Act i., "King John"), and in their several senses of 'respectability' and 'dignity;' the third watchman having a Falstaffian preference

I like it better than a dangerous honour.
If Warwick knew in what estate he stands,
'Tis to be doubted he would waken him.

First Watch. Unless our halberds did shut up
his passage.

Second Watch. Ay, wherefore else guard we his
royal tent,
But to defend his person from night-foes?

*Enter WARWICK, CLARENCE, OXFORD, SOMERSET,
and Forces.*

War. This is his tent; and see where stand his
guard.

Courage, my masters! honour now or never!
But follow me, and Edward shall be ours.

First Watch. Who goes there?

Second Watch. Stay, or thou diest!

[WARWICK and the rest cry all,
"Warwick! Warwick!" and set
upon the Guard, who fly, crying,
"Arm! arm!" WARWICK and
the rest following them.

*The drum beating and trumpets sounding, re-enter
WARWICK and the rest, bringing the King out
in his gown, sitting in a chair. GLOSTER
and HASTINGS are seen flying.*

Som. What are they that fly there?

War. Richard and Hastings: let them go;
here is the duke.

K. Edw. The duke! Why, Warwick, when
we parted last,²⁵
Thou call'dst me king.

War. Ay, but the case is alter'd:
When you disgrac'd me in my embassy,²⁶
Then I degraded you from being king,
And come now to create you Duke of York.
Alas! how should you govern any kingdom,
That know not how to use ambassadors;
Nor how to be contented with one wife;
Nor how to use your brothers brotherly;
Nor how to study for the people's welfare;
Nor how to shroud yourself from enemies?

K. Edw. Yea, brother of Clarence, art thou
here too?

Nay, then I see that Edward needs must down.—
Yet, Warwick, in despite of all mischance,
Of thee thyself and all thy complices,
Edward will always bear himself as king:
Though fortune's malice overthrow my state,
My mind exceeds the compass of her wheel.

War. Then, for his mind,²⁷ be Edward England's
king: [Takes off his crown.

for safety with less of distinction. See speech referred to in
Note 37, Act v., "First Part Henry IV."

^{25.} *When we parted last.* The Folio omits "last" here;
which was supplied by Capell from "The True Tragedie," &c.

^{26.} *Embassy.* An old form of 'embassy.'

But Henry now shall wear the English crown,
And be true king indeed; thou but the shadow.—
My Lord of Somerset, at my request,
See that forthwith Duke Edward be convey'd
Unto my brother, Archbishop of York.
When I have fought with Pembroke and his fellows,
I'll follow you, and tell what answer
Lewis and the Lady Bona send to him.—
Now, for a while farewell, good Duke of York.

K. Edw. What fates impose, that men must
needs abide;
It boots not to resist both wind and tide.

[Exit, led out; SOMERSET with him

Oxf. What now remains, my lords, for us to do,
But march to London with our soldiers?

War. Ay, that's the first thing that we have to
do;

To free King Henry from imprisonment,
And see him seated in the regal throne. [Exeunt.

SCENE IV.—LONDON. *A Room in the Palace.*

Enter Queen ELIZABETH and RIVERS.

Riv. Madam, what makes you in this sudden
change?

Q. Eliz. Why, brother Rivers, are you yet to
learn

What late misfortune is befall'n King Edward?

Riv. What! loss of some pitch'd battle against
Warwick?

Q. Eliz. No, but the loss of his own royal person.

Riv. Then, is my sovereign slain?

Q. Eliz. Ay, almost slain, for he is taken
prisoner;

Either betray'd by falsehood of his guard,
Or by his foe surpris'd at unawares;

And, as I farther have to understand,
Is new committed to the Bishop of York,
Fell Warwick's brother, and by that our foe.

Riv. These news, I must confess, are full of grief;
Yet, gracious madam, bear it as you may:
Warwick may lose, that now hath won the day.

Q. Eliz. Till then, fair hope must hinder life's
decay.

And I the rather wean me from despair,
For love of Edward's offspring in my womb:

This is it that makes me bridle passion,
And bear with mildness my misfortune's cross;

Ay, ay, for this I draw in many a tear,
And stop the rising of blood-sucking sighs,²⁸

Lest with my sighs or tears I blast or drown
King Edward's fruit, true heir to the English crown.

^{27.} *For his mind.* 'As far as his mind goes,' 'in his own
mind,' 'according to that largeness of mind of which he
boasts.'

^{28.} *Blood-sucking sighs.* See Note 42, Act iii., "Midsum-
mer Night's Dream."

Riv. But, madam, where is Warwick, then,
become?²⁹

Q. Eliz. I am inform'd that he comes towards
London,

To set the crown once more on Henry's head:
Guess thou the rest; King Edward's friends must
down.

But, to prevent the tyrant's violence
(For trust not him that hath once broken faith),
I'll hence forthwith unto the sanctuary,
To save at least the heir of Edward's right:
There shall I rest secure from force and fraud.
Come, therefore, let us fly while we may fly:
If Warwick take us, we are sure to die. [*Exeunt.*]

SCENE V.—*A Park near MIDDLEHAM CASTLE,
in YORKSHIRE.*

*Enter GLOSTER, HASTINGS, Sir William STANLEY,
and others.*

Glo. Now, my Lord Hastings and Sir William
Stanley,

Leave off to wonder why I drew you hither,
Into this chiefest thicket of the park.
Thus stands the case: you know our king, my
brother,

Is prisoner to the bishop here, at whose hands
He hath good usage and great liberty;
And often, but attended with weak guard,
Comes hunting this way to disport himself.
I have advérts'd him by secret means,
That if about this hour he make this way,
Under the colour of his usual game,
He shall here find his friends, with horse and men,
To set him free from his captivity.

Enter King EDWARD and a Huntsman.

Hunt. This way, my lord; for this way lies the
game.

K. Edw. Nay, this way, man: see where the
huntsmen stand.—

Now, brother of Gloster, Lord Hastings, and the rest,
Stand you thus close, to steal the bishop's deer?

Glo. Brother, the time and case requireth haste:
Your horse stands ready at the park-corner.

K. Edw. But whither shall we then?

Hast. To Lynn, my lord; and ship from thence
to Flanders.

Glo. Well guess'd, believe me; for that was
my meaning.

K. Edw. Stanley, I will requite thy forwardness.

Glo. But wherefore stay we? 'tis no time to talk.

29. *Where is Warwick, then, become?* 'What, then, is become of Warwick?' See Note 1, Act ii., of the present play.

30. *At our enlargement what are thy due fees?* This passage confirms Lord Campbell's remark on a point of legal knowledge adverted to in Note 22, Act i., "Winter's Tale."

K. Edw. Huntsman, what say'st thou? wilt
thou go along?

Hunt. Better do so, than tarry and be hang'd.

Glo. Come then, away; let's have no more ado.

K. Edw. Bishop, farewell: shield thee from
Warwick's frown;

And pray that I may repossess the crown.

[*Exeunt.*]

SCENE VI.—*A Room in the TOWER.*

*Enter King HENRY, CLARENCE, WARWICK,
SOMERSET, young RICHMOND, OXFORD, MON-
TAGUE, Lieutenant of the Tower, and At-
tendants.*

K. Hen. Master lieutenant, now that God and
friends

Have shaken Edward from the regal seat,
And turn'd my captive state to liberty,
My fear to hope, my sorrows unto joys,—
At our enlargement what are thy due fees?³⁰

Lieu. Subjects may challenge nothing of their
sovereigns;

But if a humble prayer may prevail,
I then crave pardon of your majesty.

K. Hen. For what, lieutenant? for well using me?
Nay, be thou sure I'll well requite thy kindness,

For that it made my imprisonment a pleasure;
Ay, such a pleasure as incagèd birds

Conceive, when, after many moody thoughts,
At last, by notes of household harmony,

They quite forget their loss of liberty.—

But, Warwick, after God, thou sett'st me free,
And chiefly therefore I thank God and thee;

He was the author, thou the instrument.

Therefore, that I may conquer fortune's spite,
By living low, where fortune cannot hurt me,

And that the people of this blessed land
May not be punish'd with my thwarting stars,—

Warwick, although my head still wear the crown,
I here resign my government to thee,

For thou art fortunate in all thy deeds.

War. Your grace hath still been fam'd for virtuous;
And now may seem as wise as virtuous,

By spying and avoiding fortune's malice,
For few men rightly temper with the stars:³¹

Yet in this one thing let me blame your grace,
For choosing me when Clarence is in place.³²

Clar. No, Warwick, thou art worthy of the sway,
To whom the heavens, in thy nativity,

Adjudg'd an olive-branch and laurel-crown,
As likely to be blest in peace and war;

And therefore I yield thee my free consent.

War. And I choose Clarence only for protector.

31. *Temper with the stars.* 'Yield to destiny,' 'mould themselves according to their appointed fate.'

32. *In place.* An idiomatic phrase; used to express 'now present,' 'here in company.' See Note 13 of this Act.

K. Hen. Warwick and Clarence, give me both your hands :³³
Now join your hands, and with your hands your hearts,
That no dissension hinder government :
I make you both protectors of this land ;
While I myself will lead a private life,
And in devotion spend my latter days,
To sin's rebuke, and my Creator's praise.

War. What answers Clarence to his sov'reign's will ?

Clar. That he consents, if Warwick yield consent ;
For on thy fortune I repose myself.

War. Why, then, though loath, yet must I be content :

We'll yoke together, like a double shadow
To Henry's body, and supply his place ;
I mean, in bearing weight of government,
While he enjoys the honour, and his ease.
And, Clarence, now then it is more than needful,
Forthwith that Edward be pronounc'd a traitor,
And all his lands and goods be confiscate.³⁴

Clar. What else ? and that succession be determin'd.

War. Ay, therein Clarence shall not want his part.

K. Hen. But, with the first of all your chief affairs,
Let me entreat (for I command no more),
That Margaret your queen, and my son Edward,
Be sent for, to return from France with speed ;
For, till I see them here, by doubtful fear
My joy of liberty is half eclips'd.

Clar. It shall be done, my sov'reign, with all speed.

K. Hen. My Lord of Somerset, what youth is that,
Of whom you seem to have so tender care ?

Som. My liege, it is young Henry, Earl of Richmond.³⁵

K. Hen. Come hither, England's hope. [*Lays his hand on his head.*] If secret powers suggest but truth to my divining thoughts,
This pretty lad will prove our country's bliss.
His looks are full of peaceful majesty ;
His head by nature fram'd to wear a crown,
His hand to wield a sceptre ; and himself
Likely in time to bless a regal throne.
Make much of him, my lords ; for this is he
Must help you more than you are hurt by me.³⁶

33. *Give me both your hands.* 'Give me, both of you, your hands.' These more obvious instances of transposed and elliptical construction are pointed out as illustrations of those which are less obvious. See Note 10 of the present Act.

34. *Lands and goods be confiscate.* The Folio omits 'be' in this line. Malone first made the correction, by inserting the required word.

35. *Henry, Earl of Richmond.* This boy, then in his tenth year, was son to Edmond Tudor, Earl of Richmond, and Margaret, daughter to John Beaufort, first Duke of Somerset. Edmond was half brother to King Henry VI., being the son of that king's mother, Queen Katherine, widow of Henry V., by her second husband, Owen Tudor, a Welsh gentleman.

36. *This is he must help you, &c.* The incident here drama-

Enter a Messenger.

War. What news, my friend ?

Mess. That Edward is escapèd from your brother,

And fled, as he hears since, to Burgundy.

War. Unsavoury news ! but how made he escape ?

Mess. He was convey'd by Richard Duke of Gloster,

And the Lord Hastings, who attended³⁷ him

In secret ambush on the forest-side,

And from the bishop's huntsmen rescu'd him ;

For hunting was his daily exercise.

War. My brother was too careless of his charge.—

But let us hence, my sov'reign, to provide

A salve for any sore that may betide.

[*Exeunt* KING HENRY, WARWICK,
CLARENCE, Lieutenant, and Attendants.]

Som. My lord, I like not of this flight of Edward's ;³⁸

For doubtless Burgundy will yield him help,

And we shall have more wars before 't be long.

As Henry's late presaging prophecy

Did glad my heart with hope of this young Richmond,

So doth my heart misgive me, in these conflicts

What may befall him, to his harm and ours :

Therefore, Lord Oxford, to prevent the worst,

Forthwith we'll send him hence to Brittany,

Till storms be past of civil enmity.

Oxf. Ay, for if Edward repossess the crown,
'Tis like that Richmond with the rest shall down.

Som. It shall be so ; he shall to Brittany.

Come, therefore, let's about it speedily. [*Exeunt.*]

SCENE VII.—*Before* YORK.

Flourish. *Enter* King EDWARD, GLOSTER,
HASTINGS, and Forces.

K. Edw. Now, brother Richard, Lord Hastings, and the rest,

Yet thus far fortune maketh us amends,

And says, that once more I shall interchange

My wanèd state for Henry's regal crown.

Well have we pass'd, and now repass'd the seas,

And brought desired help from Burgundy :

tised has historical authority ; for both Hall and Holinshed record it in their chronicles. It is said that after "young Henry, Earl of Richmond," became Henry VII., in gratitude for this early prediction in his favour, he solicited Pope Julius to canonise Henry VI. as a saint, but was refused, either because he would not pay the sum demanded, or lest, according to Bacon's supposition, "as Henry was reputed in the world abroad but for a simple man, the estimation of that kind of honour might be diminished, if there were not distance kept between innocents and saints."

37. *Attended.* Here used in the sense of 'awaited,' as the French use their verb *attendre*.

38. *I like not of this flight, &c.* A form of phrase fully discussed in Note 92, Act ii., "All's Well."



Huntsman. This way, my lord; for this way lies the game.

King Edward. Nay, this way, man: see where the huntsmen stand.

Act IV. Scene V.

What, then, remains, we being thus arriv'd
From Ravenspurgh haven before the gates of York,
But that we enter, as into our dukedom?

Glo. The gates made fast!—Brother, I like not
this;

For many men that stumble at the threshold
Are well foretold that danger lurks within.

K. Edw. Tush, man, abodements must not now
affright us:

By fair or foul means we must enter in,
For hither will our friends repair to us.

Hast. My liege, I'll knock once more to sum-
mon them.

*Enter, on the walls, the Mayor of York and
Aldermen.*

May. My lords, we were forewarn'd of your
coming,

And shut the gates for safety of ourselves;
For now we owe allegiance unto Henry.

K. Edw. But, master mayor, if Henry be your
king,

Yet Edward at the least is Duke of York.

May. True, my good lord; I know you for no less.

K. Edw. Why, and I challenge nothing but
my dukedom,

As being well content with that alone.

Glo. [*Aside.*] But when the fox hath once got
in his nose,

He'll soon find means to make the body follow.

Hast. Why, master mayor, why stand you in a
doubt?

Open the gates; we are King Henry's friends.

May. Ay, say you so? the gates shall then be
open'd.

[*Exit, with Aldermen, above.*]

Glo. A wise stout captain, and soon persuaded!³⁹

Hast. The good old man would fain that all were well,

So 'twere not 'long of him;⁴⁰ but being enter'd,
I doubt not, I,⁴¹ but we shall soon persuade
Both him and all his brothers unto reason.

Enter the Mayor and Aldermen, below.

K. Edw. So, master mayor: these gates must not be shut

But in the night or in the time of war.
What! fear not, man, but yield me up the keys;
[*Takes his keys.*]

For Edward will defend the town and thee,
And all those friends that deign to follow me.

Drum. Enter MONTGOMERY and Forces, marching.

Glo. Brother, this is Sir John Montgomery,
Our trusty friend, unless I be deceiv'd.

K. Edw. Welcome, Sir John! But why come you in arms?

Mont. To help King Edward in his time of storm,
As every loyal subject ought to do.

K. Edw. Thanks, good Montgomery; but we now forget

Our title to the crown, and only claim
Our dukedom till God please to send the rest.

Mont. Then fare you well, for I will hence again:

I came to serve a king, and not a duke.—

Drummer, strike up, and let us march away.
[*A march begun.*]

K. Edw. Nay, stay, Sir John, awhile; and we'll debate

By what safe means the crown may be recover'd.

Mont. What talk you of debating? in few words,—

If you'll not here proclaim yourself our king,
I'll leave you to your fortune, and be gone

To keep them back that come to succour you:

Why shall we fight,⁴² if you pretend no title?

Glo. Why, brother, wherefore stand you on nice points?

K. Edw. When we grow stronger, then we'll make our claim:

Till then, 'tis wisdom to conceal our meaning.

Hast. Away with scrupulous wit!⁴³ now arms must rule.

39. *And soon persuaded.* Pope transposed this sentence by reading "and persuaded soon," but though this improves the rhythm of the line, yet inasmuch as it is not more halting than many others in the present play, it may well be left unaltered.

40. *So 'twere not 'long of him.* "So that it were not because of him," "so that it were not occasioned by him." A colloquial phrase, still in use among common speakers.

41. *I doubt not, I.* See Note 101, Act ii., "First Part Henry IV."

42. *Why shall we fight.* Instead of "shall," "The True Tragedie" gives 'should' here.

Glo. And fearless minds climb soonest unto crowns.

Brother, we will proclaim you out of hand;
The bruit⁴⁴ thereof will bring you many friends.

K. Edw. Then be it as you will; for 'tis my right,

And Henry but usurps the diadem.

Mont. Ay, now my sov'reign speaketh like himself;

And now will I be Edward's champion.

Hast. Sound trumpet; Edward shall be here proclaim'd:—

Come, fellow-soldier, make thou proclamation.

[*Gives him a paper. Flourish.*]

Sold. [*Reads.*] Edward the Fourth, by the grace of God, King of England and France, and Lord of Ireland, &c.

Mont. And whosoe'er gainsays King Edward's right,

By this I challenge him to single fight.

[*Throws down his gauntlet.*]

All. Long live Edward the Fourth!

K. Edw. Thanks, brave Montgomery;—and thanks unto you all:

If fortune serve me, I'll requite this kindness.

Now, for this night, let's harbour here in York;

And when the morning sun shall raise his car

Above the border of this horizon,

We'll forward towards Warwick and his mates;

For well I wot⁴⁵ that Henry is no soldier.—

Ah! froward Clarence, how evil it beseems thee,

To flatter Henry, and forsake thy brother!

Yet, as we may, we'll meet both thee and Warwick.—

Come on, brave soldiers: doubt not of the day;

And, that once gotten, doubt not of large pay.

[*Exeunt.*]

SCENE VIII.—LONDON. *A Room in the Palace.*

Flourish. Enter King HENRY, WARWICK, CLARENCE, MONTAGUE, EXETER,⁴⁶ and OXFORD.

War. What counsel, lords? Edward from Belgia,

With hasty Germans and blunt Hollanders,

Hath pass'd in safety through the narrow seas,

And with his troops doth march amain to London;

And many giddy people flock to him.

43. *Scrupulous wit.* Here used for 'policy that too scrupulously weighs chances,' 'in genuity that over-cautiously debates the issue.' "Wit" is often used by Shakespeare, and by writers in long succession, for intellectual sagacity.

44. *Bruit.* 'Report,' 'rumour.' "Bruit" is a French word that was early adopted into our English language. See Note 11, Act i., "Second Part Henry IV."

45. *Wot.* Know.

46. *Exeter.* The Folio gives by mistake 'Somerset,' instead of "Exeter," in this stage direction. Capell made the correction.

Oxf. Let's levy men, and beat him back again.⁴⁷
Clar. A little fire is quickly trodden out;
 Which, being suffer'd,⁴⁸ rivers cannot quench.
War. In Warwickshire I have true-hearted
 friends,
 Not mutinous in peace, yet bold in war;
 Those will I muster up:—and thou, son Clarence,
 Shalt stir up in Suffolk, Norfolk, and in Kent,
 The knights and gentlemen to come with thee:—
 Thou, brother Montague, in Buckingham,
 Northampton, and in Leicestershire, shalt find
 Men well inclin'd to hear what thou command'st:—
 And thou, brave Oxford, wondrous well lov'd,
 In Oxfordshire shall muster up thy friends.
 My sov'reign, with the loving citizens,—
 Like to his island girt in with the ocean,
 Or modest Dian circled with her nymphs,—
 Shall rest in London till we come to him.—
 Fair lords, take leave, and stand not to reply.—
 Farewell, my sovereign.

K. Hen. Farewell, my Hector, and my Troy's
 true hope.

Clar. In sign of truth, I kiss your highness' hand.

K. Hen. Well-minded Clarence, be thou fortunate!

Mont. Comfort, my lord;—and so, I take my
 leave.

Oxf. [*Kissing Henry's hand.*] And thus I seal
 my truth, and bid adieu.

K. Hen. Sweet Oxford, and my loving Montague,

And all at once,⁴⁹ once more a happy farewell.

War. Farewell, sweet lords: let's meet at
 Coventry.

[*Exeunt WARWICK, CLARENCE, OXFORD,
 and MONTAGUE.*]

K. Hen. Here at the palace will I rest awhile.
 Cousin of Exeter, what thinks your lordship?
 Methinks the power that Edward hath in field

Should not be able to encounter mine.

Exe. The doubt is, that he will seduce the rest.

K. Hen. That's not my fear; my meed⁵⁰ hath
 got me fame:

I have not stopp'd mine ears to their demands,
 Nor posted⁵¹ off their suits with slow delays;
 My pity hath been balm to heal their wounds,
 My mildness hath allay'd their swelling griefs,
 My mercy dried their water-flowing tears;⁵²
 I have not been desirous of their wealth,
 Nor much oppress'd them with great subsidies,
 Nor forward of revenge, though they much err'd:
 Then why should they love Edward more than me?
 No, Exeter, these graces challenge grace:
 And, when the lion fawns upon the lamb,
 The lamb will never cease to follow him.

[*Shout within, "A Lancaster! A Lancaster!"*]⁵³

Exe. Hark, hark, my lord! what shouts are
 these?

Enter King EDWARD, GLOSTER, and Soldiers.

K. Edw. Seize on the shame-fac'd Henry, bear
 him hence;

And once again proclaim us king of England.—
 You are the fount that makes small brooks to
 flow:

Now stops thy spring; my sea shall suck them
 dry,

And swell so much the higher by their ebb.—
 Hence with him to the Tower; let him not speak.

[*Exeunt some with King HENRY.*]

And, lords, towards Coventry bend we our course,
 Where peremptory Warwick now remains.

The sun shines hot; and, if we use delay,
 Cold biting winter mars our hop'd-for hay.⁵⁴

Glo. Away betimes, before his forces join,
 And take the great-grown traitor unawares:
 Brave warriors, march amain towards Coventry.

[*Exeunt.*]

47. *Let's levy men, &c.* This speech is, in the Folio, given to the king: but Henry's unwarlike character, as well as his so lately having resigned his rule into the hands of Warwick and Clarence, render it probable that this prefix, like so many in the first Folio, is a misprint. Malone appropriated the line to Oxford; and his suggestion, we think, is likely to be right.

48. *Being suffer'd.* Another instance of the elliptical mode in which the verb "to suffer" was used in Shakespeare's time. Here, "being suffer'd" is equivalent to "being suffered to remain unextinguished," or "being suffered to get ahead." See Note 6, Act iii., "Second Part Henry VI."

49. *And all at once.* This phrase is here used somewhat in the same manner that it is in the phrase explained in Note 14, Act i., "Henry V." Here it means "and all of you inclusively," "and all the rest of you."

50. *Meed.* 'Merit,' 'desert.' See Note 10, Act ii.

51. *Postd.* 'Deferred,' 'postponed.' "Posted off" is here

used as we now use 'put off,' and the French verb *poster* means 'put,' 'place.'

52. *Water-flowing tears.* A pleonastic and tame expression, that, among other points in this play, confirms us in our opinion that it is not originally Shakespeare's composition. A little farther back, also, in the present scene, "Hector" is alluded to as "Troy's true hope," and a similar expression is used in allusion to him in a previous scene (see Note 12, Act ii.); which is a repetition, to our minds, extremely un-Shakespearean. See Note 14, Act i.

53. "*A Lancaster! A Lancaster!*" Johnson suggested that the shouts in this stage direction should be "A York! A York!" as being those which ushered King Edward's approach; but Malone observed that "we may suppose the shouts to have come from some of Henry's guard on the appearance of Edward."

54. *Mars our hop'd-for hay.* In allusion to the old proverb, "Make hay while the sun shines."

ACT V.

SCENE I.—COVENTRY.

Enter, upon the walls, WARWICK, the Mayor of Coventry, two Messengers, and others.

War. Where is the post that came from valiant Oxford?—

How far hence is thy lord, mine honest fellow?

First Mess. By this at Dunsmore, marching hitherward.

War. How far off is our brother Montague?—
Where is the post that came from Montague?

Second Mess. By this at Daintry,¹ with a puissant troop.

Enter Sir John SOMERVILLE.

War. Say, Somerville, what says my loving son?

And, by thy guess, how nigh is Clarence now?

Som. At Southam I did leave him with his forces,

And do expect him here some two hours hence.

[*Drum heard.*

War. Then Clarence is at hand; I hear his drum.

Som. It is not his, my lord; here Southam lies: The drum your honour hears marcheth from Warwick.

War. Who should that be? belike, unlook'd-for friends.

Som. They are at hand, and you shall quickly know.

March: Flourish. Enter King EDWARD, GLOSTER, and Forces.

K. Edw. Go, trumpet, to the walls, and sound a parle.

Glo. See how the surly Warwick mans the wall!

War. Oh, unbid spite! is sportful Edward come? Where slept our scouts, or how are they seduc'd, That we could hear no news of his repair?

K. Edw. Now, Warwick, wilt thou ope the city-gates,

Speak gentle words, and humbly bend thy knee?

Call Edward king, and at his hands beg mercy,
And he shall pardon thee these outrages.

War. Nay, rather, wilt thou draw thy forces hence,

Confess who set thee up and pluck'd thee down?

Call Warwick patron, and be penitent,
And thou shalt still remain the Duke of York.

Glo. I thought, at least, he would have said the king;

Or did he make the jest against his will?

War. Is not a dukedom, sir, a goodly gift?

Glo. Ay, by my faith, for a poor earl to give:
I'll do thee service² for so good a gift.

War. 'Twas I that gave the kingdom to thy brother.

K. Edw. Why, then, 'tis mine, if but by Warwick's gift.

War. Thou art no Atlas for so great a weight:
And, weakling, Warwick takes his gift again!

And Henry is my king, Warwick his subject.

K. Edw. But Warwick's king is Edward's prisoner:

And, gallant Warwick, do but answer this,—
What is the body when the head is off?

Glo. Alas! that Warwick had no more forecast,

But, whiles he thought to steal the single ten,
The king was slyly finger'd from the deck!³

You left poor Henry at the bishop's palace,
And, ten to one, you'll meet him in the Tower.

K. Edw. 'Tis even so; yet you are Warwick still.

Glo. Come, Warwick, take the time;⁴ kneel down, kneel down:

Nay, when?⁵ strike now, or else the iron cools.

War. I had rather chop this hand off at a blow,

And with the other fling it at thy face,
Than bear so low a sail, to strike to thee.

K. Edw. Sail how thou canst, have wind and tide thy friend;

This hand, fast wound about thy coal-black hair,
Shall, whiles thy head is warm and new cut off,
Write in the dust this sentence with thy blood,—
"Wind-changing Warwick now can change no more."

Enter OXFORD, with Forces, drum, and colours.

War. Oh, cheerful colours! see where Oxford comes!

1. *Daintry.* The common corrupted pronunciation of 'Daventry.' See Note 42, Act iv., "First Part Henry IV." In the present passage, the Folio prints the word as above, "Daintry."

2. *I'll do thee service.* That is, 'acknowledge myself thy dependant.' Cowell informs us that *servitium* is "that service which the tenant, by reason of his fee, oweth unto his lord."

3. *The deck.* The ancient term for what is now called 'a pack

of cards,' was 'a *deck* of cards.' An instance of the word thus employed occurs in the Sessions Paper for January, 1788, and the term is said to be still used in Ireland.

4. *Take the time.* 'Avail yourself of the occasion,' 'take the opportunity,' 'do it while there is still time.' An idiomatic phrase.

5. *When?* Used as an expression of impatience, or of scoffing inquiry. See Note 14, Act ii., "First Part Henry IV."



Warwick. Where is the post that came from valiant Oxford?—
How far hence is thy lord, mine honest fellow?

Act V. Scene I.

Oxf. Oxford, Oxford, for Lancaster!

[*He and his Forces enter the City.*]

Glo. The gates are open, let us enter too.

K. Edw. So other foes may set upon ourbacks,
Stand we in good array; for they no doubt
Will issue out again and bid us battle:
If not, the city being but of small defence,
We'll quickly rouse the traitors in the same.

War. Oh, welcome, Oxford! for we want thy help.

Enter MONTAGUE, with Forces, drum, and colours.

Mont. Montague, Montague, for Lancaster!

[*He and his Forces enter the City.*]

Glo. Thou and thy brother both shall buy⁶ this treason,

Even with the dearest blood your bodies bear.

K. Edw. The harder match'd, the greater victory:

My mind presageth happy gain and conquest.

Enter SOMERSET, with Forces, drum, and colours.

Som. Somerset, Somerset, for Lancaster!

[*He and his Forces enter the City.*]

Glo. Two of thy name, both Dukes of Somerset,
Have sold their lives unto the house of York;
And thou shalt be the third, if this sword hold.

Enter CLARENCE, with Forces, drum, and colours.

War. And lo, where George of Clarence sweeps along,
Of force enough to bid his brother battle;

6. *Buy.* Here idiomatically used, as we now sometimes use the expression 'pay for.' It has the same sense as "aby

it dear." See Note 51, Act iii., "Midsummer Night's Dream."

With whom an upright zeal to right prevails,
More than the nature of a brother's love !—

[GLOSTER and CLARENCE whisper.

Come, Clarence, come; thou wilt, if Warwick
call.

Clar. Father of Warwick, know you what this
means ?

[Taking the red rose out of his hat.]

Look here, I throw my infamy at thee :

I will not ruinate my father's house,
Who gave his blood to lime⁸ the stones together,
And set up Lancaster. Why, trow'st⁹ thou, War-
wick,

That Clarence is so harsh, so blunt,¹⁰ unnatural,
To bend the fatal instruments of war
Against his brother, and his lawful king ?
Perhaps thou wilt object my holy oath :
To keep that oath, were more impiety
Than Jephthah's, when he sacrific'd his daughter.
I am so sorry for my trespass made,
That, to deserve well at my brother's hands,
I here proclaim myself thy mortal foe ;
With resolution, wheresoe'er I meet thee
(As I will meet thee, if thou stir abroad),
To plague thee for thy foul misleading me.
And so, proud-hearted Warwick, I defy thee,
And to my brother turn my blushing cheeks.—
Pardon me, Edward, I will make amends ;—
And, Richard, do not frown upon my faults,
For I will henceforth be no more unconstant.

K. Edw. Now welcome more, and ten times
more belov'd,

Than if thou never hadst deserv'd our hate.

Glo. Welcome, good Clarence ; this is brother-
like.

War. Oh, passing¹¹ traitor, perjurd and unjust !

K. Edw. What ! Warwick, wilt thou leave the
town, and fight ?

Or shall we beat the stones about thine ears ?

War. Alas ! I am not coop'd here for defence.

I will away towards Barnet presently,
And bid thee battle, Edward, if thou dar'st.

K. Edw. Yes, Warwick, Edward dares, and
leads the way.—

Lords, to the field ; Saint George and victory !

[March. Exeunt.]

7. *Taking the red rose out of his hat.* This and the previous stage direction are not given in the Folio. They are taken from "The True Tragedie," &c., which gives—"Richard and Clarence whisper together, and then Clarence takes his red rose out of his hat, and throws it at Warwick." The present one is needful, as explaining the gist of Clarence's accompanying words.

8. *To lime.* Here used for 'to cement.'

9. *Trow'st.* 'Think'st,' 'believ'st' See Note 47, Act ii., "Second Part Henry VI."

10. *Blunt.* Here used for 'dull,' 'obtuse,' 'insensible.'

11. *Passing.* 'Surpassing,' 'excessive,' 'exceeding,' 'egregious.'

SCENE II.—*A Field of Battle near BARNET.*

Alarums and Excursions. Enter King EDWARD, bringing in WARWICK wounded.

K. Edw. So, lie thou there: die thou, and die
our fear;

For Warwick was a bug¹² that fear'd us all.—

Now, Montague, sit fast ;¹³ I seek for thee,

That Warwick's bones may keep thine company.

[Exit.]

War. Ah ! who is nigh ? come to me, friend or
foe,

And tell me who is victor, York or Warwick ?

Why ask I that ? my mangled body shows,

My blood, my want of strength, my sick heart
shows,

That I must yield my body to the earth,

And, by my fall, the conquest to my foe.

Thus yields the cedar to the axe's edge,¹⁴

Whose arms gave shelter to the princely eagle,

Under whose shade the ramping lion slept,

Whose top-branch overpeer'd Jove's spreading tree,

And kept low shrubs from winter's powerful wind.

These eyes, that now are dimm'd with death's
black veil,

Have been as piercing as the mid-day sun,

To search the secret treasons of the world :

The wrinkles in my brows, now fill'd with blood,

Were liken'd oft to kingly sepulchres ;

For who liv'd king, but I could dig his grave ?

And who durst smile when Warwick bent his brow ?

Lo, now my glory smear'd in dust and blood !

My parks, my walks, my manors that I had,

Even now forsake me ; and of all my lands

Is nothing left me but my body's length !

Why, what is poimp, rule, reign, but earth and
dust ?

And, live we how we can, yet die we must.

Enter OXFORD and SOMERSET.

Som. Ah, Warwick ! Warwick, wert thou as
we are,

We might recover all our loss again :

The queen from France hath brought a puissant
power ;

Even now we heard the news: ah ! couldst thou fly.

12. *Bug.* 'Bugbear.' See Note 95, Act i., "Taming of the Shrew." "Fear'd" is here used actively for 'frightened,' 'alarmed.' See Note 4, Act ii., "Merchant of Venice."

13. *Sit fast.* An idiom equivalent to the more modern and usual one, 'stand fast,' expressing 'be firm,' and here meaning 'remain where thou art.'

14. *Thus yields the cedar, &c.* The construction in this sentence presents an instance of the transposition which is of not uncommon occurrence in these three plays of Henry VI., and of which we have pointed out several instances. See, among others, Note 33, Act iv. "Whose arms," which, in accordance with usual construction, seems to refer to "axe," in accordance with transposed construction really refers to "cedar."

War. Why, then I would not fly.—Ah! Montague,

If thou be there, sweet brother, take my hand,
And with thy lips keep in my soul awhile!
Thou lov'st me not; for, brother, if thou didst,
Thy tears would wash this cold congeal'd blood,
That glues my lips, and will not let me speak.
Come quickly, Montague, or I am dead.

Som. Ah! Warwick, Montague hath breath'd
his last;

And to the latest gasp cried out for Warwick,
And said, "Commend me to my valiant brother."
And more he would have said; and more he
spoke,

Which sounded like a cannon in a vault,¹⁵
That might not be distinguish'd;¹⁶ but at last
I well might hear, deliver'd with a groan,
"Oh, farewell, Warwick!"

War. Sweet rest his soul!—Fly, lords, and save
yourselves;
For Warwick bids you all farewell, to meet in
heaven. [Dies.]

Oxf. Away, away, to meet the queen's great
power!

[*Exeunt, bearing off WARWICK'S body.*]

SCENE III.—*Another part of the Field.*

Flourish. Enter King EDWARD in triumph; with
CLARENCE, GLOSTER, and the rest.

K. Edw. Thus far our fortune keeps an up-
ward course,

And we are grac'd with wreaths of victory.
But, in the midst of this bright-shining day,
I spy a black, suspicious, threat'ning cloud,
That will encounter with our glorious sun,
Ere he attain his easeful western bed:

I mean, my lords, those powers that the queen
Hath rais'd in Gallia have arriv'd our coast,¹⁷
And, as we hear, march on to fight with us.

Clar. A little gale will soon disperse that cloud,
And blow it to the source from whence it came:
Thy very beams will dry those vapours up;
For every cloud engenders not a storm.

Glo. The queen is valu'd thirty thousand
strong,

And Somerset, with Oxford, fled to her:
If she have time to breathe, be well assur'd
Her faction will be full as strong as ours.

15. *Like a cannon in a vault.* "The True Tragedie," &c., gives 'clamour,' instead of "cannon" here; which, being the Folio word and presenting an image of a powerful sound deadened, we retain; otherwise, the expression 'clamour' is perhaps preferable.

16. *That might not be distinguish'd.* The Folio, instead of "might," prints 'mought' here, which was an old form of the

K. Edw. We are advertis'd by our loving
friends

That they do hold their course toward Tewksbury:
We, having now the best at Barnet field,
Will thither straight, for willingness rids way;
And, as we march, our strength will be augmented
In every county as we go along.—
Strike up the drum; cry, Courage! and away.

[*Flourish. Exeunt.*]

SCENE IV.—*Plains near TEWKSBURY.*

March. Enter Queen MARGARET, Prince EDWARD,
SOMERSET, OXFORD, and Soldiers.

Q. Mar. Great lords, wise men ne'er sit and
wail their loss,

But cheerly seek how to redress their harms.
What though the mast be now blown overboard,
The cable broke, the holding anchor lost,
And half our sailors swallow'd in the flood?
Yet lives our pilot still: is't meet that he
Should leave the helm, and, like a fearful lad,
With tearful eyes add water to the sea,
And give more strength to that which hath too
much;

Whiles, in his moan, the ship splits on the rock,
Which industry and courage might have sav'd?
Ah! what a shame: ah! what a fault were this.

Say, Warwick was our anchor; what of that?
And Montague our topmast; what of him?
Our slaughter'd friends the tackles; what of these?
Why, is not Oxford here another anchor?
And Somerset another goodly mast?

The friends of France our shrouds and tacklings?
And, though unskilful, why not Ned and I
For once allow'd the skilful pilot's charge?
We will not from the helm to sit and weep;
But keep our course, though the rough wind say
no,
From shelves and rocks that threaten us with
wreck.

As good to chide the waves as speak them fair.

And what is Edward but a ruthless sea?
What Clarence but a quicksand of deceit?
And Richard but a ragged fatal rock?

All these the enemies to our poor barque.
Say you can swim; alas! 'tis but awhile:
Tread on the sand; why, there you quickly sink:
Bestride the rock; the tide will wash you off,
Or else you famish,—that's a threefold death.

word. We content ourselves with this mention of the circumstance, and do not retain it in the text, as Shakespeare ordinarily uses the more modern form.

17. *Have arriv'd our coast.* "Arriv'd" is here used as a verb active. Shakespeare elsewhere thus employs it; and so does Milton.

This speak I, lords, to let you understand,
If case¹⁸ some one of you would fly from us,
That there's no hop'd-for mercy with the brothers
More than with ruthless waves, with sands, and
rocks.

Why, courage, then! what cannot be avoided
'Twere childish weakness to lament or fear.

Prince. Methinks a woman of this valiant spirit
Should, if a coward heard her speak these words,
Infuse his breast with magnanimity,
And make him, naked, foil a man-at-arms.
I speak not this as doubting any here;
For, did I but suspect a fearful man,
He should have leave to go away betimes;
Lest, in our need, he might infect another,
And make him of like spirit to himself.
If any such be here,—as Heaven forbid!—
Let him depart before we need his help.

Oxf. Women and children of so high a courage
And warriors faint! why, 'twere perpetual
shame.—

Oh, brave young prince! thy famous grandfather
Doth live again in thee: long mayst thou live
To bear his image and renew his glories!

Som. And he that will not fight for such a hope,
Go home to bed, and, like the owl by day,
If he arise, be mock'd and wonder'd at.

Q. Mar. Thanks, gentle Somerset;—sweet
Oxford, thanks.

Prince. And take his thanks, that yet hath
nothing else.

Enter a Messenger.

Mess. Prepare you, lords, for Edward is at
hand,
Ready to fight; therefore be resolute.

Oxf. I thought no less: it is his policy
To haste thus fast, to find us unprovided.

Som. But he's deceiv'd; we are in readiness.

Q. Mar. This cheers my heart, to see your
forwardness.

Oxf. Here pitch our battle; hence we will not
budge.

Flourish and March. *Enter, at a distance, King
EDWARD, CLARENCE, GLOSTER, and Forces.*

K. Edw. Brave followers, yonder stands the
thorny wood,
Which, by the heavens' assistance, and your
strength,
Must by the roots be hewn up yet ere night.

I need not add more fuel to your fire,
For well I wot¹⁹ ye blaze to burn them out:
Give signal to the fight, and to it, lords.

Q. Mar. Lords, knights, and gentlemen, what I
should say,

My tears gainsay;²⁰ for every word I speak,
Ye see, I drink the water of mine eyes.²¹
Therefore, no more but this:—Henry, your sove-
reign,

Is prisoner to the foe; his state usurp'd,
His realm a slaughter-house, his subjects slain,
His statutes cancell'd, and his treasure spent;
And yonder is the wolf that makes this spoil.
You fight in justice: then, in God's name, lords,
Be valiant, and give signal to the fight.

[*Exeunt both Armies.*]

SCENE V.—*Another part of the Plains.*

*Alarums: Excursions: and afterwards a Retreat.
Then enter King EDWARD, CLARENCE,
GLOSTER, and Forces: with Queen MAR-
GARET, OXFORD, and SOMERSET, prisoners.*

K. Edw. Now, here a period of tumultuous
broils.

Away with Oxford to Hammes' Castle²² straight:
For Somerset, off with his guilty head.

Go, bear them hence; I will not hear them
speak.

Oxf. For my part, I'll not trouble thee with
words.

Som. Nor I, but stoop with patience to my
fortune.

[*Exeunt OXFORD and SOMERSET, guarded.*]

Q. Mar. So part we sadly in this troublous
world,

To meet with joy in sweet Jerusalem.

K. Edw. Is proclamation made, that who finds
Edward

Shall have a high reward, and he his life?

Glo. It is; and lo, where youthful Edward
comes!

Enter Soldiers, with Prince EDWARD.

K. Edw. Bring forth the gallant, let us hear
him speak.

What! can so young a thorn begin to prick?—
Edward, what satisfaction canst thou make
For bearing arms, for stirring up my subjects,
And all the trouble thou hast turn'd me to!²³

18. *If case.* The fourth Folio substituted this idiom by its more usual one, 'in case,' which has been adopted in some modern editions; but it is perhaps better to retain it in the text, with the explanation that it is an ellipse for 'if the case be that.'

19. *Wot.* Know.

20. *Gainsay.* 'Unsay,' 'deny,' 'contradict.'

21. *The water of mine eyes.* The Folio misprints 'my eye.'

for "mine eyes," which the parallel passage in "The True Tragedie," &c., shows to be right.

22. *Hammes' Castle.* The Castle of Ham, in Picardy.

23. *All the trouble thou hast turn'd me to.* An idiomatic expression, of which other instances are found in Shakespeare. See Note 19, Act i., "Tempest;" and in Act v., sc. 5, of "Merry Wives of Windsor," the queen of the fairies says—"The flame will back descend, and turn him to no pain."



Clarence. And there's for twitting me with perjury.
Queen Margaret. Oh, kill me too!
Gloster. Marry, and shall.

Act V. Scene V.



Gloster. Good day, my lord. What! at your book so hard?
King Henry. Ay, my good lord.

Act V. Scene VI.

Prince. Speak like a subject, proud ambitious York!

Suppose that I am now my father's mouth;
 Resign thy chair,²⁴ and where I stand kneel thou,
 Whilst I propose the selfsame words to thee,
 Which, traitor, thou wouldst have me answer to.

Mar. Ah! that thy father had been so resolv'd.

Glo. That you might still have worn the petticoat,
 And ne'er have stol'n the breech from Lancaster.

Prince. Let Æsop fable in a winter's night;²⁵
 His currish riddles sort not with this place.

Glo. By heaven, brat, I'll plague you for that word.

Mar. Ay, thou wast born to be a plague to men.

^{24.} *Chair.* Here used for 'assumed royal seat or position,' 'usurped throne.'

^{25.} *Let Æsop fable, &c.* The prince calls Richard "Æsop," as a flier at his deformity.

Glo. For heaven's sake, take away this captive scold.

Prince. Nay, take away this scolding crook-back rather.

K. Edw. Peace, wilful boy, or I will charm your tongue.²⁶

Clar. Untutor'd lad, thou art too malapert.

Prince. I know my duty; you are all un-dutiful:

Lascivious Edward,—and thou perjur'd George,—
 And thou mis-shapen Dick,—I tell ye all
 I am your better, traitors as ye are;—
 And thou usurp'st my father's right and mine.

K. Edw. Take that, the likeness of this railer here.²⁷ [Stabs him.

^{26.} *Charm your tongue.* 'Make your tongue spell-bound,' 'make you silent as if by incantation.' See Note 13, Act iv., "Second Part Henry VI."

^{27.} *The likeness of this railer here.* "The" has been altered

Glo. Sprawl'st thou? take that, to end thy agony. [*Stabs him.*]

Clar. And there's for twitting me with perjury. [*Stabs him.*]

Q. Mar. Oh, kill me too!

Glo. Marry, and shall. [*Offers to kill her.*]

K. Edw. Hold, Richard, hold; for we have done too much.

Glo. Why should she live, to fill the world with words?²⁹

K. Edw. What! doth she swoon? use means for her recovery.

Glo. Clarence, excuse me to the king my brother;

I'll hence to London on a serious matter:
Ere ye come there, be sure to hear some news.

Clar. What? what?

Glo. The Tower, The Tower! [*Exit.*]

Q. Mar. O Ned, sweet Ned! speak to thy mother, boy!

Canst thou not speak?—Oh, traitors! murderers!—
They that stabb'd Cæsar shed no blood at all,
Did not offend, nor were not worthy blame,
If this foul deed were by to equal it;²⁹
He was a man; this, in respect,³⁰ a child,—
And men ne'er spend their fury on a child.
What's worse than murderer, that I may name
it?

No, no, my heart will burst, an if I speak:—
And I will speak, that so my heart may burst.—
Butchers and villains! bloody cannibals!
How sweet a plant have you untimely cropp'd!
You have no children, butchers! if you had,
The thought of them would have stirr'd up
remorse:³¹

But if you ever chance to have a child,
Look in his youth to have him so cut off,
As, deathsmen, you have rid³² this sweet young
prince!

K. Edw. Away with her; go, bear her hence
performe.

Q. Mar. Nay, never bear me hence, dispatch
me here;

Here sheathe thy sword, I'll pardon thee my death:
What! wilt thou not?—then, Clarence, do it thou.

Clar. By heaven, I will not do thee so much
ease.

Q. Mar. Good Clarence, do; sweet Clarence,
do thou do it.

Clar. Didst thou not hear me swear I would
not do it?

Q. Mar. Ay, but thou usest to forswear thyself:
'Twas sin before, but now 'tis charity.

What! wilt thou not?—Where is that devil's
butcher,

Hard-favour'd Richard?—Richard, where art
thou?

Thou art not here: murder is thy alms-deed;
Petitioners for blood thou ne'er putt'st back.

K. Edw. Away, I say; I charge ye, bear her
hence.

Q. Mar. So come to you and yours, as to this
prince! [*Exit, led out.*]

K. Edw. Where's Richard gone?

Clar. To London, all in post;³³ and, as I guess,
To make a bloody supper in the Tower.

K. Edw. He's sudden, if a thing comes in his
head.

Now march we hence: discharge the common sort
With pay and thanks, and let's away to London,
And see our gentle queen how well she fares,—
By this, I hope, she hath a son for me. [*Exeunt.*]

SCENE VI.—LONDON. *A Room in the Tower.*

King HENRY is discovered sitting with a book in
his hand, the Lieutenant attending. Enter
GLOSTER.

Glo. Good day, my lord. What! at your book
so hard?

K. Hen. Ay, my good lord:—my lord, I should
say rather;

'Tis sin to flatter, good was little better:
Good Gloster and good devil were alike,
And both preposterous; therefore, not good lord.

Glo. Sirrah, leave us to ourselves: we must
confer. [*Exit Lieutenant.*]

K. Hen. So flies the reckless shepherd from the
wolf;

So first the harmless sheep doth yield his fleece,
And next his throat unto the butcher's knife,—
What scene of death hath Roscius³⁴ now to act?

Glo. Suspicion always haunts the guilty mind;
The thief doth fear each bush an officer.

K. Hen. The bird that hath been limed in a bush,
With trembling wings misdoubteth³⁵ every bush;
And I, the hapless male to one sweet bird,

by some editors to 'thou' in this passage, and one of the Quarto copies of "The True Tragedie" also gives 'thou.' But inasmuch as "the" may be used elliptically to express 'thou, who art the,' we leave the Folio reading in the text. "Railer," of course, refers to Margaret.

28. *Words.* Here used in its sense of 'dispute,' 'contention,' 'wrangling,' as it is in "First Part Henry VI.," Act ii., sc. 5:—"Some words there grew 'twixt Somerset and me."

29. *To equal it.* Here used for 'to compare with it,' 'to show side by side with it.'

30. *In respect.* Idiomatically used for 'respectively speaking,' 'comparatively speaking.'

31. *Remorse.* 'Pity,' 'compunction.'

32. *Rid.* 'Destroyed.' See Note 55, Act i., "Tempest."

33. *In post.* 'In post-haste,' 'at utmost speed.'

34. *Roscus.* A celebrated Roman actor; whose name became typical of excellence in stage performance. Cicero was his friend and admirer, making frequent mention of him in his works.

35. *Misdoubteth.* 'Suspects danger,' 'dreads.'

Have now the fatal object³⁶ in my eye
Where my poor young was lim'd, was caught, and
kill'd.

Glo. Why, what a peevish³⁷ fool was that of
Crete,

That taught his son the office of a fowl!
And yet, for all his wings, the fool was drown'd.³⁸

K. Hen. I, Dædalus; my poor boy, Icarus;
Thy father, Minos, that denied our course;
The sun, that sear'd the wings of my sweet boy,
Thy brother Edward; and thyself, the sea,
Whose envious gulf did swallow up his life.
Ah! kill me with thy weapon, not with words!
My breast can better brook thy dagger's point
Than can my ears that tragic history.

But wherefore dost thou come? is 't for my life?

Glo. Think'st thou I am an executioner?

K. Hen. A persecutor, I am sure, thou art:
If murd'ring innocents be executing,
Why, then thou art an executioner.

Glo. Thy son I kill'd for his presumption.

K. Hen. Hadst thou been kill'd when first thou
didst presume,

Thou hadst not liv'd to kill a son of mine.
And thus I prophesy,—that many a thousand,
Which now mistrust no parcel³⁹ of my fear,
And many an old man's sigh and many a widow's,
And many an orphan's water-standing eye,—
Men for their sons, wives for their husbands
fate,⁴⁰

And orphans for their parents' timeless death,—
Shall rue the hour that ever thou wast born.
The owl shriek'd at thy birth,—an evil sign;
The night-crow cried, aboding⁴¹ luckless time;
Dogs howl'd, and hideous tempest shook down trees;
The raven rook'd her⁴² on the chimney's top,
And chattering pies in dismal discords sung.
Thy mother felt more than a mother's pain,

And yet brought forth less than a mother's hope;—
To wit,
An indigested and deformed lump,
Not like the fruit of such a goodly tree.
Teeth hadst thou in thy head when thou wast born,
To signify, thou cam'st to bite the world:
And, if the rest be true which I have heard,
Thou cam'st⁴³—

Glo. I'll hear no more:—die, prophet, in thy
speech: [Stabs him.
For this, among the rest, was I ordain'd.

K. Hen. Ay, and for much more slaughter after
this.

Oh, God forgive my sins, and pardon thee! [Dies.

Glo. What! will the aspiring blood of Lan-
caster

Sink in the ground? I thought it would have
mounted.

See how my sword weeps for the poor king's
death!

Oh, may such purple tears be always shed
From those that wish the downfall of our house!—
If any spark of life he yet remaining,

Down, down to hell; and say I sent thee thither,—
[Stabs him again.

I, that have neither pity, love, nor fear.—
Indeed, 'tis true, that Henry told me of;

For I have often heard my mother say
I came into the world with my legs forward:

Had I not reason, think ye, to make haste,
And seek their ruin that usurp'd our right?

The midwife wonder'd; and the women cried,
"Oh, Jesus bless us, he is born with teeth!"

And so I was; which plainly signified
That I should snarl, and bite, and play the dog.

Then, since the heavens have shap'd my body so,
Let hell make crook'd my mind to answer it.

I have no brother,⁴⁴ I am like no brother;

36. *The fatal object... where my, &c.* The use of "where" in this sentence is peculiar, but it accords with Shakespeare's occasional mode of employing the word. See Note 40, Act v., "Twelfth Night." In the present passage, "bush" having been figuratively applied to Richard, he is called "the fatal object," and is alluded to by the word "where."

37. *Peevish.* "Headstrong," "rash," "wilful." See Note 3, Act v., "Two Gentlemen of Verona."

38. *The fool was drown'd.* Here we think it is intended that Richard should make a scoffing pun on the words "fowl" and "fool," the former word being in some places (in some parts of Scotland, for instance) pronounced like the latter. Allowing this to be the case, it accounts for the apparent reference of "the fool was drown'd" to Dædalus, whereas it was Icarus that thus perished. See Note 45, Act iv., "First Part Henry VI." We have heretofore noticed that some latitude in the similarity of words was allowed for the jingle of a pun or quibble. See Note 139, Act ii., "First Part Henry IV."

39. *Parcel.* Sometimes, as here, used for 'portion.' See Note 74, Act iii., "First Part Henry IV."

40. *Husbands' fate, and orphans, &c.* The words "fate," at the close of the line, and "And," at the commencement of the line here, were omitted in the first Folio, and supplied in the second.

41. *Aboding.* Here used for 'foreboding,' 'presaging,' 'portending.'

42. *The raven rook'd her, &c.* To "rook," or ruck, is a verb of Saxon origin, used by ancient English writers, signifying to cower down or squat down as a bird does on its nest or on its perch; to "roost."

43. *Thou cam'st*—The Folio prints the line thus, with a dash, to express the interruption it receives from Richard's rage. Theobald gave it an ending, at the same time asserting that it should be thus completed, on the ground that Henry ought to reproach Richard explicitly with his posterous birth, otherwise he would not immediately afterwards say, "'Tis true, that Henry told me of." But it is for this precise reason that the dramatist allowed the taunt to be left unfinished; since Richard proceeds to repeat the particulars of his monstrous nativity, which, moreover, were well known, and popularly believed. It is part of the playwright's art to avoid needless recapitulation; and we have pointed out many instances wherein Shakespeare showed his skill in this point, while being censured by his critics for faults of so-called "omission," "forgetfulness," &c. See Notes 35 and 55, Act v., "All's Well that Ends Well."

44. *I have no brother.* The word "brother" is here used in the sense of 'parallel,' 'co-interpart,' 'object that resembles

And this word "love," which greybeards call
divine,
Be resident in men like one another,
And not in me : I am myself alone.—
Clarence, beware ; thou keep'st me from the light :
But I will sort a pitchy day⁴⁵ for thee ;
For I will buzz abroad such prophecies,
That Edward shall be fearful of his life ;
And then, to purge his fear, I'll be thy death.
King Henry and the prince his son are gone :
Clarence, thy turn is next, and then the rest ;
Counting myself but bad till I be best.—
I'll throw thy body in another room,
And triumph, Henry, in thy day of doom.
[Exit with the body.]

SCENE VII.—LONDON. *A room in the Palace.*

Flourish. King EDWARD is discovered sitting on his throne ; Queen ELIZABETH, with the infant Prince, CLARENCE, GLOSTER, HASTINGS, and others, near him.

K. Edw. Once more we sit in England's royal throne,
Re-purchas'd with the blood of enemies.
What valiant foemen, like to autumn's corn,
Have we mow'd down in tops of all their pride !
Three Dukes of Somerset,—threefold renown'd
For hardy and undoubted champions ;
Two Cliffords,—as the father and the son ;
And two Northumberlands,—two braver men
Ne'er spurr'd their coursers at the trumpet's sound ;
With them, the two brave bears, Warwick and
Montague,
That in their chains fetter'd the kingly lion,
And made the forest tremble when they roar'd.
Thus have we swept suspicion from our seat,
And made our footstool of security.—
Come hither, Bess, and let me kiss my boy.—

Young Ned, for thee, thine uncles and myself
Have in our armours watch'd the winter's night ;
Went all afoot in summer's scalding heat,
That thou might'st repossess the crown in peace :
And of our labours thou shalt reap the gain.
Glo. [Aside.] I'll blast his harvest, if your head
were laid ;

For yet I am not look'd on in the world.
This shoulder was ordain'd so thick, to heave ;
And heave it shall some weight, or break my back :
Work thou the way,—and that shall execute.⁴⁶

K. Edw. Clarence and Gloster, love my lovely
qucen ;
And kiss your princely nephew, brothers both.
Clar. The duty that I owe unto your majesty
I seal upon the lips of this sweet babe.
K. Edw. Thanks, noble Clarence ;⁴⁷ worthy
brother, thanks.

Glo. And, that I love the tree from whence
thou sprang'st,
Witness the loving kiss I give the fruit.—

[*Aside.*] To say the truth, so Judas kiss'd his
master,

And cried—All hail! whenas⁴⁸ he meant—all
harm.

K. Edw. Now am I seated as my soul delights,
Having my country's peace and brothers' loves.

Clar. What will your grace have done with
Margaret ?

Reignier, her father, to the King of France
Hath pawn'd the Sicils and Jerusalem,
And hither have they sent it for her ransom.⁴⁹

K. Edw. Away with her, and waft her hence
to France.

And now what rests, but that we spend the time
With stately triumphs, mirthful comic shows,⁵⁰
Such as befit the pleasure of the court ?
Sound drums and trumpets !—farewell sour annoy !
For here, I hope, begins our lasting joy.

[*Exeunt.*]

another ;' and there is also a fine bold play on the word, in the above sense, and as marking that the speaker owns no tie of brotherhood or affectionate fraternity with either Edward or Clarence, who are merely born his brothers. In "The True Tragedie," &c., this line is preceded by one that weakens its effect—"I had no father, I am like no father;" which was, therefore, judiciously omitted by Shakespeare in the present version of the drama. Indeed, the whole of Richard's speech here bears the unmistakable impress of Shakespeare's own hand. The sneer at "love," for instance, put into the mouth of this superlative villain, is thoroughly consistent with our author's mode of limning such characters as Iago, Edmund, and the chief personage in the play of "Richard III."

45. *I will sort a pitchy day.* 'I will select or choose out a dark day;' a day of ominous gloom, or black with thy fate.

46. *Work thou the way,—and that shall execute.* The first Folio prints 'shalt' for "shall" here; corrected in the third Folio. We must suppose Richard to accompany these words by successive gestures; touching his head at "thou," and indicating his hand at "that;" his arm or hand being suggested by the previous word "shoulder."

47. *Thanks, noble Clarence.* In the Folio this speech has the prefix *Cl.*; in "The True Tragedie" it is assigned to the queen; and Steevens says—"In my copy of the second Folio, which had belonged to King Charles the First, His Majesty has erased *Cl.*, and written *King* in its stead. Shakespeare, therefore, in the catalogue of his restorers may boast a royal name." We think that the word "brother" in this speech shows the royal corrector to be right; as, though 'brother' was sometimes used for 'brother-in-law,' yet, from the whole tenour of the dialogue here, Edward, Clarence, and Richard seem to be the sole speakers.

48. *Whenas.* An old form of 'when.' See Note 11, Act ii.

49. *Sent it for her ransom.* "It" is here used according to Shakespeare's mode of employing this word in reference to an implied particular. See Note 53, Act ii., "Henry V." "It" here implies the sums raised by impawning or pledging "the Sicils and Jerusalem."

50. *Stately triumphs, mirthful comic shows.* "Triumphs" and "shows" were both used for 'pageants.' See Note 5, Act i., "Midsummer Night's Dream."



KING RICHARD THE III

DRAMATIS PERSONÆ.

KING EDWARD the Fourth.
EDWARD, Prince of Wales, afterwards King Edward V.,
RICHARD, Duke of York,
GEORGE, Duke of Clarence,
RICHARD, Duke of Gloster, afterwards King Richard III.,
A young Son of Clarence.
HENRY, Earl of Richmond, afterwards King Henry VII.
CARDINAL BOUCHIER, Archbishop of Canterbury.
THOMAS ROTHERAM, Archbishop of York.
JOHN MORTON, Bishop of Ely.
DUKE OF BUCKINGHAM.
DUKE OF NORFOLK.
EARL OF SURREY, his Son.
EARL RIVERS, Brother to King Edward's Queen:
MARQUIS OF DORSET and LORD GREY, her Sons.
EARL OF OXFORD.
LORD HASTINGS.
LORD STANLEY.
LORD LOVEL.
SIR THOMAS VAUGHAN.
SIR RICHARD RATCLIFF.
SIR WILLIAM CATESBY.
SIR JAMES TYRREL.
SIR JAMES BLOUNT.
SIR WALTER HERBERT.
SIR ROBERT BRAKENBURY, Lieutenant of the Tower.
CHRISTOPHER URSWICK, a Priest. Another Priest.
Lord Mayor of London. Sheriff of Wiltshire.

ELIZABETH, Queen to King Edward IV.
MARGARET, Widow to King Henry VI.
DUCHESS OF YORK, Mother to King Edward IV., Clarence, and Gloster.
LADY ANNE, Widow to Edward Prince of Wales, son to King Henry VI.; afterwards married to the Duke of Gloster.
LADY MARGARET PLANTAGENET, a young Daughter of Clarence.

Lords and other Attendants; two Gentlemen, a Pursuivant, Scrivener, Citizens, Murderers, Messengers, Soldiers, Ghosts, &c.

SCENE—*England.*

KING RICHARD III.¹

ACT I.

SCENE I.—LONDON. *A Street.*

*Enter GLOSTER.*²

Glo. Now is the winter of our discontent
Made glorious summer by this sun of York;³
And all the clouds, that lower'd upon our house,
In the deep bosom of the ocean buried.⁴
Now are our brows bound with victorious wreaths;
Our bruised arms hung up for monuments;
Our stern alarums chang'd to merry meetings,
Our dreadful marches to delightful measures.⁵
Grim-visag'd war hath smooth'd his wrinkled
front;
And now,—instead of mounting barb'd⁶ steeds
To fright the souls of fearful adversaries,—

He capers nimbly in a lady's chamber
To the lascivious pleasing of a lute.
But I,—that am not shap'd for sportive tricks,
Nor made to court an amorous looking-glass;
I, that am so rudely stamp'd, and want love's
majesty
To strut before a wanton ambling nymph;
I, that am curtail'd of this fair proportion,
Cheated of feature⁷ by dissembling⁸ Nature,
Deform'd, unfinish'd, sent before my time
Into this breathing world, scarce half made up,
And that so lamely and unfashionable,⁹
That dogs bark at me, as I halt by them;—
Why I, in this weak piping time of peace,
Have no delight to pass away the time,

1. Of this historical tragedy, always a favourite on the stage, there were no fewer than five Quarto copies published before the one in the first Folio. The earliest known Quarto copy appeared in 1577; the second in 1593; the third in 1602; the fourth in 1605; and the fifth in 1613. Between these Quarto copies and the 1623 Folio copy there are so many variations of text, as to have caused endless difficulty to editors; but inasmuch as many of these variations consist in single words, we content ourselves with making the selection according to our best judgment, and will avoid particularising the original Quarto or Folio difference in each separate instance, merely notifying the more important variations as they occur. It is now the generally-received opinion that Shakespeare wrote the drama of "RICHARD III." shortly before the period of its first publication in print—1597; but, from internal evidence of style, we should feel inclined to ascribe its composition to an earlier epoch, by at least some few years—even so early as somewhere between 1590 and 1592—when its author was from twenty-six to twenty-eight years of age. There is no special record of the young dramatist's proceedings during the years 1590, '91, and '92, excepting that we know he was then rapidly rising in public estimation; and we have always, in our own mind, assigned that as the probable period when he wrote certain of his earlier original productions. See Note 1, Act i., "Midsummer Night's Dream."

* 2. *Gloster.* The dramatist has followed the historian Sir Thomas More, as repeated by the chroniclers Hall and Holinshed, in the personal appearance and general character of Richard here depicted; but the finer touches—the intellectual

vigour, the towering spirit, the insolent vivacity, the conscious supremacy in mental accomplishment, and scorn of natural defect and deformity—which mark the delineation, are Shakespeare's own.

3. *This sun of York.* The Folio prints 'son' instead of "sun" here, as if a play upon the word were intended. "Sun" refers to the adopted heraldic badge or cognisance of Edward IV. See Note 7, Act ii., "Third Part Henry VI."

4. *In the deep bosom of the ocean buried.* Here 'are' is elliptically understood between "ocean" and "buried," because "is" occurred in the first line of the sentence. An instance of similar construction was pointed out in Note 29, Act iii., "Richard II."

5. *Measures.* Strictly speaking, 'stately dances;' but sometimes, as here, used for 'dances' generally. See Note 6, Act ii., "Much Ado about Nothing."

6. *Barb'd,* or 'barded,' was a word used in either form by early writers to express 'caponised for war,' 'clothed in trappings for battle.' Florio renders *bardare* by "To trap or bard a horse, to caparison."

7. *Feature.* Here used for 'general aspect,' 'personal appearance.' See Note 23, Act ii., "Two Gentlemen of Verona."

8. *Dissembling.* Here used in the sense of 'making unlike to others,' 'creating with a want of resemblance to the rest of mankind.'

9. *Lamely and unfashionable.* Here Shakespeare not only uses an adjective adverbially—"unfashionable" for 'unfashionably'—but he uses an adjective in conjunction with an adverb.

Unless to spy my shadow in the sun,
And descant on mine own deformity:
And therefore,—since I cannot prove a lover,
To entertain these fair well-spoken days,—
I am determin'd to prove a villain,
And hate the idle pleasures of these days.
Plots have I laid, inductions dangerous,¹⁰
By drunken prophecies, libels, and dreams,
To set my brother Clarence and the king
In deadly hate the one against the other:
And, if King Edward be as true and just
As I am subtle, false, and treacherous,
This day should Clarence closely be mew'd up,¹¹—
About a prophecy, which says that G
Of Edward's heirs the murderer shall be.
Dive, thoughts, down to my soul:—here Clarence
comes.

Enter CLARENCE, guarded, and BRAKENBURY.

Brother, good day: what means this arm'd guard
That waits upon your grace?

Clar. His majesty,
Tendering my person's safety, hath appointed
This conduct to convey me to the Tower.

Glo. Upon what cause?

Clar. Because my name is George.

Glo. Alack, my lord, that fault is none of yours;
He should, for that, commit your godfathers:—
Oh, belike his majesty hath some intent
That you shall be new-christen'd in the Tower.
But what's the matter, Clarence? may I know?

Clar. Yea, Richard, when I know; for I
protest

As yet I do not: but, as I can learn,
He hearkens after prophecies and dreams;
And from the cross-row plucks the letter G,
And says a wizard told him, that by G
His issue disinherited should be;
And, for my name of George begins with G,
It follows in his thought that I am he.
These, as I learn, and such like toys¹² as these,
Have mov'd his highness to commit me now.

Glo. Why, this it is, when men are rul'd by
women:—

'Tis not the king that sends you to the Tower;
My Lady Grey his wife, Clarence, 'tis she
That tempers him to this extremity.¹³
Was it not she, and that good man of worship,
Antony Woodville, her brother there,¹⁴
'That made him send Lord Hastings to the Tower,

From whence this present day he is deliver'd?
We are not safe, Clarence; we are not safe.

Clar. By heaven, I think there is no man
secure,

But the queen's kindred, and night-walking heralds
That trudge betwixt the king and Mistress Shore.
Heard you not what a humble suppliant
Lord Hastings was to her for his delivery?

Glo. Humbly complaining to her deity
Got my lord chamberlain his liberty.
I'll tell you what,—I think it is our way,
If we will keep in favour with the king,
To be her men, and wear her livery:
The jealous o'erworn widow and herself,¹⁵
Since that our brother dubb'd them gentlewomen,
Are mighty gossips in this monarchy.

Brak. I beseech your graces both to pardon
me;

His majesty hath straitly given in charge
That no man shall have private conference,
Of what degree soever, with your brother.

Glo. Even so; and please your worship, Braken-
bury,

You may partake of anything we say:
We speak no treason, man;—we say the king
Is wise and virtuous; and his noble queen
Well struck in years, fair, and not jealous;—
We say that Shore's wife hath a pretty foot,
A cherry lip, a bonny eye, a passing pleasing
tongue;
And that the queen's kindred are made gentle-
folks:

How say you, sir? can you deny all this?

Brak. With this, my lord, myself have naught
to do.

Glo. Naught to do with Mistress Shore! I tell
thee, fellow,

He that doth naught with her, excepting one,
Were best to do it secretly, alone.

Brak. What one, my lord?

Glo. Her husband, knave:—wouldst thou be-
tray me?

Brak. I beseech your grace to pardon me; and,
withal,

Forbear your conference with the noble duke.

Clar. We know thy charge, Brakenbury, and
will obey.

Glo. We are the queen's abjects,¹⁶ and must
obey.—

Brother farewell: I will unto the king;

10. *Inductions dangerous.* 'Preparations for perilous events,' 'first steps towards inducing dangerous occurrences.'

11. *Mew'd up.* 'Imprisoned,' 'confined.' See Note 10, Act i., "Midsummer Night's Dream."

12. *Toys.* Here used for 'whims of fancy,' 'freaks of imagination.'

13. *Tempers him to this extremity.* This is the reading of the first Quarto, while the Folio reads, 'tempts him to this harsh

extremity.' "Tempers" is here used in the sense of 'moulds,' 'renders pliant.' See Note 66, Act ii., "Henry V."

14. *Her brother there.* In this sentence "there" is used as an expletive, and has the effect of denotement, with a dash of sarcasm superadded. See Note 12, Act i., "First Part Henry IV."

15. *The jealous o'erworn widow and herself.* Richard means the queen and Mistress Shore.

16. *Abjects.* An old term for 'the lowest of subjects.'



First Gentleman. My lord, stand back, and let the coffin pass.

Gloster. Unmanner'd dog! stand thou, when I command.

Act I. Scene II.

And whatsoever you will employ me in,—
Were it to call King Edward's widow, sister,—
I will perform it to enfranchise you.
Meantime, this deep disgrace in brotherhood
Touches me deeper than you can imagine.

Clar. I know it pleaseth neither of us well.

Glo. Well, your imprisonment shall not be long;
I will deliver you, or else lie for you:¹⁷
Meantime, have patience.

Clar. I must perforce: farewell.

[*Exeunt CLARENCE, BRAKENBURY, and Guard.*

Glo. Go, tread the path that thou shalt ne'er
return,

Simple, plain Clarence!—I do love thee so,
That I will shortly send thy soul to heaven,

If Heaven will take the present at our hands.—
But who comes here? the new-deliver'd Hastings?

Enter HASTINGS.

Hast. Good time of day unto my gracious lord!

Glo. As much unto my good lord chamberlain!
Well are you welcome to this open air.

How hath your lordship brook'd imprisonment?

Hast. With patience, noble lord, as prisoners
must:

But I shall live, my lord, to give them thanks
That were the cause of my imprisonment.

Glo. No doubt, no doubt; and so shall Clarence
too;

For they that were your enemies are his,

¹⁷ *Lie for you.* Here used for 'lie in prison for you,' 'remain imprisoned in your stead.' That "lie" was formerly used for 'remain,' 'dwell,' we have before observed. See Note

¹⁶ Act i., "Love's Labour's Lost." There is probably one of Richard's side-wind puns here, sarcastically including the sense of 'or else tell lies concerning you.' See Note 95, Act iii.

And have prevail'd as much on him, as you.

Hast. More pity that the eagles should be mew'd,¹⁸

While kites and buzzards prey at liberty.

Glo. What news abroad?

Hast. No news so bad abroad, as this at home;—
The king is sickly, weak, and melancholy,
And his physicians fear him mightily.¹⁹

Glo. Now, by Saint Paul, this news is bad indeed,²⁰

Oh, he hath kept an evil diet long,²¹
And overmuch consum'd his royal person:
'Tis very grievous to be thought upon.

What! is he in his bed?

Hast. He is.

Glo. Go you before, and I will follow you.

[*Exit* HASTINGS.]

He cannot live, I hope; and must not die
Till George be pack'd with posthorse up to heaven.
I'll in, to urge his hatred more to Clarence,
With lies well steel'd with weighty arguments;
And, if I fail not in my deep intent,
Clarence hath not another day to live:
Which done, God take King Edward to his mercy,
And leave the world for me to bustle in!
For then I'll marry Warwick's youngest daughter:²²

What though I kill'd her husband and her father?
The readiest way to make the wench amends,
Is to become her husband and her father:
The which will I; not all so much for love,
As for another secret close intent,²³
By marrying her, which I must reach unto.
But yet I run before my horse to market:
Clarence still breathes; Edward still lives and reigns:

When they are gone, then must I count my gains.

[*Exit.*]

18. *Mew'd.* The place in which hawks were kept was called a "mew," and from their being confined therein while moulting, the word was applied to any place of confinement; while the verb 'to mew' was formed from the substantive. See Note 11 of this Act.

19. *His physicians fear him mightily.* An elliptical form of expression, pointed out in Note 8, Act iv., "First Part Henry IV."

20. *Now, by Saint Paul, this news, &c.* Instead of this, the Quarto reading, the Folio reads—"Now by S. John, that newes," &c. But inasmuch as the Folio, in every other passage where this adjuration occurs in the present play, gives it "Paul," who, moreover, was traditionally the saint habitually invoked by Richard, we adopt the Quarto reading here as being the correct one.

21. *He hath kept an evil diet long.* Here "diet" is used to express, not the restricted sense of 'regimen in food' which now it bears, but rather the sense of 'physical habits generally,' 'animal courses of various kinds,' 'bodily usages of all sorts.' This exact expression occurs in Sir Thomas More's account of Richard, where he says—"He long time in King Edward's life fore-thought to be kyng, in case that the kyng his brother (whose life he looked that *evil dyete* shoulde shorten) shoulde happen to decease (as in dede he did) while his chyldren were yonge."

22. *Warwick's youngest daughter.* Lady Anne, widow of

SCENE II.—LONDON. *Another Street.*

Enter the corse of King HENRY the Sixth, borne in an open coffin, Gentlemen bearing balberds to guard it; and Lady ANNE as mourner.

Anne. Set down, set down your honourable load,—

If honour may be shrouded in a hearse;—
Whilst I awhile obscquiously²⁴ lament
Th' untimely fall of virtuous Lancaster.—
Poor key-cold²⁵ figure of a holy king!
Pale ashes of the house of Lancaster!
Thou bloodless remnant of that royal blood!
Be it lawful that I invoke thy ghost,
To hear the lamentations of poor Anne,
Wife to thy Edward, to thy slaughter'd son,
Stabb'd by the selfsame hand that made these wounds!

Lo, in these windows, that let forth thy life,
I pour the helpless balm of my poor eyes:—
Oh, cursèd be the hand that made these holes!
Cursèd the heart that had the heart to do it!
Cursèd the blood that let this blood from hence!
More direful hap betide that hated wretch,
That makes us wretched by the death of thee,
Than I can wish to adders, spiders, toads,
Or any creeping venom'd thing that lives!
If ever he have child, abortive be it,
Prodigious, and untimely brought to light,
Whose ugly and unnatural aspect
May fright the hopeful mother at the view;
And that be heir to his unhappiness!²⁶
If ever he have wife, let her be made
More miserable by the death of him,
Than I am made by my young lord and thee!²⁷—
Come, now towards Chertsey with your holy load,
Taken from Paul's to be interrèd there;

Prince Edward, son of Henry VI. See Note 46, Act iii., "Third Part Henry VI."

23. *Another secret close intent.* This was probably to get into his power the son and daughter of Clarence, who, after the death of their mother, Isabella, Warwick's eldest daughter, inherited the large estates of the great earl their grandfather, and had been left in the care of the Lady Anne, their aunt.

24. *Obssequiously.* Here used for 'with ceremony befitting obsequies,' 'with funereal observance.' See Note 64, Act ii., "Third Part Henry VI."

25. *Key-cold.* This word was in frequent use among early writers to express 'ultra cold,' 'deadly cold.' That the coldness of metal used for keys was supposed to be extreme, is testified by the old custom of applying a key to the back of a person in cases of nose-bleeding, as a means of stopping the effusion.

26. *Unhappiness.* Here used for 'disposition to mischief,' 'ill-conditioned tendency.' See Note 46, Act ii., "Much Ado," and Note 91, Act iv., "All's Well."

27. *Made by my young lord and thee!* The construction here is similar to that pointed out in Note 2, Act iii., "All's Well that Ends Well." In ordinary phraseology the present sentence would be—"Let her be made more miserable by the death of him than I am made by my young lord's and thine!" The words 'that of' are elliptically understood between "by" and "my."

And still, as you are weary of the weight,
Rest you, whiles I lament King Henry's corse.

[*The Bearers take up the corse and advance.*]

Enter GLOSTER.

Glo. Stay, you that bear the corse, and set it down.

Anne. What black magician conjures up this fiend,

To stop devoted charitable deeds?

Glo. Villains, set down the corse; or, by Saint Paul,

I'll make a corse of him that disobeys!

First Gent. My lord, stand back, and let the coffin pass.

Glo. Unmanner'd dog! stand thou, when I command:

Advance thy halberd higher than my breast,
Or, by Saint Paul, I'll strike thee to my foot,
And spurn upon thee, beggar, for thy boldness.

[*The Bearers set down the coffin.*]

Anne. What! do you tremble? are you all afraid?

Alas! I blame you not; for you are mortal,
And mortal eyes cannot endure the devil.—
Avaunt, thou dreadful minister of hell!

Thou hadst but power over his mortal body,—

His soul thou canst not have; therefore, be gone.

Glo. Sweet saint, for charity, be not so curst,²⁸

Anne. Foul devil, for God's sake, hence, and trouble us not;

For thou hast made the happy earth thy hell,
Fill'd it with cursing cries and deep exclams.

If thou delight to view thy heinous deeds,
Behold this pattern²⁹ of thy butcheries.—

Oh, gentlemen, see, see! dead Henry's wounds
Open their congel'd mouths and bleed afresh!³⁰—

Blush, blush, thou lump of foul deformity;
For 'tis thy presence that exhales this blood

From cold and empty veins, where no blood dwells;
Thy deed, inhuman and unnatural,

Provokes this deluge most unnatural.—
O God, which this blood mad'st, revenge his death!

Oh, earth, which this blood drink'st, revenge his death!
Either, heaven, with lightning strike the murderer
dead;

Or, earth, gape open wide, and eat him quick,³¹

28. *Curst.* 'Shrewish,' 'froward.'

29. *Pattern.* 'Sample,' 'instance,' 'example.'

30. *Bleed afresh.* It was an ancient superstition, and believed in to so late a period as the eighteenth century, that a murdered body bleeds on the touch or approach of the murderer; and this was made a legal test of guilt in cases of assassination, where persons were suspected of the deed, yet could not be otherwise convicted.

31. *Eat him quick.* 'Swallow him alive.'

32. *Diffus'd.* This word occurs three times in Shakespeare's plays; here, in the passage commented on in Note 25, Act iv.,

As thou dost swallow up this good king's blood,
Which his hell-govern'd arm hath butchered!

Glo. Lady, you know no rules of charity,
Which renders good for bad, blessings for curses.

Anne. Villain, thou know'st no law of God nor man:

No beast so fierce but knows some touch of pity.

Glo. But I know none, and therefore am no beast.

Anne. Oh, wonderful, when devils tell the truth!

Glo. More wonderful, when angels are so angry.—

Vouchsafe, divine perfection of a woman,
Of these supposed evils, to give me leave,
By circumstance, but to acquit myself.

Anne. Vouchsafe, diffus'd³² infection of a man,
For these known evils, but to give me leave,
By circumstance, to curse thy cursèd self.

Glo. Fairer than tongue can name thee, let me have

Some patient leisure to excuse myself.

Anne. Fouler than heart can think thee, thou canst make

No excuse current, but to hang thyself.

Glo. By such despair, I should accuse myself.

Anne. And, by despairing, shalt thou stand excus'd;

For doing worthy vengeance on thyself,

That didst unworthy slaughter upon others.

Glo. Say that I slew them not?

Anne. Then say they were not slain:
But dead they are, and, devilish slave, by thee.

Glo. I did not kill your husband.

Anne. Why, then he is alive.

Glo. Nay, he is dead; and slain by Edward's hand.

Anne. In thy foul throat thou liest: Queen Margaret saw

Thy murder's falcon smoking in his blood;
The which thou once didst bend against her breast,
But that thy brothers beat aside the point.

Glo. I was provokèd by her slanderous tongue,
That laid their guilt³³ upon my guiltless shoulders.

Anne. Thou wast provokèd by thy bloody mind,
That never dreamt on aught but butcheries:
Didst thou not kill this king?

Glo. I grant ye.

Anne. Oh, he was gentle, mild, and virtuous!

"Merry Wives," and in the one commented on in Note 37, Act v., "Henry V." In the latter instance and in the present instance the Folio spells the word 'defus'd,' while in the "Merry Wives" it spells it "diffused." From the manner in which the word is used in the "Merry Wives" and in "Henry V.," it should seem that in the present passage it bears the sense of 'strange,' 'irregular,' 'uncouth;' but it is possible that it also includes the more usual sense of 'widely spread,' 'copiously dispersed.'

33. *Their guilt.* "Their" refers to "brothers," which word occurs in the last line but one; and Richard has just said that his brother Edward killed the prince.

Glo. The fitter for the King of heaven, that hath him.

Anne. He is in heaven, where thou shalt never come.

Glo. Let him thank me, that help³⁴ to send him thither:
For he was fitter for that place than earth.

Anne. And thou unfit for any place but hell.

Glo. Yes, one place else, if you will hear me name it.

Anne. Some dungeon.

Glo. Your bed-chamber.

Anne. I'll rest betide the chamber where thou liest!

Glo. So will it, madam, till I lie with you.

Anne. I hope so.

Glo. I know so.—But, gentle lady Anne,—
To leave this keen encounter of our wits,
And fall somewhat into a slower³⁵ method,—
Is not the causer of the timeless deaths
Of these Plantagenets, Henry and Edward,
As blameful as the executioner?

Anne. Thou wast the cause, and most accurs'd effect.³⁶

Glo. Your beauty was the cause of that effect;
Your beauty, that did haunt me in my sleep
To undertake the death of all the world,
So I might live one hour in your sweet bosom.

Anne. If I thought that, I tell thee, homicide,
These nails should rend that beauty from my cheeks.

Glo. These eyes could not endure that beauty's wreck;
You should not blemish it, if I stood by:
As all the world is cheered by the sun,
So I by that; it is my day, my life.

Anne. Black night o'ershade thy day, and death thy life!

Glo. Curse not thyself, fair creature; thou art both.

Anne. I would I were, to be reveng'd on thee.

Glo. It is a quarrel most unnatural,
To be reveng'd on him that loveth thee.

Anne. It is a quarrel just and reasonable,
To be reveng'd on him that kill'd my husband.

Glo. He that bereft thee, lady, of thy husband,
Did it to help thee to a better husband.

Anne. His better doth not breathe upon the earth.

Glo. He lives that loves thee better than he could.

Anne. Name him.

Glo. Plantagenet.

Anne. Why, that was he.

Glo. The selfsame name, but one of better nature.

Anne. Where is he?

Glo. Here. [*She spits at him.*] Why dost thou spit at me?

Anne. Would it were mortal poison, for thy sake!

Glo. Never came poison from so sweet a place.

Anne. Never hung poison on a fouler toad.
Out of my sight! thou dost infect mine eyes.

Glo. Thine eyes, sweet lady, have infected mine.

Anne. Would they were basilisks, to strike thee dead!³⁷

Glo. I would they were, that I might die at once;
For now they kill me with a living death.
Those eyes of thine from mine have drawn salt tears,
Sham'd their aspects with store of childish drops;
These eyes, which never shed remorseful³⁸ tear,
No, when my father York and Edward wept,
To hear the piteous moan that Rutland made,
When black-fac'd Clifford shook his sword at him;
Nor when thy warlike father, like a child,
Told the sad story of my father's death,
And twenty times made pause, to sob and weep,
That all the standers-by had wet their cheeks,
Like trees bedash'd with rain; in that sad time
My manly eyes did scorn a humble tear;
And what these sorrows could not thence exhale,
Thy beauty hath, and made them blind with weeping.
I never su'd to friend nor enemy;
My tongue could never learn sweet smoothing³⁹ word;
But, now thy beauty is propos'd my fee,
My proud heart sues, and prompts my tongue to speak. [*She looks scornfully at him.*]
Teach not thy lip such scorn; for it was made
For kissing, lady, not for such contempt.
If thy revengeful heart cannot forgive,

34 *Help.* Old form of 'helped.'

35 *Slower.* 'More measured,' 'less vivacious.' It is noticeable that the dialogue here, in its smartness of retort and brisk interchange of repartee, partakes much of the style that marks the dialogue in "Love's Labour's Lost," which point is confirmatory of our opinion respecting the early date at which the present play was written. See Note 1 of this Act.

36 *Thou wast the cause, and most accurs'd effect.* This sentence has been variously explained. To us it appears to be

elliptically constructed, and to mean—"Thou wast the cause, and this was thy most accurs'd effect;" "effect" being here used for 'deed,' or that which was effected.

37 *Basilisks, to strike thee dead!* See Note 59, Act iii., "Second Part Henry VI."

38 *Remorseful.* As "remorse" is often used by Shakespeare for 'pity,' so "remorseful" is here used for 'pitiful,' 'commiserating.' This and the following eleven lines, which are wanting in the Quartos, are given in the Folio.

39 *Smoothing.* 'Flattering,' 'ingratiatory,' 'conciliatory.'



Rivers. Have patience, madam : there's no doubt his majesty
Will soon recover his accustom'd health.

Act I. Scene III.

Lo, here I lend thee this sharp-pointed sword ;
Which if thou please to hide in this true breast,
And let the soul forth that adareth thee,
I lay it naked to the deadly stroke,
And humbly beg the death upon my knee.

[*He lays his breast open.*]

Nay, do not pause ; for I did kill King Henry,—
[*She offers at his breast with his sword.*]

But 'twas thy beauty that provokèd me.
Nay, now dispatch ; 'twas I that stabb'd young
Edward,— [*She again offers at his breast.*]

But 'twas thy heavenly face that set me on.
[*She lets fall the sword.*]

Take up the sword again, or take up me.
Anne. Arise, dissembler : though I wish thy
death,

I will not be thy executioner.

Glo. Then bid me kill myself, and I will do
it.

Anne. I have already.

Glo. That was in thy rage :

Speak it again, and, even with the word,
This hand, which, for thy love, did kill thy
love,

Shall, for thy love, kill a far truer love :

To both their deaths shalt thou be accessory.

Anne. I would I knew thy heart.

Glo. 'Tis figur'd in my tongue.

Anne. I fear me both are false.

Glo. Then never man was true.

Anne. Well, well, put up your sword.

Glo. Say, then, my peace is made.

Anne. That shalt thou know hereafter.

Glo. But shall I live in hope ?

Anne. All men, I hope, live so.

Glo. Vouchsafe to wear this ring.⁴⁰

Anne. To take, is not to give.

[*She puts on the ring.*]

Glo. Look, how my ring encompasseth thy
finger,

Even so thy breast encloseth my poor heart ;
Wear both of them, for both of them are thine.
And if thy poor devoted servant may
But beg one favour at thy gracious hand,
Thou dost confirm his happiness for ever.

Anne. What is it ?

Glo. That it may please you leave these sad
designs

To him that hath most cause to be a mourner,
And presently repair to Crosby Place ;⁴¹
Where,—after I have solemnly interr'd,
At Chertsey monastery, this noble king,
And wet his grave with my repentant tears,—
I will with all expedient⁴² duty see you :
For divers unknown reasons, I beseech you,
Grant me this boon.

Anne. With all my heart ; and much it joys me
too,

To see you are become so penitent.—
Tressel and Berkley, go along with me.

Glo. Bid me farewell.

Anne. 'Tis more than you deserve ;

But since you teach me how to flatter you,
Imagine I have said farewell already.

[*Exeunt LADY ANNE, TRESSSEL, and BERKLEY.*]

Glo. Sirs, take up the corse.

Gent. Towards Chertsey, noble lord ?

Glo. No, to White Friars ; there attend my
coming. [*Exeunt the rest with the corse.*]

Was ever woman in this humour woo'd ?

Was ever woman in this humour won ?

I'll have her ;—but I will not keep her long.

What ! I, that kill'd her husband and his father,

To take her in her heart's extremest hate ;

With curses in her mouth, tears in her eyes,

The bleeding witness of her hatred by ;

Having God, her conscience, and these bars
against me,

And I no friends to back my suit withal,

But the plain devil and dissembling looks,

And yet to win her,—all the world to nothing !⁴³

Ha !

Hath she forgot already that brave prince,

Edward, her lord, whom I, some three months
since,

Stabb'd in my angry mood at Tewksbury ?

A sweeter and a lovelier gentleman,—

Fram'd in the prodigality of nature,

Young, valiant, wise, and, no doubt, right royal,—

The spacious world cannot again afford :

And will she yet abase her eyes on me,

That cropp'd the golden-prime of this sweet
prince,

And made her widow to a woful bed ?

On me, whose all not equals Edward's moiety ?

On me, that halt and am mis-shapen thus ?

40. *Vouchsafe to wear, &c.* This line forms part of Anne's preceding speech in the Folio, which omits the words, "To take, is not to give." Therefore the Quartos here, as in so many other instances, are of immense advantage in ascertaining the true text.

41. *Crosby Place.* The Folio prints 'Crosbie House' for "Crosby Place" here, and in Act iii., sc. 1 ; but as in Act i., sc. 3, it prints "Crosby Place," and as the Quartos uniformly give "Crosby Place," we retain this form throughout. Crosby Place is now Crosby Square, in Bishopsgate Street. This magnificent house was built in 1466 by Sir John Crosby, grocer and woolman, and became the residence of Richard, when Duke

of Gloster. The old hall is still remaining, has undergone careful restoration, and forms an interesting specimen of old English domestic architecture.

42. *Expedient.* Here used in its combined senses of 'expeditious,' and of 'proper,' 'fit,' 'due.'

43. *And yet to win her,—all the world to nothing!* The phraseology is condensed and elliptical here, giving to be understood, 'And yet to win her,—playing, as I did, no less desperate a stake than all the world set against nothing ;' or 'with as many chances against me as all the world in opposition to nothing.' See Note 28, Act v., "First Part Henry IV."

My dukedom to a beggarly denier,⁴⁴
I do mistake my person all this while :
Upon my life, she finds, although I cannot,
Myself to be a marvellous proper man.⁴⁵
I'll be at charges for a looking-glass ;
And entertain a score or two of tailors,
To study fashions to adorn my body :
Since I am crept in favour with myself,
I will maintain it with some little cost.
But first I'll turn yon fellow in his grave ;⁴⁶
And then return lamenting to my love.—
Shine out, fair sun, till I have bought a glass,
That I may see my shadow as I pass.

[Exit.]

SCENE III.—LONDON. *A Room in the Palace.*

Enter Queen ELIZABETH, RIVERS, and GREY.

Riv. Have patience, madam : there's no doubt
his majesty
Will soon recover his accustom'd health.

Grey. In that you brook it ill, it makes him
worse :
Therefore, for God's sake, entertain good com-
fort,
And cheer his grace with quick⁴⁷ and merry
words.

Q. Eliz. If he were dead, what would betide on
me ?

Grey. No other harm but loss of such a
lord.

Q. Eliz. The loss of such a lord includes all
harms.

Grey. The heavens have bless'd you with a
goodly son,
To be your comforter when he is gone.

Q. Eliz. Ah ! he is young ; and his minority
Is put unto the trust of Richard Gloster,
A man that loves not me, nor none of you.

Riv. Is it concluded he shall be protector ?

Q. Eliz. It is determin'd ; not concluded yet :⁴⁸
But so it must be, if the king miscarry.

Grey. Here come the lords of Buckingham and
Stanley.

Enter BUCKINGHAM and STANLEY.

Buck. Good time of day unto your royal grace !

Stan. God make your majesty joyful as you
have been !

Q. Eliz. The Countess Richmond,⁴⁹ good my
Lord of Stanley,

To your good prayer will scarcely say Amen.
Yet, Stanley, notwithstanding she's your wife,
And loves not me, be you, good lord, assur'd
I hate not you for her proud arrogance.

Stan. I do beseech you, either not believe
The envious slanders of her false accusers ;
Or, if she be accus'd on true report,
Bear with her weakness, which, I think, proceeds
From wayward sickness, and no grounded malice.

Q. Eliz. Saw you the king to-day, my Lord of
Stanley ?

Stan. But now the Duke of Buckingham and I
Are come from visiting his majesty.

Q. Eliz. What likelihood of his amendment,
lords ?

Buck. Madam, good hope ; his grace speaks
cheerfully.

Q. Eliz. God grant him health ! Did you con-
fer with him ?

Buck. Ay, madam : he desires to make atone-
ment⁵⁰

Between the Duke of Gloster and your brothers,
And between them and my lord chamberlain ;
And sent to warn⁵¹ them to his royal presence.

Q. Eliz. Would all were well !—but that will
never be :

I fear our happiness is at the height.

Enter GLOSTER, HASTINGS, and DORSET.

Glo. They do me wrong, and I will not endure
it :—

Who are they that complain unto the king
That I, forsooth, am stern, and love them not ?
By holy Paul, they love his grace but lightly
That fill his ears with such dissentious rumours.
Because I cannot flatter, and speak fair,
Smile in men's faces, smooth, deceive, and cog,⁵²
Duck with French nods⁵³ and apish courtesies,
I must be held a rancorous enemy.

44. *Denier.* The name of an old French coin, used, as we now use 'farthing,' to express the lowest possible sum. See Note 6, Induction to "Taming of the Shrew."

45. *Marvellous proper man.* "Marvellous" is used for 'marvellously ;' and "proper" means 'comely,' 'well-proportioned.'

46. *I'll turn yon fellow in his grave.* "In" is here, as elsewhere, used for 'into.' See Note 3, Act iv., "Second Part Henry VI."

47. *Quick.* 'Spritely,' 'lively.'

48. *Determin'd, not concluded yet.* Here "determin'd" is used for 'resolved upon,' and "concluded" for 'officially decided.'

49. *The Countess Richmond.* Margaret, daughter to John Beaufort, first Duke of Somerset. After the death of her first

husband, Edmond Tudor, she successively married Sir Henry Stafford (uncle to the Duke of Buckingham in this play), and then the Lord Stanley who here appears. See Note 35, Act iv., "Third Part Henry VI."

50. *To make atonement.* 'To effect a reconciliation.' See Note 33, Act i., "Richard II."

51. *Warn.* Here used in the sense of 'summon.'

52. *Cog.* 'Fawn,' 'talk speciously.' See Note 21, Act iii., "Merry Wives."

53. *Duck with French nods.* The mania for adopting foreign manners, which has been so frequently a fashionable epidemic in England, is not only a subject for repeated satirical allusion by Shakespeare, but with many other writers of his time and since then.

Cannot a plain man live, and think no harm,
But thus his simple truth must be abus'd
By silken, sly, insinuating Jacks?⁵⁴

Grey. To whom in all this presence speaks
your grace?

Glo. To thee, that hast nor honesty nor grace.
When have I injur'd thee? when done thee wrong?—
Or thee?—or thee?—or any of your faction?
A plague upon you all! His royal grace,—
Whom God preserve better than you would wish!—
Cannot be quiet scarce a breathing-while,
But you must trouble him with lewd⁵⁵ complaints.

Q. Eliz. Brother of Gloster, you mistake the
matter.

The king, on his own royal disposition,
And not provok'd by any suitor else;
Aiming, belike, at your interior hatred,
That in your outward action shows itself
Against my children, brothers, and myself,
Makes him to send; that thereby he may gather
The ground of your ill-will, and so remove it.⁵⁶

Glo. I cannot tell:⁵⁷—the world is grown so
bad,

That wrens make prey where eagles dare not perch:
Since every Jack became a gentleman,⁵⁸
There's many a gentle person made a Jack.

Q. Eliz. Come, come, we know your meaning,
brother Gloster;

You envy my advancement and my friends':
God grant we never may have need of you!

Glo. Meantime, God grants that we have need
of you:

Our brother is imprison'd by your means,
Myself disgrac'd, and the nobility
Held in contempt; while great promotions
Are daily given to ennoble those
That scarce, some two days since, were worth a
noble.⁵⁹

54. *Jacks.* Here used as a term of contempt. See Note 14, Act v., "Much Ado."

55. *Lewd.* Here, as elsewhere, used for 'idle,' 'worthless.' See Note 51, Act v., "Much Ado."

56. *And so remove it.* The Quartos print 'to' instead of "so;" Capell's correction. The Folio ends the speech with the word "ground," which leaves the sentence incomplete. It is observable that the construction in this speech is peculiar, and contains that want of strict consecution which Shakespeare is so fond of giving, in order to mark the utterer's agitation. See Note 96, Act iii., "Twelfth Night."

57. *I cannot tell.* An idiomatic and elliptical phrase, signifying 'I know not what to think of it,' 'I cannot tell how it may be.' See Note 49, Act i., "Second Part Henry IV."

58. *Since every Jack became, &c.* "Jack" is here used to express the commonest order of men, as "Joan" is to express the commonest order of women. See Note 24, Act i., "King John." "Jack" being an extremely common name, it came to signify a common man; and thence farther came to mean a low and despicable fellow. See Note 110, Act v., "Love's Labour's Lost," and Note 54 above.

59. *A noble.* Here quibblingly played upon, in its sense of 'a nobleman,' and in its sense of the coin so called. See Note 110, Act ii., "First Part Henry IV."

Q. Eliz. By Him that rais'd me to this careful⁶⁰ height

From that contented hap which I enjoy'd,
I never did incense his majesty
Against the Duke of Clarence; but have been
An earnest advocate to plead for him.

My lord, you do me shameful injury,
Falsely to draw me in these vile suspects.⁶¹

Glo. You may deny that you were not the
mean⁶²

Of my Lord Hastings' late imprisonment.

Riv. She may, my lord; for—

Glo. She may, Lord Rivers!—why, who knows
not so?

She may do more, sir, than denying that:
She may help you to many fair preferences;
And then deny her aiding hand therein,
And lay those honours on your high desert.
What may she not? She may,—ay, marry, may
she,—

Riv. What, marry, may she?

Glo. What, marry, may she! marry with a king,
A bachelor, a handsome stripling too:
I wis⁶³ your grandam had a worsè match.

Q. Eliz. My Lord of Gloster, I have too long
borne

Your blunt upbraidings and your bitter scoffs:
By Heaven, I will acquaint his majesty
Of those gross taunts that oft I have endur'd.⁶⁴
I had rather be a country servant-maid
Than a great queen, with this condition,—
To be so baited, scorn'd, and storm'd at:

Enter Queen MARGARET, behind.

Small joy have I in being England's queen.

Q. Mar. [Apart.] And lessen'd be that small,
God, I beseech him!

Thy honour, state, and seat is due to me.

60. *Careful.* Used for 'full of care,' 'replete with anxieties and troubles.' See Note 26, Act v., "Comedy of Errors."

61. *Suspects.* 'Suspicious.' See Note 24, Act iii., "Second Part Henry VI."

62. *You may deny that you were not the mean, &c.* The Quartos have 'cause' instead of "mean," which is the Folio reading. Many editors adopt the Quarto word 'cause' here; but inasmuch as Shakespeare frequently uses the word "mean" in the present sense and in the singular, we retain it in the text, as probably the one intended by the author. It is noteworthy that not only does Shakespeare use "mean" where now "means" is the word employed, but that he on three occasions uses "means" as if it were a singular noun; and, moreover, this is a mode of parlance still in familiar use; for we sometimes say, 'I don't know a better means of doing so and so;' 'There is hardly a safer means of effecting it,' &c. &c. The double negative in the present sentence is consistent with Shakespeare's frequent practice in that particular, to give the effect of an emphatic affirmative. See Note 69, Act i., "Richard II."

63. *I wis.* 'I know.' See Note 112, Act ii., "Merchant of Venice."

64. *I will acquaint his majesty of those, &c.* An instance of Shakespeare's using "of" where "with" would now be employed.

Glo. What! threat you me with telling of the king?⁶⁵

Tell him, and spare not: look, what I have said
I will avouch in presence of the king:
I dare adventure to be sent to the Tower.

'Tis time to speak,—my pains are quite forgot.

Q. Mar. [*Apart.*] Out, devil! I remember them too well:

Thou kill'dst my husband Henry in the Tower,
And Edward, my poor son, at Tewksbury.

Glo. Ere you were queen, ay, or your husband king,

I was a pack-horse in his great affairs;
A weeder-out of his proud adversaries,
A liberal rewarder of his friends:
To royalise his blood I spilt mine own.

Q. Mar. [*Apart.*] Ay, and much better blood than his or thine.

Glo. In all which time you and your husband Grey

Were factious for the house of Lancaster;—
And, Rivers, so were you:—was not your husband

In Margaret's battle at Saint Albans slain?

Let me put in your minds, if you forget,
What you have been ere this, and what you are;

Withal, what I have been, and what I am.

Q. Mar. [*Apart.*] A murd'rous villain, and so still thou art.

Glo. Poor Clarence did forsake his father,
Warwick;

Ay, and forswore himself,—which Jesu pardon!—

Q. Mar. [*Apart.*] Which God revenge!

Glo. To fight on Edward's party, for the crown;

And for his meed, poor lord! he is mew'd up.
would to Heaven my heart were flint, like Edward's;

Or Edward's soft and pitiful, like mine:

I am too childish-foolish for this world.

Q. Mar. [*Apart.*] Hie thee to hell for shame,
and leave this world,

Thou cacodemon!⁶⁶ there thy kingdom is.

Riv. My Lord of Gloster, in those busy days

Which here you urge to prove us enemies,
We follow'd then our lord, our sov'reign king:
So should we you, if you should be our king.

65. *Threat you me with telling of the king?* Here "of" is redundantly used. See Note 51, Act i., "Richard II."

66. *Cacodemon.* 'Evil genius,' 'bad spirit.'

67. *Pill'd.* 'Pillaged,' 'robbed,' 'plundered.' See Note 36, Act ii., "Richard II."

68. *Ah! gentle villain.* By the epithet "gentle" in Margaret's mouth, as addressed to Richard, and in combination with the word "villain," we think is involved many significant and taunting allusions. She means he is high by birth, low by nature; a supreme or arch villain, a smooth-tongued and stealthy villain, who would creep away from her presence to avoid her reproaches.

Glo. If I should be!—I had rather be a pedler:
Far be it from my heart, the thought thereof!

Q. Eliz. As little joy, my lord, as you suppose
You should enjoy, were you this country's king,—
As little joy you may suppose in me,
That I enjoy, being the queen thereof.

Q. Mar. [*Apart.*] As little joy enjoys the queen thereof;

For I am she, and altogether joyless.

I can no longer hold me patient.— [*Advancing.*
Hear me, you wrangling pirates, that fall out
In sharing that which you have pill'd⁶⁷ from me!

Which of you trembles not, that looks on me?
If not, that, I being queen, you bow like subjects,

Yet that, by you depos'd, you quake like rebels?—
Ah! gentle villain,⁶⁸ do not turn away!

Glo. Foul wrinkled witch, what mak'st thou in my sight?⁶⁹

Q. Mar. But repetition of what thou hast marr'd;
That will I make before I let thee go.

Glo. Wert thou not banish'd on pain of death?

Q. Mar. I was; but I do find more pain in banishment

Than death can yield me here by my abode.

A husband and a son thou ow'st to me,—
And thou a kingdom,—all of you allegiance:

This sorrow that I have, by right is yours;
And all the pleasures you usurp are mine.

Glo. The curse my noble father laid on thee,
When thou didst crown his warlike brows with paper,

And with thy scorns drew'st rivers from his eyes;
And then, to dry them, gav'st the duke a clout
Steep'd in the faultless blood of pretty Rutland;—
His curses, then from bitterness of soul

Denounc'd against thee, are all fall'n upon thee;
And God, not we, hath plagu'd⁷⁰ thy bloody deed.

Q. Eliz. So just is God, to right the innocent.

Hast. Oh, 'twas the foulest deed to slay that babe,

And the most merciless that e'er was heard of!

Riv. Tyrants themselves wept when it was reported.

Dor. No man but prophesied revenge for it.

Buck. Northumberland, then present, wept to see it.

69. *What mak'st thou in my sight?* Richard uses the word "mak'st" in the sense of 'dost' (see Note 9, Act i., "As You Like It"); while Margaret replies to it as if it bore its more usual sense. These bitter plays upon words are not unusual with Shakespeare: he knew that a keen sense of wrong, or even of grief, occasionally takes refuge in such acutenesses of expression.

70. *Plagu'd.* This word is used in the sense of 'punished,' 'tormented avengingly,' as it is in the passage discussed in Note 31, Act ii., "King John."

Q. Mar. What! were you snarling all before I came,
Ready to catch each other by the throat,
And turn you all your hatred now on me?
Did York's dread curse prevail so much with Heaven,
That Henry's death, my lovely Edward's death,
Their kingdom's loss, my woful banishment,
Could all but answer⁷¹ for that peevish brat?
Can curses pierce the clouds and enter heaven?—
Why, then, give way, dull clouds, to my quick curses!—

Though not by war, by surfeit die your king,
As ours by murder, to make him a king!
Edward thy son, that now is Prince of Wales,
For Edward my son, that was Prince of Wales
Die in his youth by like untimely violence!
Thyself a queen, for me that was a queen,
Outlive thy glory, like my wretched self!
Long mayst thou live to wail thy children's loss;
And see another, as I see thee now,
Deck'd in thy rights, as thou art stall'd in mine!
Long die thy happy days before thy death;
And, after many lengthen'd hours of grief,
Die neither mother, wife, nor England's queen!—
Rivers and Dorset, you were standers by,—
And so wast thou, Lord Hastings,—when my son
Was stabbed with bloody daggers: God, I pray him,
That none of you may live his natural age,
But by some unlook'd accident cut off!⁷²

Glo. Have done thy charm, thou hateful wither'd hag!

Q. Mar. And leave out thee? stay, dog, for thou shalt hear me.

If Heaven have any grivous plague in store
Exceeding those that I can wish upon thee,
Oh, let them keep it till thy sins be ripe,
And then hurl down their indignation⁷³
On thee, the troubler of the poor world's peace!
The worm of conscience still be-gnaw thy soul!
Thy friends suspect for traitors while thou liv'st,
And take deep traitors for thy dearest friends!
No sleep close up that deadly eye of thine,
Unless it be while some tormenting dream
Affrights thee with a hell of ugly devils!
Thou elvish-mark'd, abortive, rooting hog!⁷⁴
Thou that wast seal'd in thy nativity
The slave of nature and the son of hell,

71. *Could all but answer.* Used elliptically to express, 'Could all these calamities but only just compensate for the death of that foolish brat?'

72. *By some unlook'd accident cut off.* Elliptically constructed; the "may" in the previous line giving 'may be' to be understood between "accident" and "cut off." "Unlook'd" is used for 'unlooked-for,' 'unforeseen.'

73. *If Heaven . . . Oh, let them . . . their indignation,*

Thou slander of thy mother's heavy womb!
Thou loath'd issue of thy father's loins!
Thou rag of honour! thou detested—

Glo. Margaret.

Q. Mar. Richard!

Glo. Ha?

Q. Mar. I call thee not.

Glo. I cry thee mercy, then; for I did think
That thou hadst call'd me all these bitter names.

Q. Mar. Why, so I did; but look'd for no reply.

Oh, let me make the period to my curse!

Glo. 'Tis done by me, and ends in—Margaret.

Q. Eliz. Thus have you breath'd your curse
against yourself.

Q. Mar. Poor painted queen, vain flourish of
my fortune!

Why strew'st thou sugar on that bottled spider,⁷⁵
Whose deadly web ensnareth thee about?

Fool, fool! thou whett'st a knife to kill thyself.

The day will come that thou shalt wish for me

To help thee curse this poisonous bunch-back'd
toad.

Hast. False-boding woman, end thy frantic
curse,

Lest to thy harm thou move our patience.

Q. Mar. Foul shame upon you! you have all
mov'd mine.

Riv. Were you well serv'd, you would be
taught your duty.

Q. Mar. To serve me well, you all should do
me duty,

Teach me to be your queen, and you my sub-
jects:

Oh, serve me well, and teach yourselves that
duty!

Dor. Dispute not with her,—she is lunatic.

Q. Mar. Peace, master marquess! you are mala-
pert:

Your fire-new⁷⁶ stamp of honour is scarce current:
Oh, that your young nobility could judge

What 'twere to lose it, and be miserable!

They that stand high have many blasts to shake
them;

And if they fall, they dash themselves to pieces.

Glo. Good counsel, marry:—learn it, learn it,
marquess.

Dor. It touches you, my lord, as much as me.

Glo. Ay, and much more: but I was born so
high,

75. In this sentence, by the words "them" and "their," "Heaven" is referred to as if it were in the plural. For a similar instance, see Note 37, Act i., "Richard II."

74. *Hog.* In allusion to his armorial cognisance, which was a boar.

75. *Bottled spider.* Large bloated spider.

76. *Fire-new.* An expression several times used by Shakespeare. See Note 24, Act i., "Love's Labour's Lost."

Our airy⁷⁷ buildeth in the cedar's top,
And dallies with the wind, and scorns the sun.

Q. *Mar.* And turns the sun to shade;—alas!
alas!—

Witness my son now in the shade of death;
Whose bright out-shining beams thy cloudy wrath
Hath in eternal darkness folded up.

Your airy buildeth in our airy's nest:—

O God, that seest it, do not suffer it;

As it was won with blood, lost be it so!

Buck. Peace, peace, for shame, if not for charity.

Q. *Mar.* Urge neither charity nor shame to
me:

Uncharitably with me have you dealt,
And shamefully my hopes by you are butcher'd.
My charity is outrage, life my shame,—

And in that shame stil live my sorrow's rage!

Buck. Have done, have done.

Q. *Mar.* Oh, princely Buckingham, I'll kiss thy
hand,

In sign of league and amity with thee:

Now fair befall thee, and thy noble house!

Thy garments are not spotted with our blood,
Nor thou within the compass of my curse.

Buck. Nor no one here; for curses never pass
The lips of those that breathe them in the air.

Q. *Mar.* I will not think but they ascend the
sky,

And there awake God's gentle-sleeping peace.⁷⁸

O Buckingham, take heed of yonder dog!

Look, when he fawns he bites; and when he
bites,

His venom tooth will rankle to the death:

Have not to do with him, beware of him;

Sin, death, and hell have set their marks on
him,

And all their ministers attend on him.

Glo. What doth she say, my Lord of Bucking-
ham?

Buck. Nothing that I respect, my gracious lord.

Q. *Mar.* What! dost thou scorn me for my
gentle counsel?

And soothe the devil that I warn thee from?

Oh, but remember this another day,

When he shall split thy very heart with sorrow,

And say, Poor Margaret was a prophetess!—

Live each of you the subjects to his hate,

And he to yours, and all of you to God's! [*Ex't.*]

77. *Aiery*. A brood of eagles or hawks. The word was sometimes spelt 'eyry,' as its derivation is from the Teutonic, *eyren*, eggs.

78. *Awake God's gentle-sleeping peace*. The present passage offers another instance of the kind of expression which we pointed out in Note 18, Act v., "Much Ado." Here the sentence means, 'arouse Divine patience, and convert it into avenging wrath.'

79. *My hair doth stand on end to hear her curses*. Here is one of the occasional instances we have referred to, where Shakespeare, from dramatic necessity, bears self-testimony to

Hast. My hair doth stand on end to hear her
curses.⁷⁹

Riv. And so doth mine: I muse⁸⁰ why she's at
liberty.

Glo. I cannot blame her: by God's holy mother,
She hath had too much wrong; and I repent
My part thereof that I have done to her.

Q. *Eliz.* I never did her any, to my knowledge.

Glo. Yet you have all the vantage of her wrong.
I was too hot to do somebody good,
That is too cold in thinking of it now.

Marry, as for Clarence, he is well repaid;
He is frank'd⁸¹ up to fattening for his pains;—
God pardon them that are the cause thereof!

Riv. A virtuous and a Christian-like con-
clusion,

To pray for them that have done scath⁸² to us.

Glo. [*Aside.*] So do I ever, being well advis'd;⁸³
For had I curs'd now, I had curs'd myself.

Enter CATESBY.

Cates. Madam, his majesty doth call for you,—
And for your grace,—and you, my noble lords.

Q. *Eliz.* Catesby, I come.—Lords, will you go
with me?

Riv. We wait upon your grace.

[*Exeunt all except GLOSTER.*]

Glo. I do the wrong, and first begin to brawl.
The secret mischiefs that I set abroad

I lay unto the grievous charge of others.

Clarence,—whom I, indeed, have cast in dark-
ness,—

I do beweeep to many simple gulls;

Namely, to Stanley, Hastings, Buckingham;

And tell them 'tis the queen and her allies

That stir the king against the duke my brother.

Now, they believe it; and withal whet me

To be reveng'd on Rivers, Vaughàn, Grey:

But then I sigh; and, with a piece of Scripture,

Tell them that God bids us do good for evil:

And thus I clothe my naked villany

With odd old ends stol'n forth of holy writ;

And seem a saint, when most I play the devil:—

But, soft! here come my executioners.

Enter two Murderers.

How now, my hardy, stout resolvèd mates!

Are you now going to dispatch this thing?

the merit of his own writing. See Notes 65 and 81, Act ii., "Twelfth Night."

80. *Muse*. 'Wonder.'

81. *Frank'd*. As a 'frank' was a term for a sty, or pen wherein pigs were placed to fatten, so "franked" was used for 'styc'd;' and even, with some latitude, for 'confined.' See Note 45, Act ii., "Second Part Henry IV."

82. *Scath*. 'Injury,' 'harm.' See Note 13, Act ii., "King John."

83. *Well advis'd*. Here used for 'well aware of what I am about,' 'perfectly conscious of what I am doing.'

First Murd. We are, my lord; and come to have the warrant,
That we may be admitted where he is.⁸⁴

Glo. Well thought upon;—I have it here about me: [*Gives the warrant.*]

When you have done, repair to Crosby Place.
But, sirs, be sudden in the execution,
Withal obdurate, do not hear him plead;
For Clarence is well-spoken, and perhaps
May move your hearts to pity, if you mark him.

First Murd. Tut, tut, my lord, we will not stand to prate;

Talkers are no good doers: be assur'd
We go to use our hands, and not our tongues.

Glo. Your eyes drop millstones, when fools' eyes fall tears:⁸⁵

I like you, lads;—about your business straight;
Go, go, dispatch.

First Murd. We will, my noble lord. [*Exeunt.*]

SCENE IV.—LONDON. *A Room in the Tower.*

Enter CLARENCE and BRAKENBURY.

Brak. Why looks your grace so heavily to-day?

Clar. Oh, I have pass'd a miserable night,
So full of fearful dreams, of ugly sights,
That, as I am a Christian faithful man,
I would not spend another such a night,
Though 'twere to buy a world of happy days,—
So full of dismal terror was the time!

Brak. What was your dream, my lord? I pray you, tell me.

Clar. Methought that I had broken from the Tower,

And was embark'd to cross to Burgundy;
And, in my company, my brother Gloster;
Who from my cabin tempted me to walk
Upon the hatches: thence we look'd toward Eng-
land,

And cited up a thousand heavy times,
During the wars of York and Lancaster
That had befall'n us. As we pac'd along
Upon the giddy footing of the hatches,
Methought that Gloster stumbled; and, in falling,
Struck me, that thought to scay him, overboard,

84. *Admitted where he is.* This mention of their intended victim by the simple pronoun "he," while no name has been mentioned, is precisely one of Shakespeare's touches of naturalness; equalled by Richard's characteristic mention of the projected deed, as "this thing."

85. *Your eyes drop millstones, when fools' eyes fall tears.* A proverbial phrase, intended to be expressive of firmness and fortitude, but more properly, hardness. "Fall" is here used actively. It is the Folio word, while the Quartos repeat 'drop.'

86. *Unvalu'd.* Here used for 'invaluable,' 'of value greater than can be estimated.'

Into the tumbling billows of the main.
O Lord! methought, what pain it was to drown!
What dreadful noise of water in mine ears!
What sights of ugly death within mine eyes!
Methought I saw a thousand fearful wrecks;
A thousand men that fishes gnaw'd upon;
Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalu'd⁸⁶ jewels,
All scatter'd in the bottom of the sea:
Some lay in dead men's skulls; and, in those
holes

Where eyes did once inhabit, there were crept
(As 'twere in scorn of eyes) reflecting gems,
That woo'd the slimy bottom of the deep,
And mock'd the dead bones that lay scatter'd by.

Brak. Had you such leisure in the time of death

To gaze upon these secrets of the deep?

Clar. Methought I had; and often did I strive
To yield the ghost: but still the envious flood
Stopp'd in my soul, and would not let it forth
To find the empty, vast, and wandering air;
But smother'd it within my panting bulk;⁸⁷
Which almost burst to belch it in the sea.

Brak. Awak'd you not with this sore agony?

Clar. No, no, my dream was lengthen'd after life;
Oh, then began the tempest to my soul!

I pass'd, methought, the melancholy flood,
With that grim ferryman⁸⁸ which poets write of,
Unto the kingdom of perpetual night.

The first that there did greet my stranger soul,
Was my great father-in-law, renown'd Warwick;
Who cried aloud, "What scourge for perjury
Can this dark monarchy afford false Clarence?"

And so he vanish'd: then came wandering by
A shadow like an angel, with bright hair
Dabbled in blood; and he shriek'd out aloud,
"Clarence is come,—false, fleeting,⁸⁹ perjur'd

Clarence,—

That stabbed me in the field by Tewksbury;—
Seize on him, Furies, take him to your torments!"

With that, methought, a legion of foul fiends
Environ'd me, and howl'd in mine ears
Such hideous cries, that, with the very noise,
I trembling wak'd, and, for a season after,
Could not believe but that I was in hell,—
Such terrible impression made my dream.

Brak. No marvel, lord, though it affrighted you;⁹⁰

87. *Bulk.* 'Body,' 'frame;' more especially the chest.

88. *That grim ferryman.* Charon, who conveyed the souls of the dead across the rivers Acheron and Styx to the infernal regions.

89. *Fleeting.* Here used for 'fluctuating,' 'vacillating,' 'inconstant,' 'changeable.'

90. *Though it affrighted you.* We have heretofore remarked upon the peculiar mode in which Shakespeare uses this word "though." See Note 77, Act i., "Winter's Tale." Here it bears the sense of 'if,' or 'that.'



Brakenbury. No marvel, lord, though it affrighted you,
I am afraid, methinks, to hear you tell it.

Clarence. O Brakenbury, I have done these things,
That now give evidence against my sou',
For Edward's sake; and see how he requites me!

Act I. Scene IV.

I am afraid, methinks, to hear you tell it.

Clar. O Brakenbury, I have done these things,
That now give evidence against my soul,
For Edward's sake; and see how he requites
me!—

O God! if my deep prayers cannot appease
thee,

But thou wilt be aveng'd on my misdeeds,
Yet execute thy wrath in me alone:

Oh, spare my guiltless wife⁹¹ and my poor chil-
dren!—

I pray thee, gentle keeper, stay by me;
My soul is heavy, and I fain would sleep.

Brak. I will, my lord: God give your grace
good rest!— [CLARENCE sleeps.]

Sorrow breaks seasons and reposing hours,
Makes the night morning, and the noon-tide
night.

Princes have but their titles for their glories,
An outward honour for an inward toil;
And, for unfelt imaginations,
They often feel a world of restless cares:⁹²
So that, between their titles and low name,
There's nothing differs but the outward fame.

Enter the two Murderers.

First Murd. Ho! who's here?

Brak. What wouldst thou, fellow? and how
cam'st thou hither?

First Murd. I would speak with Clarence, and
I came hither on my legs.

Brak. What! so brief?

Sec. Murd. 'Tis better, sir, than to be tedious.
—Let him see our commission; and talk no more.

[*A paper is delivered to BRAKENBURY,
who reads it.*]

Brak. I am, in this, commanded to deliver
The noble Duke of Clarence to your hands:—
I will not reason what is meant hereby,
Because I will be guiltless of the meaning.
There lies the duke asleep,—and there the keys:
I'll to the king; and signify to him

That thus I have resign'd to you my charge.

First Murd. You may, sir; 'tis a point of
wisdom: fare you well. [Exit BRAKENBURY.]

Sec. Murd. What! shall we stab him as he
sleeps?

First Murd. No; he'll say 'twas done cowardly,
when he wakes.

Sec. Murd. When he wakes! why, fool, he shall
never wake until the great judgment-day.

First Murd. Why, then he'll say we stabbed him
sleeping.

Sec. Murd. The urging of that word "judg-
ment" hath bred a kind of remorse in me.

First Murd. What! art thou afraid?

Sec. Murd. Not to kill him, having a warrant
for it; but to be damned for killing him, from the
which no warrant can defend me.

First Murd. I thought thou hadst been resolute.

Sec. Murd. So I am, to let him live.

First Murd. I'll back to the Duke of Gloster,
and tell him so.

Sec. Murd. Nay, I pr'ythee, stay a little: I
hope my holy humour will change; it was wont to
hold me but while one tells twenty.

First Murd. How dost thou feel thyself now?

Sec. Murd. 'Faith, some certain dregs of con-
science are yet within me.

First Murd. Remember our reward, when the
deed's done.

Sec. Murd. Zounds! he dies: I had forgot the
reward.

First Murd. Where's thy conscience now?

Sec. Murd. In the Duke of Gloster's purse.

First Murd. So, when he opens his purse to
give us our reward, thy conscience flies out.

Sec. Murd. 'Tis no matter; let it go; there's
few or none will entertain it.

First Murd. What if it come to thee again?

Sec. Murd. I'll not meddle with it,—it is a
dangerous thing,⁹³ it makes a man a coward: a
man cannot steal, but it accuseth him; a man can-
not swear, but it checks him; a man cannot lie,
but it detects him: 'tis a blushing shame-faced

91. *My guiltless wife.* She is here alluded to as still alive; but she had in fact died before Clarence was imprisoned in the Tower. See Note 23 of this Act.

92. *And, for unfelt imaginations, they often, &c.* Johnson interprets this—'They often suffer real miseries for imaginary and unreal gratifications;' but we rather take it to mean—'And instead of pleasures of imagination, which they never experience, they often experience a multitude of restless cares.' This seems to us to be a reflection naturally growing out of Clarence's description of his late dreams; which, instead of being filled with images of beauty and peace, are crowded with troublous and terrible dreams. It appears to us that the effect of the passage is rendered somewhat perplexed, from the employment of the word "for," which is twice used in its usual sense, and the third time is used in the sense of 'instead of.' Moreover, be it observed that Shakespeare not unfrequently gives this effect of perplexity to his reflective soliloquies: thereby indicating those dimly expressed thoughts which pass through the brain of the soliloquiser. See Note 91, Act I., "All's Well."

93. *It is a dangerous thing.* These words appear here in all the Quarto copies, but are omitted in the Folio copy. We believe this to have been a stage omission,—as many curtainments are made for acting purposes,—because there is a kind of repetition of the words farther on in the same speech. But it is precisely in Shakespeare's mode of emphasising a point, to thus repeat it; and, most naturally it is put into the mouth of a common-mannered arguer, like the present speaker. Very noteworthy, too, as a point of high dramatic art in harmony and unity of moral aim, is the occurrence of a speech upon conscience here from a rough fellow like this second murderer, and the occurrence of another upon conscience afterwards from the royal hero-villain of the play. Compare the diction of the two speeches, the profound ethical lesson contained in the two speeches, and the perfectly characteristic and poetic appropriateness of each of these two speeches, and then say whether our Shakespeare be not indeed a writer to learn from and to glory in.

spirit that mutinies in a man's bosom; it fills one full of obstacles: it made me once restore a purse of gold, that by chance I found; it beggars any man that keeps it: it is turned out of all towns and cities for a dangerous thing; and every man, that means to live well, endeavours to trust to himself and live without it.

First Murd. Zounds! it is even now at my elbow, persuading me not to kill the duke.

Sec. Murd. Take the devil in thy mind, and believe him not:⁹⁴ he would insinuate with thee, but to make thee sigh.

First Murd. I am strong-framed, he cannot prevail with me.

Sec. Murd. Spoke like a tall fellow⁹⁵ that respects his reputation. Come, shall we fall to work?

First Murd. Take him on the costard⁹⁶ with the hilts of thy sword, and then throw him into the malmsey-butt in the next room.

Sec. Murd. Oh, excellent device! and make a sop of him.

First Murd. Soft! he wakes.

Sec. Murd. Strike!

First Murd. No, we'll reason⁹⁷ with him.

Clar. [*Waking.*] Where art thou, keeper? give me a cup of wine.

First Murd. You shall have wine enough, my lord, anon.

Clar. In God's name, what art thou?

First Murd. A man, as you are.

Clar. But not, as I am, royal.

First Murd. Nor you, as we are, loyal.

Clar. Thy voice is thunder, but thy looks are humble.

First Murd. My voice is now the king's, my looks mine own.

Clar. How darkly and how deadly dost thou speak!⁹⁸

Your eyes do menace me: why look you pale?

Who sent you hither? Wherefore do you come?

Both Murd. To, to, to—

Clar. To murder me?

Both Murd. Ay, ay.

Clar. You scarcely have the hearts to tell me so,

And therefore cannot have the hearts to do it.

Wherein, my friends, have I offended you?

First Murd. Offended us you have not, but the king.

Clar. I shall be reconcil'd to him again.

Sec. Murd. Never, my lord; therefore prepare to die.

Clar. Are you drawn forth among a world of men

To slay the innocent? What is my offence?

Where is the evidence that doth accuse me?

What lawful quest⁹⁹ have given their verdict up

Unto the frowning judge? or who pronounc'd

The bitter sentence of poor Clarence' death?

Before I be convict¹⁰⁰ by course of law,

To threaten me with death is most unlawful.

I charge you, as you hope to have redemption

By Christ's dear blood shed for our grievous sins,

That you depart, and lay no hands on me:

The deed you undertake is damnable.

First Murd. What we will do, we do upon command.

Sec. Murd. And he that hath commanded is our king.

Clar. Erroneous vassals! the great King of kings

Hath in the table of his law commanded

That thou shalt do no murder: will you, then,

Spurn at his edict, and fulfil a man's?

Take heed; for he holds vengeance in his hand,

To hurl upon their heads that break his law.

Sec. Murd. And that same vengeance doth he hurl on thee,

For false forswearing, and for murder too:

Thou didst receive the sacrament to fight

In quarrel of the house of Lancaster,

First Murd. And, like a traitor to the name of God,

Didst break that vow; and with thy treacherous blade

Unripp'dst the bowels of thy sov'reign's son.

Sec. Murd. Whom thou wast sworn to cherish and defend.

First Murd. How canst thou urge God's dreadful law to us,

When thou hast broke it in such dear degree?¹⁰¹

94. *And believe him not.* Here "him" refers, not to the last named antecedent,—“the devil,”—but to “conscience;” which is suddenly thus impersonated, as being one influential spirit brought in opposition to another, while it has previously been alluded to by the neuter pronoun “it.” We must remember also that “him” and “he” were formerly often used for “it.”

95. *Spoke like a tall fellow.* “Spoke” is used with grammatical licence, for ‘spoken;’ and “tall” is here used in its sense of ‘stout,’ ‘bold,’ ‘brave.’

96. *Costard.* ‘Head;’ so called from an apple thus named. See Note 13, Act iii., “Love’s Labour’s Lost;” and Note 50, Act i., “Second Part Henry IV.”

97. *Reason.* Here used for ‘talk,’ ‘parley;’ as the French sometimes use their verb *raisonner*.

98. *How darkly and how deadly, &c.* These few impressively descriptive words afford ample instruction to those performers who would duly enact the parts of the two murderers. See Note 92, Act i., “All’s Well.”

99. *Quest.* An old form of ‘inquest,’ and used as a term for ‘jury.’

100. *Convict.* Used for ‘convicted.’

101. *Dear degree.* “Dear” is here used in its sense of ‘intense,’ ‘extremc.’ See Note 61, Act i., “As You Like It.”



Clarence. In God's name, what art thou?
First Murderer. A man, as you are.

Act I. Scene IV.

Clar. Alas! for whose sake did I that ill deed?
 For Edward, for my brother, for his sake:
 He sends you not to murder me for this;
 For in that sin he is as deep as I.
 If God will be avengèd for the deed,
 Oh, know you yet, he doth it publicly:
 Take not the quarrel from his powerful arm;
 He needs no indirect or lawless course
 To cut off those that have offended him.

First Murd. Who made thee, then, a bloody
 minister,
 When gallant-springing brave Plantagenet,
 That princely novice, was struck dead by thee?

Clar. My brother's love,¹⁰² the devil, and my
 rage.

First Murd. Thy brother's love, our duty, and
 thy faults,
 Provoke us hither now to slaughter thee.

Clar. If you do love my brother, hate not me;
 I am his brother, and I love him well.
 If you are hir'd for meed,¹⁰³ go back again,
 And I will send you to my brother Gloster,
 Who shall reward you better for my life,
 Than Edward will for tidings of my death.

Sec. Murd. You are deceiv'd, your brother
 Gloster hates you.

Clar. Oh, no, he loves me, and he holds me
 dear:
 Go you to him from me.

Both Murd. Ay, so we will.

102. *My brother's love.* Here elliptically used for 'my love of my brother,' or 'the love which I bear my brother.' Similarly, "thy brother's love," in the next line, means 'our love of thy brother,' or 'our love for thy brother.' We have already pointed

out instances of this peculiar mode of employing the possessive case. See Note 12, Act v., "Taming of the Shrew."

103. *If you are hir'd for meed.* "Meed" is here used for 'reward,' 'recompense.'

Clar. Tell him, when that our princely father
York

Bless'd his three sons with his victorious arm,
And charg'd us from his soul to love each other,
He little thought of this divided friendship :
Bid Gloster think on this, and he will weep.

First Murd. Ay, millstones ; as he lesson'd us
to weep.

Clar. Oh, do not slander him, for he is kind.

First Murd. Right ; as snow in harvest.—Come,
you deceive yourself :

'Tis he that sends us to destroy you here.

Clar. It cannot be ; for he bewept my fortune,
And hugg'd me in his arms, and swore, with sobs,

That he would labour my delivery.

First Murd. Why, so he doth, when he delivers
you

From this earth's thralldom to the joys of heaven.

Sec. Murd. Make peace with God, for you must
die, my lord.

Clar. Have you that holy feeling in your souls,
To counsel me to make my peace with God,
And are you yet to your own souls so blind,¹⁰⁴
That you will war with God by murdering me ?—
Oh, sirs, consider, they that set you on
To do this deed will hate you for the deed.

Sec. Murd. What shall we do ?

Clar. Relent, and save your souls.

First Murd. Relent ! 'tis cowardly and womanish.

Clar. Not to relent, is beastly, savage, devilish.
Which of you, if you were a prince's son,

Being pent from liberty, as I am now,—

If two such murd'ers as yourselves came to you,—
Would not entreat for life ?—

My friend, I spy some pity in thy looks ;

Oh, if thine eye be not a flatterer,

Come thou on my side, and entreat for me,

As you would beg, were you in my distress :

A begging prince what beggar pities not ?

Sec. Murd. Look behind you, my lord.

First Murd. [*Stabs him.*] Take that, and that :
if all this will not do,

I'll drown you in the malmsey-butt within.

[*Exit, with the body.*]

Sec. Murd. A bloody deed, and desperately dis-
patch'd !

How fain, like Pilate, would I wash my hands
Of this most grievous guilty murder done !

Re-enter First Murderer.

First Murd. How now ! what mean'st thou,
that thou help'st me not ?

By Heaven, the duke shall know how slack you
have been.

Sec. Murd. I would he knew that I had sav'd
his brother !

Take thou the fee, and tell him what I say ;

For I repent me that the duke is slain. [*Exit.*]

First Murd. So do not I : go, coward as thou
art.—

Well, I'll go hide the body in some hole,

Till that the duke give order for his burial :

And when I have my meed, I will away ;

For this will out, and then I must not stay. [*Exit.*]

ACT II.

SCENE I.—LONDON. *A Room in the Palace.*

Enter King EDWARD (led in sick), Queen ELIZABETH, DORSET, RIVERS, HASTINGS, BUCKINGHAM, GREY, and others.

K. Edw. Why, so ;—now have I done a good
day's work :—

You peers, continue this united league :
I every day expect an embassy
From my Redeemer to redeem me hence ;
And more in peace my soul shall part to heaven,
Since I have made my friends at peace on earth.
Rivers and Hastings, take each other's hand ;

Dissemble not your hatred,¹ swear your love.

Riv. By Heaven, my soul is purg'd from grudging
hate ;

And with my hand I seal my true heart's love.

Hast. So thrive I, as I truly swear the like !

K. Edw. Take heed you dally not before your
king ;

Lest he that is the supreme King of kings
Confound your hidden falsehood, and award
Either of you to be the other's end.

Hast. So prosper I, as I swear perfect love !

Riv. And I, as I love Hastings with my
heart !

104. *To your own souls so blind.* "Souls" stands elliptically here for 'souls' welfare.'

1. *Dissemble not your hatred.* "Dissemble" is here used

in its sense of 'disguise,' 'cloak,' 'hide,' 'conceal.' See Note 14, Act iv., "Twelfth Night." The king means, 'Do not cherish a concealed hatred against each other, but swear a mutual love.'

K. Edw. Madam, yourself are not exempt from this,—
Nor you, son Dorset,—Buckingham, nor you ;—
You have been factious one against the other.
Wife, love Lord Hastings, let him kiss your hand ;
And what you do, do it unfeignedly.

Q. Eliz. There, Hastings ; I will never more remember

Our former hatred, so thrive I and mine !

K. Edw. Dorset, embrace him ;—Hastings, love lord marquess.

Dor. This interchange of love, I here protest,
Upon my part shall be inviolable.

Hast. And so swear I. [*Embraces* DORSET.]

K. Edw. Now, princely Buckingham, seal thou this league

With thy embracements to my wife's allies,
And make me happy in your unity.

Buck. [*To the* QUEEN.] Whenever Buckingham doth turn his hate

Upon your grace, but with all duteous love²
Doth cherish you and yours, God punish me
With hate in those where I expect most love !
When I have most need to employ a friend,
And most assurèd that he is a friend,
Deep, hollow, treacherous, and full of guile,
Be he unto me !—this do I beg of Heaven,
When I am cold in love to you or yours.

[*Embracing* RIVERS, &c.]

K. Edw. A pleasing cordial, princely Buckingham,

Is this thy vow unto my sickly heart.
There wanteth now our brother Gloster here,
To make the blessèd period of this peace.

Buck. And, in good time,³ here comes the noble duke.

Enter GLOSTER.

Glo. Good morrow to my sov'reign king and queen ;

And, princely peers, a happy time of day !

K. Edw. Happy, indeed, as we have spent the day.—

Gloster, we have done deeds of charity ;
Made peace of enmity, fair love of hate,
Between these swelling wrong-incensèd peers.

Glo. A blessèd labour, my most sov'reign lord.—
Among this princely heap, if any here,
By false intelligence, or wrong surmise,
Hold me a foe ;
If I unwittingly, or in my rage,
Have aught committed that is hardly borne

^{2.} *But with all duteous love.* "But" is here used to express 'or other than,' 'or anything else than.' See Note 38, Act iii., "Winter's Tale."

By any in this presence, I desire
To reconcile me to his friendly peace :
'Tis death to me to be at enmity ;
I hate it, and desire all good men's love.—
First, madam, I entreat true peace of you,
Which I will purchase with my duteous service ;—

Of you, my noble cousin Buckingham,
If ever any grudge were lodg'd between us ;—
Of you, and you, Lord Rivers, and of Dorset,
That all without desert have frown'd on me ;—
Of you, Lord Woodville, and Lord Scales, of you ;—

Dukes, earls, lords, gentlemen ;—indeed, of all.
I do not know that Englishman alive,
With whom my soul is any jot at odds,
More than the infant that is born to-night :
I thank my God for my humility.

Q. Eliz. A holiday shall this be kept hereafter :—

I would to God all strifes were well compounded.—
My sov'reign lord, I do beseech your highness
To take our brother Clarence to your grace.

Glo. Why, madam, have I offer'd love for this,

To be so flouted in this royal presence ?
Who knows not that the gentle duke is dead ?

[*They all start.*]

You do him injury to scorn his corse.

K. Edw. Who knows not he is dead ! who knows he is ?

Q. Eliz. All-seeing Heaven, what a world is this !

Buck. Look I so pale, Lord Dorset, as the rest ?

Dor. Ay, my good lord ; and no man in the presence

But his red colour hath forsook his cheeks.

K. Edw. Is Clarence dead ? the order was revers'd.

Glo. But he, poor man ! by your first order died,

And that a wingèd Mercury did bear ;
Some tardy cripple bore the countermand,
That came too lag to see him buried.
God grant that some, less noble and less loyal,
Nearer in bloody thoughts, and not in blood,
Deserve not worse than wretched Clarence did,
And yet go current from suspicion !

Enter STANLEY.

Stan. [*Kneeling.*] A boon, my sov'reign, for my service done !

K. Edw. I pr'ythee, peace : my soul is full of sorrow.

^{3.} *In good time.* 'Opportunately,' 'appositely.' See Note 31, Act i., "Two Gentlemen of Verona."

Stan. I will not rise, unless your highness hear me.

K. Edw. Then say at once what is it thou request'st.

Stan. The forfeit,⁴ sov'reign, of my servant's life;

Who slew to-day a riotous gentleman
Lately attendant on the Duke of Norfolk.

K. Edw. Have I a tongue to doom my brother's death,

And shall that tongue give pardon to a slave?
My brother kill'd no man,—his fault was thought,
And yet his punishment was bitter death.

Who su'd to me for him? who, in my wrath,
Kneel'd at my feet, and bade me be advis'd?⁵
Who spoke of brotherhood? who spoke of love?

Who told me how the poor soul did forsake
The mighty Warwick, and did fight for me?

Who told me, in the field of Tewksbury,
When Oxford had me down, he rescu'd me,
And said, "Dear brother, live, and be a king?"

Who told me, when we both lay in the field,
Frozen almost to death, how he did lap me

Even in his garments, and did give himself,
All thin⁶ and naked, to the numb-cold night?

All this from my remembrance brutish wrath
Sinfully pluck'd, and not a man of you

Had so much grace to put it in my mind.
But when your carters or your waiting-vassals

Have done a drunken slaughter, and defac'd
The precious image of our dear Redeemer,

You straight are on your knees for pardon, pardon,
An I, unjustly too, must grant it you:—

But for my brother not a man would speak,—
Nor I, ungracious, speak unto myself

For him, poor soul! The proudest of you all
Have been beholden to him in his life;

Yet none of you would once beg for his life.—
O God, I fear thy justice will take hold

On me, and you, and mine, and yours for this!—
Come, Hastings, help me to my closet.—

Ah! poor Clarence!

[*Exeunt* KING, QUEEN, HASTINGS, RIVERS,
DORSET, and GREY.]

Glo. This is the fruit of rashness!—Mark'd you not

How that the guilty kindred of the queen
Look'd pale when they did hear of Clarence's
death?

Oh, they did urge it still unto the king!
God will revenge it.—Come, lords; will you go
To comfort Edward with our company?

Buck. We wait upon your grace. [*Exeunt.*]

4. *The forfeit.* Here elliptically used for 'the remission of the forfeit.'

5. *Bade me be advis'd.* 'Bade me take time to reflect;' 'bade me be considerate, or regardful.'

SCENE II.—*Another Room in the Palace.*

Enter the Duchess of YORK, with a Son and Daughter of CLARENCE.

Son. Good grandam, tell us, is our father dead?

Duch. No, boy.

Daugh. Why do you weep so oft, and beat your breast,

And cry, "O Clarence, my unhappy son!"

Son. Why do you look on us, and shake your head,

And call us orphans, wretches, castaways,
If that our noble father be alive?

Duch. My pretty cousins,⁷ you mistake me both;

I do lament the sickness of the king,
As loath to lose him, not your father's death;
It were lost sorrow to wail one that's lost.

Son. Then you conclude, my grandam, he is dead.

The king mine uncle is to blame for this:
God will revenge it; whom I will importune
With earnest prayers all to that effect.

Daugh. And so will I.

Duch. Peace, children, peace! the king doth love you well:

Incapable and shallow innocents,
You cannot guess who caus'd your father's death.

Son. Grandam, we can; for my good uncle
Gloster

Told me, the king, provok'd to it by the queen,
Devis'd impeachments to imprison him:

And when my uncle told me so, he wept,
And pitied me, and kindly kiss'd my cheek;

Bade me rely on him as on my father,
And he would love me dearly as his child.

Duch. Ah! that deceit should steal such gentle shape,

And with a virtuous visor hide deep vice!
He is my son; ay, and therein my shame;
Yet from my breast he drew not this deceit.

Son. Think you my uncle did dissemble,
grandam?

Duch. Ay, boy.

Son. I cannot think it.—Hark! what noise is this?

Enter Queen ELIZABETH, *distractedly*; RIVERS and DORSET *following her.*

Q. Eliz. Ah! who shall hinder me to wail and weep,

To chide my fortune, and torment myself?
I'll join with black despair against my soul,
And to myself become an enemy.

6. *Thin.* Here used for 'thinly clad,' 'bare.'

7. *Cousins.* 'Kinsfolk,' 'relations.' The duchess is speaking to her grandchildren.



Stanley. [Kneeling.] A boon, my sov'reign, for my service done!
King Edward. I pr'ythee, peace: my soul is full of sorrow.
Stanley. I will not rise, unless your highness hear me.

Act II. Scene I.

Duch. What means this scene of rude im-
 patience?

Q. Eliz. To make an act of tragic violence:—
 Edward, my lord, thy son, our king, is dead.
 Why grow the branches when the root is gone?
 Why wither not the leaves that want their sap?
 If you will live, lament; if die, be brief,
 That our swift-wing'd souls may catch the king's;
 Or, like obedient subjects, follow him
 To his new kingdom of ne'er changing night.

Duch. Ah! so much interest have I in thy
 sorrow
 As I had title in thy noble husband!
 I have bewept a worthy husband's death,
 And liv'd with looking on his images:⁸

8. *Liv'd with looking on his images.* Here "with" is used for "by;" and "images" for "the children who resemble him."

But now two mirrors of his princely semblance
 Are crack'd in pieces by malignant death,
 And I for comfort have but one false glass,
 That grieves me when I see my shame in him.
 Thou art a widow; yet thou art a mother,
 And hast the comfort of thy children left:
 But death hath snatch'd my husband from mine
 arms,

And pluck'd two crutches from my feeble hands,—
 Clarence and Edward. Oh, what cause have I
 (Thine being but a moiety of my moan)
 To over-go thy woes and drown thy cries!

Son. Ah! aunt, you wept not for our father's
 death!

How can we aid you with our kindred tears?

Daugh. Our fatherless distress was left un-
 moan'd,
 Your widow-dolour likewise be unwept!



Queen Elizabeth. Ah! who shall hinder me to wail and weep,
To chide my fortune, and torment myself?

Act II. Scene ii.

Eliz. Give me no help in lamentation ;
I am not barren to bring forth complaints :
All springs reduce their currents to mine eyes,
That I, being govern'd by the wat'ry moon,
May send forth plenteous tears to drown the
world !

Ah ! for my husband, for my dear lord, Edward !

Chil. Ah ! for our father, for our dear lord,
Clarence !

Duch. Alas ! for both, both mine, Edward and
Clarence !

Eliz. What stay⁹ had I but Edward ? and
he's gone.

Chil. What stay had we but Clarence ? and
he's gone.

Duch. What stays had I but they ? and they
are gone.

Eliz. Was never widow had so dear a
loss !¹⁰

Chil. Were never orphans had so dear a loss !

Duch. Was never mother had so dear a loss !

Alas ! I am the mother of these griefs !

Their woes are parcell'd,¹¹ mine are general.

She for an Edward weeps, and so do I ;

I for a Clarence weep, so doth not she :

These babes for Clarence weep, and so do I ;

I for an Edward weep, so do not they :—

Alas ! you three, on me, threefold distress'd,

Pour all your tears ! I am your sorrow's nurse,

And I will pamper it with lamentation.

Dor. Comfort, dear mother : God is much
displeas'd

That you take with unthankfulness his doing :

In common worldly things, 'tis call'd ungrate-
ful,

With dull unwillingness to repay a debt

Which with a bounteous hand was kindly lent ;

Much more to be thus opposite with Heaven,

For it requires the royal debt it lent you.¹²

Riv. Madam, bethink you, like a careful
mother,

Of the young prince your son : send straight for
him ;

Let him be crown'd ; in him your comfort lives :

Drown desperate sorrow in dead Edward's grave,

And plant your joys in living Edward's throne.

Enter GLOSTER, BUCKINGHAM, STANLEY, HAST-
INGS, RATCLIFF, and others.

Glo. Sister, have comfort : all of us have cause
To wail the dimming of our shining star ;

But none can cure their harms by wailing them.—

Madam, my mother, I do cry you mercy ;

I did not see your grace :—humbly on my knee

I crave your blessing.

Duch. God bless thee ; and put meekness in
thy breast,

Love, charity, obedience, and true duty !

Glo. Amen ; and make me die a good old
man !—

[*Aside.*] That is the butt-end of a mother's bless-
ing :

I marvel that her grace did leave it out.

Buck. You cloudy princes and heart-sorrowing
peers,

That bear this heavy mutual load of moan,

Now cheer each other in each other's love :

Though we have spent our harvest of this king,

We are to reap the harvest of his son.

The broken rancour¹³ of your high-swoln hearts,

But lately splinter'd, knit, and join'd together,

Must gently be preserv'd, cherish'd, and kept :

Me seemeth good,¹⁴ that, with some little train,

Forthwith from Ludlow¹⁵ the young prince be
fet¹⁶

Hither to London, to be crown'd our king.

Riv. Why with some little train, my Lord of
Buckingham ?

Buck. Marry, my lord, lest, by a multitude,
The new-heal'd wound of malice should break

out ;

Which would be so much the more dangerous,

9. *Stay.* 'Support,' 'sustainment,' 'source of reliance.' See Note 68, Act ii., "King John."

10. *So dear a loss.* "Dear" is here used in a double sense ; the phrase meaning 'a loss of one so dearly loved,' and 'so intensely severe a loss.'

11. *Parcell'd.* 'Divided into individual portions,' 'separately dedicated to particular objects.'

12. *To be thus opposite with Heaven, for it requires, &c.* 'To be thus unsubmitive towards Heaven, because it requires,' &c.

13. *The broken rancour . . . but lately splinter'd . . . must gently be preserv'd.* The construction is peculiar here, but not more involved than that of some other passages we have pointed out. See Note 27, Act i., "Richard II," and Note 23, Act v., "Henry V." In the present sentence the effect is given that "the broken rancour" is to be "preserv'd, cherish'd, and kept ;" but the poet figuratively speaks of this "broken rancour" as if it were a newly-set limb, which must be carefully treated until it become perfectly sound and whole. "Splinter'd" is here used in the sense of 'splinted ;'

which is the term used by surgeons for supporting a newly-set fractured bone with splints, or thin pieces of wood. Not only does Shakespeare himself use "splinter" in the same sense in "Othello," Act ii., sc. 3, but other writers of his time similarly employ this word.

14. *Me seemeth good.* See Note 5, Act iii., "Second Part Henry VI."

15. *From Ludlow.* Prince Edward, in his father's life-time, and at his demise, kept his household at Ludlow, in Shropshire, as Prince of Wales ; under the governance of Antony Woodville, Earl of Rivers, his uncle by the mother's side.* The intention of his being sent thither was to see justice done in the Marches ; and, by the authority of his presence, to restrain the Welshmen, who were wild, dissolute, and ill-disposed, from their accustomed murders and outrages. This is the historical account, as given in Hall and Holinshed. As confirmation of their lawless character, see passage referred to in Note 10, Act i., "First Part Henry IV."

16. *Fet.* An old form of 'fetched' or 'fetch'd.' See Note 14 Act iii., "Henry V."

By how much the estate is green and yet un-
govern'd :

Where every horse bears his commanding rein,
And may direct his course as please himself,¹⁷
As well the fear of harm, as harm apparent,
In my opinion, ought to be prevented.

Glo. I hope the king made peace with all of us ;
And the compâct is firm and true in me.

Riv. And so in me ; and so, I think, in all ;
Yet, since it is but green, it should be put
To no apparent likelihood of breach,
Which haply by much company might be urg'd :
Therefore I say with noble Buckingham,
That it is meet so few should fetch the prince.

Hast. And so say I.

Glo. Then be it so ; and go we to determine
Who they shall be that straight shall post to
Ludlow.

Madam,—and you, my mother,—will you go
To give your censures¹⁸ in this business ?

[*Exeunt all except BUCKINGHAM and GLOSTER.*]

Buck. My lord, whoever journeys to the prince,
For Heaven's sake, let not us two stay at home ;
For, by the way, I'll sort¹⁹ occasion,
As index²⁰ to the story we late talk'd of,
To part the queen's proud kindred from the prince.

Glo. My other self, my counsel's consistency,²¹
My oracle, my prophet!—my dear cousin,²²
I, as a child, will go by thy direction.²³
Toward Ludlow then, for we'll not stay behind.

[*Exeunt.*]

SCENE III.—LONDON. *A Street.*

Enter two Citizens, meeting.

First Cit. Good morrow, neighbour ; whither
away so fast ?

Sec. Cit. I promise you, I scarcely know myself :

Hear you the news abroad ?

First Cit. Yes,—that the king is dead.

Sec. Cit. Ill news, by'r lady ; seldom comes the
better :²⁴

I fear, I fear 'twill prove a giddy world.

Enter a third Citizen.

Third Cit. Neighbours, God speed !

First Cit. Give you good morrow, sir.

Third Cit. Doth the news hold of good King
Edward's death ?

Sec. Cit. Ay, sir, it is too true ; God help, the
while !²⁵

Third Cit. Then, masters, look to see a troublous
world.

First Cit. No, no ; by God's good grace his son
shall reign.

Third Cit. Woe to that land that's govern'd by
a child !

Sec. Cit. In him there is a hope of government ;
That, in his nonage, council under him,²⁶
And, in his full and ripen'd years, himself,
No doubt, shall then, and till then, govern well.

First Cit. So stood the state when Henry the
Sixth

Was crown'd in Paris but at nine months old.

Third Cit. Stood the state so ? No, no, good
friends, God wot ;²⁷

For then this land was famously enrich'd
With politic grave counsel ; then the king
Had virtuous uncles to protect his grace.

First Cit. Why, so hath this, both by his father
and mother.

Third Cit. Better it were they all came by his
father,

Or by his father there were none at all ;
For emulation now, who shall be nearest,
Will touch us all too near, if God prevent not.
Oh, full of danger is the Duke of Gloster !

17. *May direct his course as please himself.* Here "may" is understood as repeated in this line, between "as" and "please."

18. *Censures.* Here used for 'opinions.'

19. *Sort.* 'Select,' 'find.'

20. *Index.* Here used for 'induction,' 'prefatory matter,' 'prelude,' 'opening.'

21. *My counsel's consistency.* Shakespeare elsewhere uses the word "counsel" in the sense of 'advice,' and in the sense of 'secret confidence ;' and "consistory" meant both the place where ecclesiastical judges assembled and that assembly itself. Therefore, by the expression in the text, Richard not only calls his friend 'my repository of secret confidences,' but also 'my assemblage of advisers concentered in one.'

22. *My dear cousin.* This Buckingham was descended by the father's side from Thomas of Woodstock, the sixth son of Edward III., and by the mother's side from John of Gaunt, the fourth son of Edward III. ; so that Richard gives him this title of "cousin," or 'kinsman,' as a token of affectionate familiarity and acknowledged relationship, which could not be otherwise than flattering to the man thus addressed.

23. *I, as a child, will go by thy direction.* This from that

arch-schemer, Richard, shows his subtle mode of making men's weaknesses subservient to his own views ; since he affects to be guided by Buckingham's superior ability in craft and strategy, of which he knows him to be proud. See Buckingham's first speech in the dialogue between himself and Richard, Act iii., sc. 5, of the present play.

24. *Seldom comes the better.* An old proverbial saying, often used by our early writers.

25. *God help, the while !* An idiomatic exclamation, signifying 'God help us, meanwhile !' or 'God help us at this present juncture.' See Note 88, Act ii., "First Part Henry IV."

26. *In him there is a hope of government ; that, in his nonage, council, &c.* The Folio reads 'which' for "that ;" the latter being the word in all the Quartos. Malone says, "Neither reading affords a very clear sense ;" but we think that the first line lays down the proposition generally, while the three latter lines explain the proposition in its particulars as meant by the speaker. He says, 'There is a hope of government in the new-made king ; a hope that while he is still a minor, a council acting in his name, and afterwards, when he has come of age, he himself, will doubtless govern well.'

27. *Wot.* 'Knows.'

And the queen's sons and brothers haught²⁸ and proud :

And were they to be rul'd, and not to rule,
This sickly land might solace²⁹ as before.

First Cit. Come, come, we fear the worst ; all will be well.

Third Cit. When clouds are seen, wise men put on their cloaks ;

When great leaves fall, then winter is at hand ;
When the sun sets, who doth not look for night ?
Untimely storms make men expect a dearth.

All may be well ; but, if God sort it so,³⁰
'Tis more than we deserve, or I expect.

Sec. Cit. Truly, the hearts of men are full of fear :

You cannot reason almost with a man³¹
That looks not heavily and full of dread.

Third Cit. Before the days of change, still is it so :

By a divine instinct men's minds mistrust
Ensuing danger ; as, by proof, we see
The water swell before a boist'rous storm.
But leave it all to God.—Whither away ?

Sec. Cit. Marry, we were sent for to the justices.

Third Cit. And so was I : I'll bear you company. [*Exeunt.*

SCENE IV.—LONDON. *A Room in the Palace.*

Enter the Archbishop of YORK, the young Duke of YORK, Queen ELIZABETH, and the Duchess of YORK.

Arch. Last night, I hear, they lay at Northampton ;

At Stony Stratford will they be to-night :³²
To-morrow, or next day, they will be here.

Duch. I long with all my heart to see the prince :

I hope he is much grown since last I saw him.

Q. Eliz. But I hear, no ; they say my son of York

Has almost overta'en him in his growth.

28. *Haught.* A form of 'haughty.'

29. *Solace.* Here, and twice elsewhere, used by Shakespeare as a neuter verb. In the present sentence it bears the sense of 'thrive,' 'prosper,' 'revive,' 'take comfort.'

30. *Sort it so.* 'Cause it to happen so,' 'ordain it to occur thus.' See Note 30, Act iv., "Much Ado."

31. *You cannot reason almost with a man, &c.* "Reason" is here used in the sense of 'talk,' 'converse.' See Note 97, Act i., of this play. "Almost" is peculiarly used here and elsewhere by Shakespeare ; the present sentence having the effect of 'You can scarcely talk with one man who looks not,' &c. See Note 61, Act iii.

32. *Last night, I hear, they lay at Northampton ; at Stony Stratford will they be to-night.* This is the Quarto reading ; the Folio giving these two lines thus :—

York. Ay, mother ; but I would not have it so.

Duch. Why, my young cousin ? it is good to grow.

York. Grandam, one night, as we did sit at supper,

My uncle Rivers talk'd how I did grow
More than my brother : "Ay," quoth my uncle
Gloster,

"Small herbs have grace, great weeds do grow
apace :"

And since, methinks, I would not grow so fast,
Because sweet flowers are slow, and weeds make
haste.

Duch. 'Good faith, 'good faith, the saying did not hold

In him that did object the same to thee :

He was the wretched'st thing when he was
young,

So long a-growing and so leisurely,
That, if his rule were true, he should be gracious.

Arch. And so, no doubt he is,³³ my gracious madam.

Duch. I hope he is ; but yet let mothers doubt.

York. Now, by my troth, if I had been remember'd,³⁴

I could have given my uncle's grace a flout,
To touch his growth nearer than he touch'd
mine.

Duch. How, my young York ? I pr'ythee, let me hear it.

York. Marry, they say my uncle grew so fast,
That he could gnaw a crust at two hours old ;
'Twas full two years ere I could get a tooth.

Grandam, this would have been a biting jest.

Duch. I pr'ythee, pretty York, who told thee this ?

York. Grandam, his nurse.

Duch. His nurse ! why, she was dead ere thou wast born.

York. If 'twere not she, I cannot tell who told me.

Q. Eliz. A parlous³⁵ boy :—go to, you are too shrewd.

'Last night I heard they lay at Stony Stratford,

And at Northampton they do rest to-night.'

Inasmuch as Stony Stratford is nearer to London than Northampton, the reading in the text agrees with the concluding line of the Archbishop's speech, and is therefore probably what Shakespeare wrote.

33. *And so, no doubt he is.* The Folio assigns this speech to little York. Capell made the correction.

34. *If I had been remember'd.* An idiomatic form of 'if I had thought of it,' 'if I had remembered to have said it.' See Note 116, Act iv., "Henry V."

35. *Parlous.* A familiar corruption of 'perilous ;' here used in the sense of 'terrible,' 'dreadful,' 'shockingly knowing or precocious.' "A parlous boy" answers precisely to the modern French phrase, '*un enfant terrible.*'

Arch. Good madam, be not angry with the child.³⁶

Q. Eliz. Pitchers have ears.³⁷

Arch. Here comes a messenger.—

Enter a Messenger.

What news?

Mess. Such news, my lord, as grieves me to report.

Q. Eliz. How doth the prince?

Mess. Well, madam, and in health.

Duch. What is thy news?

Mess. Lord Rivers and Lord Grey are sent to Pomfret,

With them Sir Thomas Vaughan, prisoners.

Duch. Who hath committed them?

Mess. The mighty dukes, Gloster and Buckingham.

Q. Eliz. For what offence?³⁸

Mess. The sum of all I can, I have disclos'd; Why or for what the nobles were committed Is all unknown to me, my gracious lady.

Q. Eliz. Ah! me, I see the ruin of my house! The tiger now hath seiz'd the gentle hind; Insulting tyranny begins to jut Upon³⁹ the innocent and awless⁴⁰ throne:—

Welcome, destruction, blood, and massacre!

I see, as in a map, the end of all.

Duch. Accursèd and unquiet wrangling days, How many of you have mine eyes beheld!

My husband lost his life to get the crown;

And often up and down my sons were toss'd,

For me to joy, and weep, their gain and loss:

And being seated, and domestic broils

Clean over-blown, themselves, the conquerors,

Make war upon themselves; brother to brother,

Blood to blood, self against self:—Oh, preposterous

And frantic outrage, end thy cursèd spleen;

Or let me die, to look on death no more!

Q. Eliz. Come, come, my boy; we will to sanctuary.⁴¹—

Madam, farewell.

Duch. Stay, I will go with you.

Q. Eliz. You have no cause.

Arch. [To the Queen.] My gracious lady go; And thither bear your treasure and your goods.

For my part, I'll resign unto your grace

The seal I keep: and so betide to me,

As well I tender you and all of yours!—

Come, I'll conduct you to the sanctuary.

[*Exeunt.*]

ACT III.

SCENE I.—LONDON. *A Street.*

The Trumpets sound. Enter the Prince of WALES, GLOSTER, BUCKINGHAM, CATESBY, Cardinal BOURCHIER, and others.

Buck. Welcome, sweet prince, to London, to your chamber.¹

Glo. Welcome, dear cousin,² my thoughts' sovereign:

The weary way hath made you melancholy.

Prince. No, uncle; but our crosses on the way Have made it tedious, wearisome, and heavy:

I want more uncles here to welcome me.

Glo. Sweet prince, the untainted virtue of your years

Hath not yet div'd into the world's deceit:

No more can you distinguish of a man

Than of his outward show; which, Heaven knows,

36. *Good madam, be not angry, &c.* The Folio again prints an erroneous prefix here; giving this speech to the duchess. Capell made the correction from the Quartos; which give the prefix *Car.* (Cardinal) to the present speech as well as to the one referred to in Note 33 of this Act.

37. *Pitchers have ears.* An allusion to the old proverb, 'Small pitchers have great ears.' See Note 92, Act iv., "Taming of the Shrew."

38. *For what offence?* The Folio gives this speech to the archbishop, and prints 'lord' instead of "lady" in the next speech; but inasmuch as the Quarto has the word "lady" there, and as the present inquiry seems to come more naturally from the queen, we adopt Johnson's correction, which assigns it to her.

39. *To jut upon.* Here used for 'encroach upon,' 'trench upon;' "to jut" being an old verb for 'hit against,' 'run against,' 'push against.'

40. *Awless.* Here used for 'incapable of inspiring awe.'

41. *We will to sanctuary.* It was the custom for persons needing protection 'to take sanctuary;' that is, to seek shelter under some consecrated roof, which was privileged to keep them safely. See Note 3, Act v., "Comedy of Errors." In Hall's chronicle the queen's procedure, here referred to, is thus narrated:—"She toke her younger sonne the duke of Yorke and her daughters, and went out of the palays of Westminster into the sanctuary, and there lodged in the abbotes place, and she and all her chyldren and compaignie were registred for sanctuarye-persons."

1. *To London, to your chamber.* London was anciently called *Camera regis*, 'the king's chamber;' which title was given to it immediately after the Norman conquest.

2. *Dear cousin.* The prince was Gloster's nephew; but the word "cousin" was often, as we have heretofore shown, used as a term of relationship generally, like 'kinsman,' or 'kinswoman.'

Seldom or never jumpeth with³ the heart.
 Those uncles which you want were dangerous ;
 Your grace attended to their sugar'd words,
 But look'd not on the poison of their hearts :
 God keep you from them, and from such false
 friends!

Prince. God keep me from false friends! but
 they were none.

Glo. My lord, the mayor of London comes to
 greet you.

Enter the Lord Mayor, and his train.

May. God bless your grace with health and
 happy days!

Prince. I thank you, good my lord ;—and thank
 you all. [*Exeunt Mayor, &c.*]

I thought my mother, and my brother York,
 Would long ere this have met us on the way :
 Fie, what a slug is Hastings, that he comes not
 To tell us whether they will come or no!

Buck. And, in good time, here comes the sweat-
 ing lord.

Enter HASTINGS.

Prince. Welcome, my lord: what! will our
 mother come?

Hast. On what occasion, Heaven knows, not I:
 The queen your mother, and your brother York,
 Have taken sanctuary: the tender prince
 Would fain have come with me to meet your
 grace,

But by his mother was perforce withheld.

Buck. Fie, what an indirect and peevish⁴ course
 Is this of hers!—Lord cardinal, will your grace
 Persuade the queen to send the Duke of York
 Unto his princely brother presently?⁵
 If she deny,—Lord Hastings, go with him,
 And from her jealous arms pluck him perforce.

Card. My Lord of Buckingham, if my weak
 oratory
 Can from his mother win the Duke of York,
 Anon expect him here; but if she be obdurate

To mild entreaties, God in heaven forbid
 We should infringe the holy privilege
 Of blessèd sanctuary! not for all this land
 Would I be guilty of so great a sin.

Buck. You are too senseless-obstinate, my lord,
 Too ceremonious and traditional:⁶
 Weigh it but with the grossness of this age,⁷
 You break not sanctuary in seizing him.
 The benefit thereof is always granted
 To those whose dealings have deserv'd the place,
 And those who have the wit to claim the place :
 This prince hath neither claim'd it nor deserv'd
 it;

And therefore, in mine opinion, cannot have it:
 Then, taking him from thence that is not there,⁸
 You break no privilege nor charter there.

Oft have I heard of sanctuary men ;
 But sanctuary children ne'er till now.

Card. My lord, you shall o'er-rule my mind for
 once.—

Come on, Lord Hastings, will you go with me?

Hast. I go, my lord.

Prince. Good lords, make all the speedy haste
 you may.

[*Exeunt Cardinal and HASTINGS.*]

Say, uncle Gloster, if our brother come,
 Where shall we sojourn till our coronation?

Glo. Where it seems best unto your royal
 self.

If I may counsel you, some day or two
 Your highness shall repose you at the Tower :
 Then where you please, and shall be thought most
 fit

For your best health and recreation.

Prince. I do not like the Tower, of any place.—
 Did Julius Cæsar build that place, my lord?

Buck. He did, my gracious lord, begin that
 place ;

Which, since, succeeding ages have re-edified.

Prince. Is it upon record, or else reported
 Successively from age to age, he built it?

Buck. Upon record, my gracious lord.

3. *Jumpeth with.* Here used for 'accords with,' 'corresponds with.' See Note 39, Act v., "Twelfth Night."

4. *Peevish.* 'Wayward,' 'perverse.'

5. *Presently.* Here, and elsewhere, used for 'at once,' 'at present,' 'now,' 'immediately.' See Note 6, Act iv., "Tempest."

6. *Ceremonious and traditional.* Both these words are here used elliptically: "ceremonious" meaning 'too observant of forms,' 'too punctilious in adherence to prescribed rules;' and "traditional," implying 'too scrupulous in respecting traditional privilege.'

7. *Weigh it but with the grossness of this age.* In this passage the word "grossness" has been altered by some editors, and it has been variously interpreted by others who retain it in the text. We think the sentence may either mean the less nice considerations of the present time, as compared with the cardinal's over-scrupulous observance; or it may mean that if the lawlessness of those who usually claim sanctuary be compared with the young prince's innocence, which needs no such protection, then there can be no breaking of sanctuary in taking

him thence. The more obvious purport of the words here seems to favour our first explanation; but in the account given by Hall's chronicle (taken from Sir Thomas More's life of King Edward the Fifth), whence Shakespeare probably derived the groundwork for the present scene, Buckingham enlarges upon the vices of those who require the safety of sanctuary in contradistinction to the royal child's immaculacy, so as to give colour to our second interpretation. As an evidence that Shakespeare had recourse to the historian's page here, we find in Hall the precise phrase with which the dramatist concludes the present speech in its two last lines; for Buckingham sums up his arguments in Hall with the words, "*And verily I have hearde of sanctuary menne, but I never hearde before of sanctuary children.*"

8. *Taking him from thence that is not there.* This is one of those paradoxical sentences of which we have pointed out instances in Shakespeare. See Note 103, Act iv., "Second Part Henry IV." Here the effect is most characteristic; it is in keeping with the sophistry used by Buckingham, and with the crooked policy of his casuistry.

Prince. But say, my lord, it were not register'd,
Methinks the truth should live from age to age,
As 'twere retail'd⁹ to all posterity,
Even to the general all-ending day.

Glo. [Aside.] So wise so young, they say, do
never live long.¹⁰

Prince. What say you, uncle?

Glo. I say, without characters, fame lives long.¹¹—
[Aside.] Thus, like the formal Vice, Iniquity,¹²
I moralise two meanings in one word.¹³

Prince. That Julius Cæsar was a famous man;
With what his valour did enrich his wit,
His wit set down to make his valour live:
Death makes no conquest of this conqueror;
For now he lives in fame, though not in life.—
I'll tell you what, my cousin Buckingham,—

Buck. What, my gracious lord?

Prince. An if I live until I be a man,
I'll win our ancient right in France again,
Or die a soldier, as I liv'd a king.

Glo. [Aside.] Short summers lightly¹⁴ have a
forward spring.

Buck. Now, in good time, here comes the Duke
of York.

Enter YORK, HASTINGS, and the Cardinal.

Prince. Richard of York! how fares our loving
brother?

York. Well, my dread lord; so must I call you
now.

Prince. Ay, brother,—to our grief, as it is
yours:
Too late¹⁵ he died that might have kept that
title,

Which by his death hath lost much majesty.

Glo. How fares our cousin, noble Lord of
York?

York. I thank you, gentle uncle. Oh, my lord,
You said that idle weeds are fast in growth:

The prince my brother hath outgrown me far.

Glo. He hath, my lord.

York. And therefore is he idle?

Glo. Oh, my fair cousin, I must not say so.

York. Then is he more beholden to you than I.

Glo. He may command me as my sovereign;
But you have power in me as in a kinsman.

York. I pray you, uncle, give me this dagger.

Glo. My dagger, little cousin? with all my
heart.

Prince. A beggar, brother?

York. Of my kind uncle, that I know will
give;

And being but a toy, which is no grief to give.

Glo. A greater gift than that I'll give my
cousin.

York. A greater gift! Oh! that's the sword
to it.

Glo. Ay, gentle cousin, were it light enough.

York. Oh, then, I see, you will part but with
light gifts;

In weightier things you'll say a beggar, nay.

Glo. It is too weighty for your grace to wear.

York. I weigh it lightly,¹⁶ were it heavier.

Glo. What, would you have my weapon, little
lord?

York. I would, that I might thank you as you
call me.

Glo. How?

York. Little.

Prince. My Lord of York will still be cross in
talk:—

Uncle, your grace knows how to bear with him.

York. You mean, to bear me, not to bear with
me:—

Uncle, my brother mocks both you and me;

Because that I am little, like an ape,

He thinks that you should bear me on your
shoulders.¹⁷

9. *Retail'd.* 'Retold,' 'recounted.' Minsheu, in his Dictionary, 1617, besides the verb "retail," in the mercantile sense, has the verb "to retelle or retell;" in which sense it is here used. See Note 69, Act iv.

10. *So wise so young, they say, do never live long.* There was a Latin proverbial saying to this effect; and Bright, in his "Treatise of Melancholy," 1586, has the following passage:—"I have knowne children languishing of the splene, obstructed and altered in temper, talke with gravitie and wisdom surpassing those tender yeares, and their judgement carrying a marvellous imitation of the wisdom of the ancient, having after a sorte attained that by disease, which other have by course of yeares: whereon I take it, the proverb ariseth that *they be of short life who are of wit so pregnant.*"

11. *Without characters, fame lives long.* "Characters" is here used quibblingly in its sense of 'written signs' (see Note 9, Act iii., "As You Like It"), and in its sense of 'marked dispositions;' referring apparently to Julius Cæsar's renown, and really to the young prince's cleverness. There is also an ambiguity in the word "lives;" which Gloster applies ostensibly to the endurance of fame, but in fact to the continuance of his nephew's life.

12. *The formal Vice, Iniquity.* An account of the personage

in the old moralities, called the "Vice," is given in Note 39, Act iv., "Twelfth Night;" and "Iniquity" was sometimes one and the same with the "Vice," sometimes a separate character, in these ancient shows. See Note 135, Act ii., "First Part Henry IV."

13. *I moralise two meanings in one word.* Shakespeare here, and in the "Taming of the Shrew," Act iv., sc. 4, uses "moralise" as a verb active. In the passage referred to in that comedy it bears the sense of 'expound;' while in the present passage it is employed to express 'make out,' or 'ingeniously frame.' "Word" is here used for a short sentence, a brief phrase (see Note 64, Act i., "Richard II.");// Gloster referring to the first line of this speech, where he plays upon the expression, "Without characters, fame lives long."

14. *Lightly.* Here used in the sense of 'commonly,' 'ordinarily,' 'usually.' Other writers of Shakespeare's time employed the word in this sense.

15. *Too late.* Here used for 'too lately,' 'too recently.'

16. *I weigh it lightly.* 'I hold it as a trifle,' 'I value it little,' 'I prize it slightly.' See Note 52, Act v., "Love's Labour's Lost."

17. *Like an ape, he thinks, &c.* Little York hints at his uncle's deformity, which would afford a convenient projection for him to perch upon, as an ape sits upon an ape-bearer's shoulder. See Note 51, Act iv., "Winter's Tale."



Prince of Wales. I do not like the Tower, of any place.—
Did Julius Cæsar build that place, my lord?

Buckingham. He did, my gracious lord, begin that place.

Act III. Scene I.

Buck. [*Aside.*] With what a sharp provided wit
he reasons!¹⁸

To mitigate the scorn he gives his uncle,
He prettily and aptly taunts himself:
So cunning and so young is wonderful.

Glo. My lord, will 't please you pass along?
Myself and my good cousin Buckingham
Will to your mother, to entreat of her
To meet you at the Tower, and welcome you.

York. What! will you go unto the Tower, my
lord?

Prince. My lord protector needs will have it so.

York. I shall not sleep in quiet at the Tower.

Glo. Why, what should you fear?

York. Marry, my uncle Clarence' angry ghost:
My grandam told me he was murder'd there.

Prince. I fear no uncles dead.

Glo. Nor none that live, I hope.

Prince. An if they live, I hope I need not fear.
But come, my lord; and with a heavy heart,
Thinking on them, go I unto the Tower.

[*Sennet. Exeunt Prince, YORK, HASTINGS,
Cardinal, and Attendants.*]

Buck. Think you, my lord, this little prating
York

Was not incensèd¹⁹ by his subtle mother
To taunt and scorn you thus opprobriously?

Glo. No doubt, no doubt: oh, 'tis a parlous
boy;²⁰

Bold, quick, ingenious, forward, capable;²¹
He is all the mother's, from the top to toe.

Buck. Well, let them rest.—Come hither,
Catesby.

Thou art sworn as deeply to effect what we intend,
As closely to conceal what we impart:
'Thou know'st our reasons urg'd upon the way;—
What think'st thou? is it not an easy matter
To make William Lord Hastings of our mind,
For the instalment of this noble duke
In the seat royal of this famous isle?

Cate. He for his father's sake so loves the
prince,

That he will not be won to aught against him.

Buck. What think'st thou, then, of Stanley?
will not he?

Cate. He will do all in all as Hastings doth.

Buck. Well, then, no more but this: go, gentle
Catesby,

And, as it were far off, sound thou Lord Hastings,

18. *With what a sharp provided wit, &c.* This has been explained to mean 'a wit furnished him beforehand,' as if the queen his mother had instigated him to mock his uncle; but we rather take it to mean 'shrewdly calculated wit,' 'wit well devised to veil the personality of his scoff.'

19. *Incensèd.* Here used in the sense of 'incited,' 'instigated.' See Note 40, Act v., "Much Ado."

20. *A parlous boy.* See Note 35, Act ii.

21. *Capable.* Here used for 'intelligent,' 'of good intellectual capacity.'

How he doth stand affected to our purpose;
And summon him to-morrow to the Tower,
To sit about the coronation.²²

If thou dost find him tractable to us,
Encourage him, and tell him all our reasons:
If he be leaden, icy, cold, unwilling,
Be thou so too; and so break off the talk,
And give us notice of his inclination:
For we to-morrow hold divided councils,²³
Wherein thyself shalt highly be employ'd.

Glo. Commend me to Lord William; tell him,
Catesby,

His ancient knot of dangerous adversaries
To-morrow are let blood at Pomfret Castle
And bid my lord, for joy of this good news,
Give Mistress Shore one gentle kiss the more.

Buck. Good Catesby, go, effect this business
soundly.

Cate. My good lords both, with all the heed I
can.

Glo. Shall we hear from you, Catesby, ere we
sleep?

Cate. You shall, my lord.

Glo. At Crosby Place, there shall you find us
both. *Exit CATESBY.*

Buck. Now, my lord, what shall we do, if we
perceive

Lord Hastings will not yield to our complots?

Glo. Chop off his head, man;—somewhat we
will do:—

And, look, when I am king, claim thou of me
The earldom of Hereford, and all the movables
Whereof the king my brother was possess'd.

Buck. I'll claim that promise at your grace's
hand.

Glo. And look to have it yielded with all kind-
ness.

Come, let us sup betimes, that afterwards
We may digest our complots in some form.

[*Exeunt.*]

SCENE II.—*Before Lord HASTINGS' House.*

Enter a Messenger.

Mess. [*Knocking.*] My lord! my lord!—

Hast. [*Within.*] Who knocks?

Mess. One from the Lord Stanley.

22. *To sit about the coronation.* 'To sit in council concerning the coronation.'

23. *Hold divided councils.* This is derived from Holinshed, who says, "But the protectoure and the duke after they had sent the lord cardinall, the archbishop of Yorke, the bishop of Elie, the lord Stanlie, and the lord Hastings, with manie other noblemen, to commune and devise about the coronation in one place, as fast were they in another place, contriving the contrarie, and to make the protectoure king. . . . The lord Stanlie, that was after earle of Derby, wiselie mistrusted it, and said unto the lord Hastings, that he much misliked these two severall councils."

Hast. [*Within.*] What is't o'clock?

Mess. Upon the stroke of four.

Enter HASTINGS.

Hast. Cannot my Lord Stanley sleep these tedious nights?

Mess. So it appears by that I have to say. First, he commends him to your noble self.

Hast. What then?

Mess. Then certifies your lordship, that this night

He dreamt the boar had rasèd off his helm:²⁴

Besides, he says there are two councils held

And that may be determin'd at the one

Which may make you and him to rue at th' other.

Therefore he sends to know your lordship's pleasure,—

If you will presently take horse with him,

And with all speed post with him toward the north,

To shun the danger that his soul divines.

Hast. Go, fellow, go, return unto thy lord;

Bid him not fear the separated councils:

His honour²⁵ and myself are at the one,

And at the other is my good friend Catesby;

Where nothing can proceed that toucheth us

Whereof I shall not have intelligence.

Tell him his fears are shallow, without instance:²⁶

And for his dreams,—I wonder he's so simple

To trust the mockery of unquiet slumbers:

To fly the boar before the boar pursues,

Were to incense the boar to follow us,

And make pursuit where he did mean no chase.

Go, bid thy master rise and come to me;

And we will both together to the Tower,

Where, he shall see, the boar will use us kindly.

Mess. I'll go, my lord, and tell him what you say. [*Exit.*]

Enter CATESBY.

Cate. Many good morrows to my noble lord!

Hast. Good morrow, Catesby; you are early stirring:

What news, what news, in this our tottering state?

Cate. It is a reeling world, indeed, my lord;

And I believe will never stand upright

Till Richard wear the garland of the realm.

Hast. How! wear the garland! dost thou mean the crown?

Cate. Ay, my good lord.

Hast. I'll have this crown of mine cut from my shoulders

Before I'll see the crown so foul misplac'd.

But canst thou guess that he doth aim at it?

Cate. Ay, on my life; and hopes to find you forward

Upon his party for the gain thereof:

And thereupon he sends you this good news,—

That this same very day your enemies,

The kindred of the queen, must die at Pomfret.

Hast. Indeed, I am no mourner for that news,

Because they have been still my adversaries:

But, that I'll give my voice on Richard's side,

To bar my master's heirs in true descent,

Heaven knows I will not do it to the death.²⁷

Cate. God keep your lordship in that gracious mind!

Hast. But I shall laugh at this a twelvemonth hence,—

That they which brought me in my master's hate,

I live to look upon their tragedy.

Well, Catesby, ere a fortnight make me older,

I'll send some packing that yet think not on't.

Cate. 'Tis a vile thing to die, my gracious lord, When men are unprepar'd, and look not for it.

Hast. Oh, monstrous, monstrous! and so falls it out

With Rivers, Vaughan, Grey: and so 'twill do

With some men else, that think themselves as safe

As thou and I; who, as thou know'st, are dear

To princely Richard and to Buckingham.

Cate. The princes both make high account of you,—

[*Aside.*] For they account his head upon the bridge.

Hast. I know they do; and I have well deserv'd it.

Enter STANLEY.

Come on, come on; where is your boar-spear, man?

Fear you the boar, and go so unprovided?

Stan. My lord, good morrow;—good morrow, Catesby:—

You may jest on, but, by the holy rood,²⁸

I do not like these several councils, I.

Hast. My lord, I hold my life as dear as you do yours;

And never in my days, I do protest,

Was it so precious to me as 'tis now:

Think you, but that I know²⁹ our state secure,

24. *The boar had rasèd off,* &c. "Rasèd" or "rashed," was always used to describe the violence inflicted by a boar. By "the boar," throughout this scene, is figuratively meant Gloster, in reference to his heraldic crest. See Note 74, Act i.

25. *His honour.* Synonymous form of title with "his lordship." See Note 30, Act ii., "Measure for Measure."

26. *Instance.* Here used to express 'cause,' 'ground,' 'basis.'

27. *I will not do it to the death.* Elliptically and idiomatically expressed, and may mean 'I will maintain till death my resolve not to do it,' or 'I will not do it, were my refusal to cause my death.'

28. *By the holy rood.* See Note 16, Act iii., "Second Part Henry IV."

29. *But that I know.* Here used for 'unless I knew.'

I would be so triumphant as I am ?

Stan. The lords at Pomfret, when they rode from London,

Were jocund, and suppos'd their states were sure,—
And they, indeed, had no cause to mistrust ;
But yet, you see, how soon the day o'ercast.³⁰
This sudden stab of rancour I misdoubt :³¹
Pray God, I say, I prove a needless coward !
What ! shall we toward the Tower ? the day is spent.

Hast. Come, come, have with you.³²—Wot you what,³³ my lord ?

To-day the lords you talk of are beheaded.

Stan. They, for their truth,³⁴ might better wear their heads

Than some that have accus'd them wear their hats.—

But come, my lord, let's away.

Enter a Pursuivant.

Hast. Go on before ; I'll talk with this good fellow. [*Exeunt STAN. and CATESBY.*]
How now, sirrah ! how goes the world with thee ?

Purs. The better that your lordship please to ask.³⁵

Hast. I tell thee, man, 'tis better with me now

Than when thou mett'st me last where now we meet :

Then was I going prisoner to the Tower,
By the suggestion of the queen's allies ;
But now, I tell thee (keep it to thyself),
This day those enemies are put to death,
And I in better state than e'er I was.

Purs. God hold³⁶ it, to your honour's good content !

Hast. Gramercy, fellow : there, drink that for me. [*Throwing him his purse.*]

Purs. I thank your honour. [*Exit.*]

Enter a Priest.

Pr. Well met, my lord ; I am glad to see your honour.

Hast. I thank thee, good Sir John,³⁷ with all my heart.

I am in your debt for your last exercise ;³⁸
Come the next Sabbath, and I will content³⁹ you.

Enter BUCKINGHAM.

Buck. What ! talking with a priest, lord chamberlain !

Your friends at Pomfret, they do need the priest ;
Your honour hath no shriving⁴⁰ work in hand.

Hast. Good faith, and when I met this holy man,
The men you talk of came into my mind.—
What ! go you toward the Tower ?

Buck. I do, my lord ; but long I cannot stay there ;
I shall return before your lordship thence.

Hast. Nay, like enough, for I stay dinner there.

Buck. [*Aside.*] And supper too, although thou know'st it not.

Come, will you go ?

Hast. I'll wait upon your lordship.

[*Exeunt.*]

SCENE III.—POMFRET. *Before the Castle.*

Enter RATCLIFF, with a guard, conducting RIVERS, GREY, and VAUGHAN to execution.

Riv. Sir Richard Ratcliff, let me tell thee this,—
To-day shalt thou behold a subject die
For truth, for duty, and for loyalty.

Grey. God bless the prince from all the pack of you !

A knot you are of curs'd ! blood-suckers.

Vaugh. You live that shall cry woe for this hereafter.

Rat. Despatch ; the limit of your lives is out.

Riv. O Pomfret, Pomfret ! Oh, thou bloody prison,

Fatal and ominous to noble peers !

Within the guilty closure of thy walls

Richard the Second here was hack'd to death ;

And for more slander to thy dismal seat,

We give thee up our guiltless blood to drink.

Grey. Now Margaret's curse is fall'n upon our heads,

When she exclaim'd on Hastings, you, and I,⁴¹

For standing by when Richard stabb'd her son.

30. *O'ercast.* 'Became o'ercast.'

31. *Misdoubt.* 'Dread portends evil,' 'suspect is ominous of danger.' See Note 35, Act v., "Third Part Henry VI."

32. *Have with you.* See Note 112, Act iv., "Taming of the Shrew."

33. *Wot you what?* 'Know you what?' or 'What do you think?'

34. *Truth.* Here used for honesty, 'probity,' 'integrity.' See Note 40, Act iii., "Much Ado."

35. *That your lordship please to ask.* 'Should' is understood between "lordship" and "please."

36. *Hold.* 'Maintain,' 'preserve.'

37. *Sir John.* The origin of the title "Sir," as given to

priests, is explained in Note 2, Act i., "Merry Wives of Windsor."

38. *Exercise.* Here probably used for 'homily,' 'religious discourse.'

39. *Content.* This word is here most likely employed in the same sense that "gratify" bears, as pointed out in Note 39, Act iv., "Merchant of Venice."

40. *Shriving.* 'Confession.' See Note 35, Act ii., "Comedy of Errors."

41. *Exclaim'd on Hastings, you, and I.* "On" is here used as more modern style would employ 'at;' and "I," where 'me' would be more properly introduced, is a grammatical licence which was permitted in Shakespeare's time. See Note 27, Act i., "As You Like It."



Gloster. Then be your eyes the witness of their evil :
Look how I am bewitch'd ; behold mine arm
Is, like a blasted sapling, wither'd up.

Act III. Scene IV.

Riv. Then curs'd she Richard, then curs'd she
Buckingham,
Then curs'd she Hastings :—Oh, remember, God,
To hear her prayer for them, as now for us !
And for my sister and her princely sons,
Be satisfied, dear God, with our true blood,
Which, as thou know'st, unjustly must be spilt.
Rat. Make haste ; the hour of death is ex-
piate.⁴²
Riv. Come, Grey,—come, Vaughan,—let us
here embrace :
Farewell, until we meet again in heaven. [*Exeunt.*]

^{42.} *The hour of death is expiate.* As to "expiate" is now used to express 'to annul by atonement,' 'to cancel by reparation,' 'to blot out by making redress,' so we think the word "expiate" is here used for 'annulled,' 'cancelled,' 'ended ;' and Shakespeare, in his "Twenty-second Sonnet," employs this same word in a similar sense—

SCENE IV.—LONDON. *A Room in the Tower.*
BUCKINGHAM, STANLEY, HASTINGS, the Bishop of
ELY, RATCLIFF, LOVEL, and others, sitting at
a table ; Officers of the Council attending.

Hast. Now, noble peers, the cause why we are
met
Is, to determine of the coronation.
In Heaven's name, speak,—when is the royal
day ?

Buck. Are all things ready for that royal time ?

Stan. They are ; and wants but nomination.⁴³

Ely. To-morrow, then, I judge a happy day.

"Then look I death my days should expiate ;"
where it means 'annul,' 'cancel,' 'blot out,' 'put an end to,'
'bring to a close.'

^{43.} *And wants but nomination.* 'And there is nothing now
wanting but nomination,' or 'naming the day.'

Buck. Who knows the lord protector's mind herein ?

Who is most inward with⁴⁴ the noble duke ?

Ely. Your grace, we think, should soonest know his mind.

Buck. We know each other's faces; for our hearts,

He knows no more of mine than I of yours;

Nor I of his, my lord, than you of mine.—

Lord Hastings, you and he are near in love.

Hast. I thank his grace, I know he loves me well;

But, for his purpose in the coronation,

I have not sounded him, nor he deliver'd

His gracious pleasure any way therein :

But you, my honourable lords, may name the time ;

And in the duke's behalf I'll give my voice,

Which, I presume, he'll take in gentle part.

Ely. In happy times⁴⁵ here comes the duke himself.

Enter GLOSTER.

Glo. My noble lords and cousins, all, good morrow.

I have been long a sleeper ; but, I trust,

My absence doth neglect no great design,

Which by my presence might have been concluded.

Buck. Had you not come upon your cue,⁴⁶ my lord,

William Lord Hastings had pronounc'd your part,—

I mean, your voice,—for crowning of the king.

Glo. Than my Lord Hastings, no man might be bolder ;

His lordship knows me well, and loves me well.—

My Lord of Ely, when I was last in Holborn,

I saw good strawberries in your garden there :

I do beseech you send for some of them.⁴⁷

Ely. Marry, and will, my lord, with all my heart. *[Exit.]*

Glo. Cousin of Buckingham, a word with you. *[Takes him aside.]*

Catesby hath sounded Hastings in our business,

And finds the testy gentleman so hot,

That he will lose his head ere give consent

His master's child, as worshipfully he terms it,

Shall lose the royalty of England's throne.

44. *Inward with.* Used here for 'intimate with,' 'in the confidence of.' See Note 34, Act v., "Love's Labour's Lost."

45. *In happy time.* An idiomatic phrase, similar to "in good time." See Note 3, Act ii.

46. *Cue.* See Note 8, Act iii., "Midsummer Night's Dream."

47. *Send for some of them.* This incident is mentioned by the chroniclers ; and the dramatist has well introduced it as a characteristic touch of the insolent assumption of extra affability and easy good humour by one who was at that moment preparing the death of Hastings.

48. *Conceit.* 'Mental conception,' 'idea,' 'thought.'

49. *Likes him well.* An idiomatic form of 'pleases him well.' See Note 75, Act ii., "King John."

50. *Livelihood.* This is the Folio word, while the Quartos, and

Buck. Withdraw yourself awhile ; I'll go with you. *[Exeunt GLOSTER and BUCKINGHAM.]*

Stan. We have not yet set down this day of triumph.

To-morrow, in my judgment, is too sudden ;

For I myself am not so well provided

As else I would be, were the day prolong'd.

Re-enter Bishop of ELY.

Ely. Where is my lord the Duke of Gloster ? I have sent for these strawberries.

Hast. His grace looks cheerfully and smooth this morning ;

There's some conceit⁴⁸ or other likes him well,⁴⁹

When that he bids good morrow with such spirit.

I think there's never a man in Christendom

Can lesser hide his love or hate than he ;

For by his face straight shall you know his heart.

Stan. What of his heart perceive you in his face By any livelihood⁵⁰ he show'd to-day ?

Hast. Marry, that with no man here he is offended ;

For, were he, he had shown it in his looks.

Re-enter GLOSTER and BUCKINGHAM.

Glo. I pray you all, tell me what they deserve

That do conspire my death with devilish plots

Of cursèd witchcraft, and that have prevail'd

Upon my body with their hellish charms ?

Hast. The tender love I bear your grace, my lord, Makes me most for ward in this princely presence

To doom the offenders : whose'er they be,

I say, my lord, they have deserved death.

Glo. Then be your eyes the witness of their evil :

Look how I am bewitch'd ; behold mine arm

Is, like a blasted sapling, wither'd up :

And this is Edward's wife, that monstrous witch,

Consorted with that wanton, Mistress Shore,

That by their witchcraft thus have markèd me.

Hast. If they have done this deed, my noble lord,—

Glo. If! thou protector of this cursèd wanton,

Talk'st thou to me of "ifs?" Thou art a traitor :—

Off with his head!—now, by Saint Paul I swear,

I will not dine until I see the same.—

Lovel and Ratcliff,⁵¹ look that it be done :—

several editors since, read 'likelihood.' But we think that "livelihood" is more probably correct, from being put into Stanley's mouth as a reply in reference to Hastings having said, "His grace looks cheerfully and smooth this morning," and "He bids good morrow with such spirit."

51. *Lovel and Ratcliff.* Instead of this, the Quartos give the words, 'Some see it done;' and Theobald altered "Ratcliff" to 'Catesby,' on the ground that Ratcliff, having been sent to Poinfret to see Rivers, Grey, and Vaughan executed there, could not be in Yorkshire and London at the same period. But although it is true that, historically, those three noblemen and Hastings suffered on the same day, yet, dramatically, the author may assume that Ratcliff returned from the one execution to announce its fulfilment in time to receive orders for carrying another into effect

The rest, that love me, rise and follow me.

[*Exeunt all, except HASTINGS, LOVEL, and RATCLIFF.*]

Hast. Woe, woe for England! not a whit for me; For I, too fond,⁵² might have prevented this. Stanley did dream the boar did rase his helm; And I did scorn it, and disdain'd to fly: Three times to-day my foot-cloth horse did stumble,⁵³

And started, when he look'd upon the Tower, As loath to bear me to the slaughter-house.

Oh, now I need the priest that spake to me:

I now repent I told the pursuivant, As too triumphing, how mine enemies

To-day at Pomfret bloodily were butcher'd, And I myself secure in grace and favour.

O Margaret, Margaret, now thy heavy curse Is lighted on poor Hastings' wretched head!

Rat. Come, come, despatch; the duke would be at dinner:

Make a short shrift;⁵⁴ he longs to see your head.

Hast. Oh, momentary grace of mortal men, Which we more hunt for than the grace of God! Who builds his hope in air of your good looks, Lives like a drunken sailor on a mast, Ready, with every nod, to tumble down Into the fatal bowels of the deep.

Lov. Come, come, despatch; 'tis bootless to exclaim.

Hast. Oh, bloody Richard!—miserable England! I prophesy the fearfull'st time to thee That ever wretched age hath look'd upon.— Come, lead me to the block; bear him my head: They smile at me who shortly shall be dead.

[*Exeunt.*]

SCENE V.—LONDON. *The Tower Walls.*

Enter GLOSTER and BUCKINGHAM, in rusty armour, marvellous ill-favoured.

Glo. Come, cousin, canst thou quake, and change thy colour,

Murder thy breath in middle of a word, And then again begin, and stop again, As if thou wert distraught, and mad with terror?

Buck. Tut, I can counterfeit the deep tragedian;⁵⁵ Speak and look back, and pry on every side, Tremble and start at wagging of a straw, Intending⁵⁶ deep suspicion: glistly looks Are at my service, like enforced smiles; And both are ready in their offices, At any time, to grace my stratagems.

But what, is Catesby gone?

Glo. He is; and, see, he brings the mayor along.

Enter the Lord Mayor and CATESBY.

Buck. Lord mayor,—

Glo. Look to the drawbridge there!

Buck. Hark! a drum.

Glo. Catesby, o'erlook the walls.

Buck. Lord mayor, the reason we have sent,—

Glo. Look back, defend thee,—here are enemies.

Buck. God and our innocency defend and guard us!

Glo. Be patient, they are friends,—Ratcliff and Lovel.

Enter LOVEL and RATCLIFF, with HASTINGS' head.

Lov. Here is the head of that ignoble traitor, The dangerous and unsuspected Hastings.

Glo. So dear I lov'd the man, that I must weep.

I took him for the plainest harmless creature⁵⁷

That breath'd upon the earth a Christian;

Made him my book,⁵⁸ wherein my soul recorded

The history of all her secret thoughts:

So smooth he daub'd his vice with show of virtue,

That, his apparent open guilt omitted,—

I mean, his conversation with Shore's wife,—

He liv'd from all attainder of suspect.⁵⁹

Buck. Well, well, he was the covert'st shelter'd traitor⁶⁰

That ever liv'd.—

Would you imagine, or almost believe⁶¹

(Were't not that, by great preservation,

We live to tell it you), the subtle traitor

52. *Fond.* Here used for 'weakly reliant,' 'foolishly confident.'

53. *My foot-cloth horse did stumble.* See Note 12, Act iv., "Second Part Henry VI." The incident here dramatised is thus recorded by Holinshed, following Sir Thomas More's authority:—"In riding toward the Tower, the same morning in which he was beheaded, his horse twice or thrice *stumbled* with him, almost to the falling; which thing albeit each man wot well daily happeneth to them to whom no such mischance is toward: yet hath it bene of an old rite and custome observed as a token oftentimes notable foregoing some great misfortune."

54. *Shrift.* Here used for the act of confession. See Note 44, Act iv., "Measure for Measure."

55. *The deep tragedian.* This conceit of Buckingham's in his own powers of acting and feigning comes with almost a comic effect, as displayed to Richard's very self, and played upon by him with a demure affectation of belief in its existence, while turning it to his own purposes. See Note 23, Act ii.

56. *Intending.* Used here for 'pretending.' See Note 57, Act ii., "Much Ado."

57. *The plainest harmless creature.* Example of Shakespeare's using an adjective in the superlative and one in the positive together. See Note 73, Act iv., "Measure for Measure."

58. *Book.* Here used for 'note-book,' 'table-book,' 'tablets,' or 'tables.' See how the latter word is similarly applied in the passage referred to in Note 119, Act ii., "Second Part Henry IV."

59. *He liv'd from all attainder of suspect.* Here "from" is used for 'free from.' See Note 120, Act iv., "Henry V." "Suspect" is here used for 'suspicion.' See Note 20, Act iv., "Third Part Henry VI." It is the Quarto word in the present passage; while the Folio prints 'suspects.'

60. *The covert'st shelter'd traitor.* Another instance of a superlative in conjunction with a positive.

61. *Would you imagine, or almost believe.* "Almost" gives the effect of 'hardly' or 'scarcely' in this passage. See Note 31, Act ii. of this play.

This day had plotted, in the council-house,
To murder me and my good Lord of Gloster?⁶²

May. Had he done so?

Glo. What! think you we are Turks or infidels?
Or that we would, against the form of law,
Proceed thus rashly in the villain's death,
But that the extreme peril of the case,
The peace of England and our persons' safety,
Enforc'd us to this execution?

May. Now, fair befall you! he deserv'd his death;

And your good graces both have well proceeded,
To warn false traitors from the like attempts.
I never look'd for better at his hands,
After he once fell in with Mistress Shore.

Buck. Yet had we not determin'd he should die,
Until your lordship came to see his end;
Which now the loving haste of these our friends,
Something against our meaning, hath prevented:⁶³
Because, my lord, we would have had you heard
The traitor speak,⁶⁴ and timorously confess
The manner and the purpose of his treasons;
That you might well have signified the same
Unto the citizens, who haply may
Misconstrue us in him,⁶⁵ and wail his death.

May. But, my good lord, your grace's words
shall serve,

As well as I had seen, and heard him speak:
And do not doubt, right noble princes both,
But I'll acquaint our duteous citizens
With all your just proceedings in this case.

Glo. And to that end we wish'd your lordship
here,

To avoid the censures of the carping world.

Buck. But since you come too late of our intent,⁶⁶

Yet witness what you hear we did intend:
And so, my good lord mayor, we bid farewell.

[*Exit* Lord Mayor.]

Glo. Go, after, after, cousin Buckingham,⁶⁷
The mayor towards Guildhall hies him in allpost:—
There, at your meetest vantag^e of the time,
Infer the bastardy of Edward's children:
Tell them how Edward put to death a citizen,⁶⁸
Only for saying—he would make his son
Heir to the crown; meaning, indeed, his house,
Which, by the sign thereof, was term'd so.
Moreover, urge his hateful luxury,
Which stretch'd unto their servants, daughters,
wives,

Even where his raging eye or savage heart,
Without control, listed to make his prey.
Nay, for a need, thus far come near my person:—
Tell them, when that my mother went with child
Of that insatiate Edward, noble York,
My princely father, then had wars in France;
And, by true computation of the time,
Found that the issue was not his begot;
Which well appear'd in his lineaments,
Being nothing like the noble duke my father:
Yet touch this sparingly, as 'twere far off;
Because, my lord, you know my mother lives.

Buck. Doubt not, my lord, I'll play the orator
As if the golden fee for which I plead
Were for myself: and so, my lord, adieu.

Glo. If you thrive well, bring them to Baynard's
Castle;⁶⁹

Where you shall find me well accompanied,
With reverend fathers, and well-learn'd bishops.

Buck. I go; and towards three or four o'clock
Look for the news that the Guildhall affords.

[*Exit.*]

62. *To murder me and my good Lord of Gloster.* A passage from Sir Thomas More explains this pretence, and also the stage direction at the commencement of the present scene:—"The protector, immediately after dinner, intending to set some colour upon the matter, sent in all hast for manie substantiall men out of the citie into the Tower. At their coming, himselfe with the duke of Buckingham stood harnessed in old ill-faring briganders, such as no man should weane that they would vouchsafe to have put upon their backs, except that some sudden necessitie had constrained them. And then the protector showed them, that the lord chamberlaine and other of his conspiracie had contrived to have suddenlie destroyed him and the duke, there the same day in the council. Of which their treason he never had knowledge before ten of the clocke the same forenoone; which sudden feare drave them to put on for their defense such harness as came next to hand."

63. *Hath prevented.* The old copies give 'have' for "hath" here. Pope made the correction; and most modern editors have agreed not to retain this false concord, though it was an admissible grammatical licence in Shakespeare's time. See Note 33, Act iii., "King John."

64. *We would have had you heard the traitor speak.* It has been proposed to change "heard" to 'hear' in this sentence; but we take it to be a somewhat similar licence of grammatical expression to the one pointed out in Note 4, Act v., "Second

Part Henry VI." Mentioning a conditional period, the speaker uses the past tense "heard," as giving additional effect of that which is irretrievably done and gone by.

65. *Misconstrue us in him.* "In him" is elliptically used here for 'in regard to him,' or 'as regards him.'

66. *Come too late of our intent.* "Of" is here used idiomatically and elliptically for 'in respect of,' 'in regard of;' as we still use the idiom, 'come short of expectation.'

67. *Go, after, after, cousin Buckingham.* We have before remarked upon Shakespeare's emphatic use of a repeated word. See Note 57, Act iii., "King John." Here, how well the vicious eagerness of Richard is pictured in those two words "after, after." Not only their repetition, but their elliptical conciseness, indicates his breathless excitement.

68. *A citizen.* A man named Walker, a grocer, who lived at "The Crown," in Cheaps'de. This affords another instance of the practise which formerly existed of giving names and signs to particular houses. See Note 15, Act iii., "Comedy of Errors."

69. *Baynard's Castle.* Originally built by Baynard, a nobleman who is said to have come in with William the Conqueror; and on its site in Thames Street was erected by Humphrey Duke of Gloster the castle here so called, which was granted by Henry VI. to Richard's father, the Duke of York. In the eighteenth century there were still traces to be seen, at low water, of its foundations.



Lovel. Come, come, despatch; 'tis bootless to exclaim.
Hastings. Oh, bloody Richard!—miserable England!
I prophesy the fearfull'st time to thee
That ever wretched age hath look'd upon.

Act III. Scene IV.

Glo. Go, Lovel, with all speed to Doctor Shaw,⁷⁰—

[*To CATE.*] Go thou to Friar Penker;—bid them both

Meet me within this hour at Baynard's Castle.

[*Exeunt LOVEL and CATESBY.*]

Now will I in, to take some privy order,
To draw the brats of Clarence out of sight;
And to give notice, that no manner person
Have any time⁷¹ recourse unto the princes. [*Exit.*]

SCENE VI.—LONDON. *A Street.*

Enter a Scrivener.

Scriv. Here is the indictment of the good Lord Hastings;

Which in a set hand fairly is engross'd,
That it may be to-day read o'er in Paul's.
And mark how well the sequel hangs together:—
Eleven hours I have spent to write it over,
For yesternight by Catesby was it sent me;
The precedent⁷² was full as long a doing:
And yet within these five hours Hastings liv'd,
Untainted, unexamin'd, free, at liberty.
Here's a good world the while!⁷³ Who is so

gross,⁷⁴

That cannot see this palpable device?
Yet who so bold, hut says he sees it not?
Bad is the world; and all will come to naught,
When such ill dealing must be seen in thought.⁷⁵

[*Exit.*]

SCENE VII.—LONDON. *Court of BAYNARD'S CASTLE.*

Enter GLOSTER and BUCKINGHAM, meeting.

Glo. How now, how now! what say the citizens?

Buck. The citizens are mum, say not a word.

Glo. Touch'd you the bastardy of Edward's children?

Buck. I did; with his contract with Lady Lucy,

And his contract by deputy in France;
The insatiate greediness of his desires,
And his enforcement of the city wives;
His tyranny for trifles; his own bastardy,—
As being got, your father then in France,
And his resemblance, being not like the duke:
Withal I did infer your lineaments,—
Being the right idea of your father,
Both in your form and nobleness of mind;
Laid open all your victories in Scotland,
Your discipline in war, wisdom in peace,
Your bounty, virtue, fair humility;
Indeed, left nothing fitting for your purpose
Untouch'd, or slightly handled, in discourse;
And when my oratory drew toward end,
I bade them that did love their country's good
Cry, "God save Richard, England's royal king!"

Glo. And did they so?

Buck. No, so Heaven help me, they spake not a word;

But, like dumb statues,⁷⁶ or breathing stones,
Star'd each on other, and look'd deadly pale.
Which when I saw, I reprehended them;
And ask'd the mayor what meant this wilful
silence:

His answer was,—the people were not us'd
To be spoke to, but by the recorder.
Then he was urg'd to tell my tale again,—
"Thus saith the duke, thus hath the duke inferr'd;"
But nothing spoke in warrant from himself.
When he had done, some followers of mine own,
At lower end of the hall, hurl'd up their caps,
And some ten voices cried, "God save King
Richard!"

And thus I took the vantage of those few,—
"Thanks, gentle citizens and friends," quoth I;
"This general applause and cheerful shout
Argues your wisdom, and your love to Richard:"
And even here brake off, and came away.

Glo. What tongueless blocks were they! would they not speak?

Will not the mayor, then, and his brethren, come?

Buck. The mayor is here at hand. Intend⁷⁷ some fear;

Be not you spoke with, but by mighty suit:
And look you get a prayer-book in your hand,

70. *Doctor Shaw.* . . . *Friar Penker.* The former was brother to the Lord Mayor (whose name was Edmund Shaw); the latter was Provincial of the Augustine Friars; and both were popular preachers, who were wished by Richard to promulgate from their respective pulpits his claim to the crown.

71. *No manner person have any time.* Here 'of' is understood before "person," and 'at' before "any." "No manner person" was an idiom in use when Shakespeare wrote.

72. *The precedent.* The original draught from which the speaker "engross'd" the indictment. See Note 8, Act v., "King John." This short scene, as that of the three citizens (Act ii., sc. 3), affords an instance of the mode in which Shake-

spere lets us see popular opinion and comment upon passing events.

73. *Here's a good world the while!* A similar exclamation to the one pointed out in Note 28, Act iv., "King John;" only here an ironical turn is given to the phrase.

74. *Gross.* Here used in the sense of 'obtuse,' 'dull.' We still use the expression 'grossly stupid.'

75. *Must be seen in thought.* A poetical mode of saying, 'Must be seen by men's mental perceptions, but not be uttered.'

76. *Statuas.* Spelt in the old copies 'statues.' But we here give the word in the form often used when Shakespeare wrote, for the reason stated in Note 63, Act iii., "Second Part Henry VI."

77. *Intend.* 'Pretend.' See Note 55 of this Act.

And stand between two churchmen, good my lord;
For on that ground I'll make a holy descent;⁷⁸

And be not easily won to our requests;

Play the maid's part,—still answer nay, and take it.

Glo. I go; and if you plead as well for them⁷⁹

As I can say nay to thee for myself,

No doubt we bring it to a happy issue.

Buck. Go, go, up to the leads; the lord mayor
knocks. [*Exit* GLOSTER.]

Enter the Lord Mayor, Aldermen, and Citizens.

Welcome, my lord: I dance attendance here;

I think the duke will not be spoke withal.

Enter, from the Castle, CATESBY.

Now, Catesby,—what says your lord to my request?

Cate. He doth entreat your grace, my noble
lord,

To visit him to-morrow or next day:

He is within, with two right reverend fathers,

Divinely bent to meditation;

And in no worldly suit would he be mov'd,

To draw him from his holy exercise.⁸⁰

Buck. Return, good Catesby, to the gracious
duke;

Tell him, myself, the mayor and aldermen,

In deep designs, in matter of great moment,

No less importing than our general good,

Are come to have some conference with his grace.

Cate. I'll signify so much unto him straight.

[*Exit.*

Buck. Ah! ha, my lord, this prince is not an
Edward!

He is not lolling on a lewd day-bed,⁸¹

But on his knees at meditation;

Not dallying with a brace of courtesans,

But meditating with two deep divines;

Not sleeping, to engross⁸² his idle body,

But praying, to enrich his watchful soul:

Happy were England, would this virtuous prince

Take on his grace the sov'reignty thereof:

ut, sure, I fear, we shall not win him to it.

78. *On that ground I'll make a holy descent.* "Ground" and "descent" are musical terms; the former signifying the simple melody or subject-air; the latter, the variations thereon. See Note 22, Act i., "Two Gentlemen of Verona." Buckingham uses them figuratively; the sentence signifying, 'On that theme I'll make various deductions in favour of your holiness.'

79. *If you plead as well for them, &c.* Here "them" refers to "requests;" therefore Gloster says, 'If you urge your requests as cleverly as I can seem to refuse you for my own ultimate purpose, no doubt we shall bring our plan to a propitious result.' The manner in which the word "it" is used at the close of this speech and the previous one, affords two examples of Shakespeare's mode of employing a pronoun in reference to an implied particular. In the earlier line "it" refers not to the immediate antecedent "part," but to that which is offered the maid; and in the latter line "it" refers to the plan or scheme which is being concerted.

80. *His holy exercise.* Here "exercise" is used for 'religious duty,' 'prayer,' 'devotional practice.'

May. Marry, God defend his grace should say
us nay!

Buck. I fear he will. Here Catesby comes again.

Re-enter CATESBY.

Now, Catesby, what says his grace?

Cate. He wonders to what end you have assembled

Such troops of citizens to come to him:

His grace not being warn'd thereof before,

He fears, my lord, you mean no good to him.

Buck. Sorry I am my noble cousin should

Suspect me, that I mean no good to him:

By Heaven, we come to him in perfect love;

And so, once more, return and tell his grace.

[*Exit* CATESBY.]

When holy and devout religious men

Are at their beads, 'tis much to draw them thence,—

So sweet is zealous⁸³ contemplation.

*Enter GLOSTER, in a gallery above, between two
Bishops. CATESBY returns.*

May. See where his grace stands 'tween two
clergymen!

Buck. Two props of virtue for a Christian
prince,

To stay him from the fall of vanity:

And, see, a book of prayer in his hand,—

True ornament⁸⁴ to know a holy man.—

Famous Plantagenet, most gracious prince,

Lend favourable ear to our requests;

And pardon us the interruption

Of thy devotion and right Christian zeal.

Glo. My lord, there needs no such apology:

I rather do beseech you pardon me,

Who, earnest in the service of my God,

Deferr'd the visitation of my friends,

But, leaving this, what is your grace's pleasure?

Buck. Even that, I hope, which pleaseth God
above,

And all good men of this ungovern'd isle.

Glo. I do suspect I have done some offence

That seems disgracious in the city's eye;

81. *Day-bed.* Couch, sofa. See Note 94, Act ii., "Twelfth Night." The old copies print 'lulling' for 'lolling,' Pope's correction; which is borne out by a passage in "Troilus and Cressida," Act i., sc. 3: "The large Achilles, on his press'd bed lolling."

82. *Engross.* Here used to express 'render gross,' 'make fat,' 'pamper.'

83. *Zealous.* Here used for 'pious,' 'religious.' See Note 63, Act ii., "King John."

84. *True ornament.* The Folio prints 'ornaments' for "ornament," Mr. Dyce's correction. The Quartos have not these two lines, commencing with, "And, see, a book of prayer," &c. We think that this sentence, being parenthetical, shows "ornament" to be right, inasmuch as it refers to the "book of prayer," while "two props of virtue" refer to the "clergymen." The phrase "to know a holy man" is elliptically expressed; 'by which' or 'whereby' being understood before "to know."

And that you come to reprehend my ignorance.

Buck. You have, my lord : would it might please your grace,

On our entreaties, to amend your fault.

Glo. Else wherefore breathe I in a Christian land ?

Buck. Know, then, it is your fault that you resign

The supreme seat, the throne majestic,
The scepter'd office of your ancestors,
Your state of fortune and your due of birth,
The lineal glory of your royal house,
To the corruption of a blemish'd stock :
Whiles, in the mildness of your sleepy thoughts
(Which here we waken to our country's good),⁸⁵
This noble isle doth want her proper limbs ;⁸⁶
Her face defac'd with scars of intany,
Her royal stock graft⁸⁷ with ignoble plants,
And almost shoulder'd in⁸⁸ the swallowing gulf
Of dark forgetfulness and deep oblivion.
Which to recure,⁸⁹ we heartily solicit
Your gracious self to take on you the charge
And kingly government of this your land ; —
Not as protector, steward, substitute,
Or lowly factor for another's gain ;
But as successively, from blood to blood,
Your right of birth, your empery, your own.
For this, consorted with the citizens,
Your very worshipful and loving friends,
And by their vehement instigation,
In this just suit come I to move your grace.

Glo. I cannot tell, if to depart in silence,
Or bitterly to speak in your reproof,
Best fitteth my degree or your condition :
If, not to answer,—you might haply think
Tongue-tied ambition, not replying, yielded

To bear the golden yoke of sov'reignty,
Which fondly⁹⁰ you would here impose on me ;
If to reprove you for this suit of yours,
So season'd with your faithful love to me,
Then, on the other side, I check'd my friends.⁹¹
Therefore,—to speak, and to avoid the first,
And then, in speaking, not to incur the last,⁹² —
Definitively thus I answer you.
Your love deserves my thanks ; but my desert
Unmeritable shuns your high request.
First, if all obstacles were cut away,
And that my path were even to the crown,
As the ripe revenue and due of birth ;⁹³
Yet so much is my poverty of spirit,
So mighty and so many my defects,⁹⁴
That I would rather hide me from my greatness,—
Being a barque to brook no mighty sea,—
Than in my greatness covet to be hid,
And in the vapour of my glory smother'd.
But, God be thank'd, there is no need of me
(And much I need to help you, were there need) ;⁹⁵
The royal tree hath left us royal fruit,
Which, mellow'd by the stealing hours of time,
Will well become the seat of majesty,⁹⁶
And make, no doubt, us happy by his reign.
On him I lay that you would lay on me,—
The right and fortune of his happy stars ;⁹⁷
Which God defend that I should wring from him !

Buck. My lord, this argues conscience, in your grace ;

But the respects thereof are nice and trivial,⁹⁸
All circumstances well consider'd.
You say that Edward is your brother's son :
So say we too, but not by Edward's wife ;
For first was he contract to Lady Lucy,—
Your mother lives a witness to his vow,—

85. *In the mildness of your sleepy thoughts (which here we waken to, &c.)*. A similar idiom of expression to the one mentioned in Note 78, Act i. of this play. Here to "waken the mildness of your sleepy thoughts" means to "arouse your slumbering passiveness, and convert it into energy."

86. *This noble isle doth want her proper limbs*. In the present passage "want" bears the sense which we remarked, in Note 27, Act ii., "Midsummer Night's Dream," that Shakespeare occasionally gives to this word,—"stand in need of," "is wanting in," "is without."

87. *Graft*. A contraction of "grafted." See Note 100, Act i., of this play.

88. *Shoulder'd in*. Here used for "roughly thrust into," or "pushed into."

89. *Recure*. Here used in the sense of "rescue, recover, 'regain.'" The word is used in the latter sense by Chaucer and Spenser ; Spenser sometimes spelling the word "recoure," where it suits the rhyme. Florio has "Recourare, to recouer, to re-obtaine, to rescue."

90. *Fondly*. Here used for "injudiciously," "with too partial judgment."

91. *Then, on the other side, I check'd my friends*. Here "check'd" is used for "I should check," or "I should have check'd." Shakespeare sometimes thus uses verbs with a certain indefiniteness or latitude of tense, to express a conditional period. See Note 64 of this Act.

92. *Not to incur the last*. "Incur" is here elliptically used for "incur the imputation of," "the last" meaning "checking my friends."

93. *The ripe revenue and due of birth*. Shakespeare uses the word "ripe" with various shades of meaning. Here we take "the ripe revenue" to be used to express "that which comes to me in right of greater maturity in age and judgment ;" Gloucester thus comparing his own claims to the crown with those of the young prince his nephew, to whom he afterwards alludes in the words "royal fruit," and so continuing the same figure of speech.

94. *So many my defects*. "Are" is elliptically understood between "many" and "my." See Note 4, Act i. of this play.

95. *(And much I need to help you, were there need.)* This has been interpreted 'And I want much of the ability to give you help, if help were needed ;' but we think it also includes the meaning, craftily implied, 'And much I ought to help you, if you need help.' See Note 17, Act i.

96. *The seat of majesty*. See Note 22, Act iii., "Richard II."

97. *The right and fortune of his happy stars*. "Happy stars" is here used for "propitious birth," "felicitous position." See Note 4, Act iv., "Richard II."

98. *The respects thereof are nice and trivial*. "Respects" is here used for "grounds of action," "motive causes," "considerations that prompt procedure." See Note 156, Act ii., "All's Well that Ends Well." "Nice" here means "over-scrupulously weighed," "insignificant," "unimportant."



Lord Mayor. See where his grace stands 'tween two clergymen!
Buckingham. Two props of virtue for a Christian prince,
 To stay him from the fall of vanity.

Act III. Scene VII.

And afterward by substitute betroth'd
 To Bona, sister to the King of France.
 These both put off, a poor petitioner,
 A care-craz'd mother to a many sons,
 A beauty-waning and distress'd widow,
 Even in the afternoon of her best days,
 Made prize and purchase of his wanton eye,
 Seduc'd the pitch and height of his degree
 To base declension and loath'd bigamy :
 By her, in his unlawful match, he had
 This Edward, whom our manners call the prince.
 More bitterly could I expostulate,
 Save that, for reverence to some alive,⁹⁹
 I give a sparing limit to my tongue.
 Then, good my lord, take to your royal self

⁹⁹ *Some alive.* Alluding to the Duchess of York, mother to Edward and Richard ; whom the latter previously directed Buckingham to merely hint at, when he said in sc. 5 of present Act—

This proffer'd benefit of dignity ;
 If not to bless us and the land withal,
 Yet to draw forth your noble ancestry
 From the corruption of abusing time,
 Unto a lineal true-deriv'd course.

May. Do, good my lord ; your citizens entreat you.

Buck. Refuse not, mighty lord, this proffer'd love.

Cate. Oh, make them joyful, grant their lawful suit !

Glo. Alas ! why would you heap those cares on me ?

I am unfit for state and majesty :—
 I do beseech you, take it not amiss ;
 I cannot, nor I will not, yield to you.

“Yet touch this sparingly, as 'twere far off :
 Because, my lord, you know my mother lives.”

Buck. If you refuse it,—as, in love and zeal,
Loath to depose the child, your brother's son ;
As well we know your tenderness of heart,
And gentle, kind, effeminate remorse,¹⁰⁰
Which we have noted in you to your kindred,
And equally, indeed, to all estates,—
Yet know, wher you accept our suit or no,
Your brother's son shall never reign our king ;
But we will plant some other in the throne,
To the disgrace and downfall of your house :
And in this resolution here we leave you.—
Come, citizens, we will entreat no more.

[*Exit* BUCKINGHAM ; *the Mayor, Aldermen,
and Citizens retiring.*

Cate. Call them again, sweet prince, accept
their suit :

If you deny them, all the land will rue it.

Glo. Will you enforce me to a world of cares ?
Call them again. [*CATESBY goes to the Mayor, &c..
and then exit.*] I am not made of stone,¹⁰¹

But penetrable to your kind entreaties,
Albeit against my conscience and my soul.—

Re-enter BUCKINGHAM and CATESBY ; *the Mayor,
&c. coming forward.*

Cousin of Buckingham,—and sage, grave men,—

Since you will buckle fortune on my back,
To bear her burden, wher I will or no,
I must have patience to endure the load :
But if black scandal or foul-fac'd reproach
Attend the sequel of your imposition,
Your mere enforcement shall acquittance me
From all the impure blots and stains thereof ;
For Heaven knows, and you may partly see,
How far I am from the desire of this.

May. God bless your grace ! we see it, and will
say it.

Glo. In saying so, you shall but say the truth.

Buck. Then I salute you with this royal title,—
Long live King Richard, England's worthy king !

All. Amen.

Buck. To-morrow may it please you to be
crown'd ?

Glo. Even when you please, for you will have
it so.

Buck. To-morrow, then, we will attend your
grace :

And so, most joyfully, we take our leave.

Glo. [*To the Bishops.*] Come, let us to our
holy work again.—

Farewell, my cousin ;—farewell, gentle friends.

[*Exeunt.*

ACT IV.

SCENE I.—LONDON. *Before the Tower.*

*Enter, on one side, Queen ELIZABETH, Duchess
of YORK, and Marquess of DORSET ; on
the other, ANNE Duchess of GLOSTER, lead-
ing Lady MARGARET PLANTAGENET, CLA-
RENCE'S young Daughter.*

Duch. Who meets us here ?—my niece¹ Plan-
tagenet

Led in the hand of her kind aunt of Gloster ?
Now, for my life, she's wandering to the Tower,
On pure heart's love, to greet the tender princes.—
Daughter, well met.

Anne. God give your graces both
A happy and a joyful time of day !

Q. Eliz. As much to you, good sister !
Whither away ?

Anne. No farther than the Tower ; and, as I
guess,

Upon the like devotion as yourselves,
To gratulate the gentle princes there.

Q. Eliz. Kind sister, thanks : we'll enter all to-
gether :—

And, in good time, here the lieutenant comes.

Enter BRAKENBURY.

Master lieutenant, pray you, by your leave,
How doth the prince, and my young son of York ?

Brak. Right well, dear madam. By your
patience,

I may not suffer you to visit them ;

The king hath strictly charg'd the contrary.

Q. Eliz. The king ! who's that ?

Brak. I mean the lord protector.

Q. Eliz. The Lord protect him from that
kingly title !

Hath he set bounds between their love and me ?

I am their mother ; who shall bar me from them ?

Duch. I am their father's mother ; I will see them.

Anne. Their aunt I am in law, in love their
mother :

Then bring me to their sights ;² I'll bear thy blame,

^{100.} *Remorse.* Here, as so often, used by Shakespeare for
'pity,' 'compunction.'

^{101.} *I am not made of stone.* The old copies print 'stones'
for "stone." Pope's correction.

^{1.} *Niece.* Here used for 'grand-daughter.' See Note 56,
Act ii., "First Part Henry VI."

^{2.} *Bring me to their sights.* In Shakespeare's time many
words were thus used in the plural, which are now employed in

And take thy office from thee, on my peril.

Brak. No, madam, no,—I may not leave it so: 3
I am bound by oath, and therefore pardon me.

[*Exit.*

Enter STANLEY.

Stan. Let me but meet you, ladies, one hour hence,

And I'll salute your grace of York as mother,
And reverend looker-on, of two fair queens.—
[*To the Duchess of GLOSTER.*] Come, madam,
you must straight to Westminster,
There to be crownèd Richard's royal queen.

Q. Eliz. Ah! cut my lace asunder,
That my pent heart may have some scope to beat,
Or else I swoon with this dead-killing news!

Anne. Despiteful tidings! oh, unpleasing news!

Dor. Be of good cheer:—mother, how fares your grace?

Q. Eliz. O Dorset, speak not to me, get thee gone!

Death and destruction dog thee at the heels;
Thy mother's name is ominous to children.
If thou wilt outstrip death, go cross the seas,
And live with Richmond, from the reach of hell:
Go, hie thee, hie thee from this slaughter-house,
Lest thou increase the number of the dead;
And make me die the thrall of Margaret's curse,—
Nor mother, wife, nor England's 'counted queen.

Stan. Full of wise care is this your counsel,
madam.—

[*To DORSET.*] Take all the swift advantage of the hours;

You shall have letters from me to my son 4

In your behalf, to meet you on the way:

Be not ta'en tardy by unwise delay.

Duch. Oh, ill-dispersing wind of misery!—
Oh, my accursèd womb, the bed of death!

A cockatrice 5 hast thou hatch'd to the world,
Whose unavoided eye is murderous.

Stan. Come, madam, come; I in all haste was sent.

Anne. And I with all unwillingness will go.—
Oh, would to Heaven that the inclusive verge
Of golden metal that must round my brow
Were red-hot steel, to sear me to the brain! 6
Anointed let me be with deadly venom;

And die, ere man can say,—God save the queen!

Q. Eliz. Go, go, poor soul, I envy not thy glory;
To feed my humour, wish thyself no harm.

Anne. No! why?—When he, that is my husband now,

Came to me, as I follow'd Henry's corse;
When scarce the blood was well wash'd from his hands,

Which issu'd from my other angel husband,
And that dead saint which then I weeping follow'd;
Oh, when, I say, I look'd on Richard's face,
This was my wish,—“Be thou,” quoth I, “accurs'd,
For making me, so young, so old a widow!

And, when thou wouldst wedd'st, let sorrow haunt thy bed;
And be thy wife (if any be so mad)

More miserable by the life of thee
Than thou hast made me, by my dear lord's death!” 7

Lo, ere I can repeat this curse again,
Within so small a time, my woman's heart

Grossly grew captive to his honey words,
And prov'd the subject of mine own soul's curse,—

Which hitherto hath held mine eyes from rest;
For never yet one hour in his bed

Did I enjoy the golden dew of sleep,
But with his timorous dreams 8 was still awak'd.

Besides, he hates me for my father Warwick; 9

And will, no doubt, shortly be rid of me.

Q. Eliz. Poor heart, adieu! I pity thy complaining.

the singular. This sentence would be expressed now thus—
'Bring me to the sight of them,' or 'to a sight of them,' and it
offers another instance of Shakespeare's peculiar use of the pos-
sessive case.

3. *I may not leave it so.* Here “it” refers to “office,” and
“leave” is used in the sense it sometimes formerly bore of
'yield,' 'relinquish,' 'resign.' See Note 32, Act v., “Merchant
of Venice.”

4. *Letters from me to my son.* Stanley here refers to Rich-
mond by the name of “son,” because the latter was son to Marg-
aret Countess of Richmond, whose third husband Lord
Stanley was. See Note 49, Act i. of this play.

5. *A cockatrice.* See Note 70, Act iii., “Twelfth Night.”

6. *Red-hot steel, to sear me to the brain!* Various accounts
found in ancient writers show that there was formerly a bar-
barous mode of punishing regicides and other signal criminals
by placing upon their head an iron crown heated red-hot.

7. *Be thy wife (if any be so mad) more miserable by the life
of thee than, &c.* “If any be so mad” is elliptically expressed;
'as to become thy wife' being understood after “mad.” The
Quartos read ‘death’ for ‘life’ here, and have other minor
differences in this sentence, which cause it to accord more closely
with the original words used by Anne in Act i., sc. 2, that she is
now quoting. But the variations, as given by the Folio reading,

we think, are precisely in accordance with a practice of Shake-
speare's which we have several times pointed out. See Note 64,
Act v., “Twelfth Night.”

8. *With his timorous dreams.* Not only is this characteristic
touch confirmed by historical accounts of Richard's disturbed
nights, but the dramatist has given it consistency and forcible
effect of climax by the impressive picture presented to our
sight in the waking words uttered by this guilt-burdened soul on
starting from sleep in Act v., sc. 3. Sir Thomas More's striking
words are these:—“I have heard by credible report of such as
were secrete with his chamberers, that after this abominable
dede done, he never hadde quiet in his minde, he never thought
himself sure. Where he went abroad, his eyen whirled about,
his body privily fenced, his hand ever on his dagger, his coun-
tenance and maner like one alway ready to strike againe, he
tooke ill rest a nightes, lay long wakyng and musing, sore wearied
with care and watch, rather slumbred than slept, troubled with
fearful dreames, sodainly sommetyme sterte up, leape out of his
bed and runne about his chamber, so was his restles herte con-
tinually tossed and tumbled with the tedious impression and
stormie remembrance of his abhominable dede.”

9. *He hates me for my father Warwick.* Here “for” is
used for ‘on account of,’ or ‘for the sake of.’ See Note 67, Act
iii., “Merchant of Venice.”

Anne. No more than with my soul I mourn for yours.

Q. *Eliz.* Farewell, thou woful welcomer of glory!

Anne. Adieu, poor soul, that tak'st thy leave of it!

Duch. [To DORSET.] Go thou to Richmond, and good fortune guide thee!—

[To ANNE.] Go thou to Richard, and good angels tend thee!—

[To Q. ELIZ.] Go thou to sanctuary, and good thoughts possess thee!—

I to my grave, where peace and rest lie with me! Eighty odd years of sorrow have I seen,

And each hour's joy wreck'd with a week of teen.¹⁰

Q. *Eliz.* Stay yet, look hack with me unto the Tower.—

Pity, you ancient stones, those tender babes, Whom envy hath immur'd within your walls!

Rough cradle for such little pretty ones!

Rude ragged nurse, old sullen playfellow

For tender princes, use my babies well!

So foolish sorrow¹¹ bids your stones farewell.

[*Exeunt.*]

SCENE II.—LONDON. *A Room of State in the Palace.*

Sennet. RICHARD, as king, upon his throne; BUCKINGHAM, CATESBY, a page, and others.

K. Rich. Stand all apart.—Cousin of Buckingham,—

Buck. My gracious sovereign?

K. Rich. Give me thy hand. Thus high, by thy advice

And thy assistance, is King Richard seated:—

But shall we wear these glories for a day?

Or shall they last, and we rejoice in them?

Buck. Still live they, and for ever let them last!

K. Rich. Ah! Buckingham, now do I play the touch,¹²

To try if thou he current gold indeed:—

Young Edward lives;—think now what I would speak.

Buck. Say on, my loving lord.

K. Rich. Why, Buckingham, I say, I would be king.

Buck. Why, so you are, my thrice-renown'd liege.

K. Rich. Ha! am I king? 'tis so:—but Edward lives.

Buck. True, noble prince.

K. Rich. Oh, bitter consequence, That Edward still should live,—“true, noble prince!”—

Cousin, thou wast not wont to be so dull:—

Shall I be plain?—I wish the bastards dead;

And I would have it suddenly perform'd.

What say'st thou now? speak suddenly, be brief.

Buck. Your grace may do your pleasure.

K. Rich. Tut, tut, thou art all ice, thy kindness freezes:

Say, have I thy consent that they shall die?

Buck. Give me some little breath, some pause, dear lord,

Before I positively speak in this:

I will resolve you herein presently. [*Exit.*]

Cate. [*Aside to another.*] The king is angry: see, he gnaws his lip.¹³

K. Rich. [*Descends from his throne.*] I will converse with iron-witted fools

And unrespective¹⁴ boys; none are for me

That look into me with considerate eyes:—

High-reaching Buckingham grows circumspect.— Boy!—

Page. My lord?

K. Rich. Know'st thou not any whom corrupting gold

Will tempt unto a close exploit¹⁵ of death?

Page. I know a discontented gentleman, Whose humble means match not his haughty spirit:

Gold were as good as twenty orators,

And will, no doubt, tempt him to anything.

K. Rich. What is his name?

Page. His name, my lord, is Tyrrel.

K. Rich. I partly know the man: go, call him hither, boy.— [*Exit Page.*]

The deep-revolving witty¹⁶ Buckingham

No more shall be the neighbour to my counsels:

Hath he so long held out with me untir'd,

And stops he now for breath?—well, be it so.

Enter STANLEY.

How now, Lord Stanley; what's the news?

Stan. Know, my loving lord, The Marquess Dorset, as I hear, is fled To Richmond, in the parts where he abides.

10. *A week of teen.* “Week” is here used for an indefinite period of time (see Note 35, Act ii., “As You Like It”), as well as antithetically with “hour.” “Teen” is an old word for ‘trouble,’ ‘grief,’ ‘sorrow.’ See Note 19, Act i., “Tempest.”

11. *Sorrow.* Printed ‘sorrows’ in the first Folio; an additional ‘s’ having been often erroneously added. See Notes 84 and 101 of the previous Act in this play. The correction was made in the fourth Folio.

12. *The touch.* Here used for ‘the touchstone.’ See Note 61, Act iv., “First Part Henry IV.”

13. *He gnaws his lip.* Mentioned by several historians as

having been a habit of Richard's when either thoughtful or angry.

14. *Unrespective.* ‘Unregardful,’ ‘unobservant,’ ‘inconsiderate.’

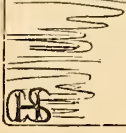
15. *Close exploit.* Here used for ‘secret deed,’ ‘private undertaking.’

16. *Witty.* Here used for ‘sagacious,’ ‘perspicacious,’ as well as for ‘ingenious,’ ‘full of clever devices.’ The word formerly bore all these varied shades of meaning, as well as the sense which it now bears. Richard is sneering at Buckingham's pretensions to adroitness and skill in fraud. See Note 55, Act iii.



Buckingham. Your grace may do your pleasure.
King Richard. Tut, tut, thou art all ice, thy kindness freezes;
Say, have I thy consent that they shall die?

Act IV. Scene II.



K. Rich. Come hither, Catesby :—rumour it abroad
That Anne, my wife, is very grievous sick ;
I will take order¹⁷ for her keeping close :
Enquire me out some mean poor gentleman,
Whom I will marry straight to Clarence's
daughter ;—
The boy is foolish,¹⁸ and I fear not him.—
Look, how thou dream'st !—I say again, give
out
That Anne my queen is sick, and liké to die :
About it ; for it stands me much upon,¹⁹
To stop all hopes whose growth may damage me.
[Exit CATESBY.]
I must be married to my brother's daughter,
Or else my kingdom²⁰ stands on brittle glass :—
Murder her brothers, and then marry her !
Uncertain way of gain ! But I am in
So far in blood, that sin will pluck on sin :
Tear-falling pity dwells not in this eye.

Re-enter Page, with TYRREL.

Is thy name Tyrrel ?

Tyr. [Kneeling.] James Tyrrel, and your most
obedient subject.

K. Rich. Art thou, indeed ?

Tyr. Prove me, my gracious lord.

K. Rich. Dar'st thou resolve to kill a friend of
mine ?

Tyr. Please you ;

But I had rather kill two enemies.

K. Rich. Why, then thou hast it : two deep
enemies,

Foes to my rest, and my sweet sleep's disturbers,
Are they that I would have thee deal upon :²¹—
Tyrrel, I mean those bastards in the Tower.

Tyr. Let me have open means to come to them,
And soon I'll rid you from the fear of them.

17. *I will take order.* An idiom in use formerly, equivalent to 'I will take measures,' 'I will provide or so arrange.' See Note 8, Act v., "Richard II."

18. *The boy is foolish.* Ill usage ultimately rendered this unfortunate child what his brutal uncle here calls him ; for, after having been confined by Richard in Sheriff Hutton Castle, and subsequently imprisoned by Richmond in the Tower, his education was utterly neglected ; and when finally, he was executed on Tower Hill in 1499, without the slightest ground for this deed, save the possible claim to the crown which might have been founded on his birth, one of the historians described him as being at that time *an idiot*. Shakespeare has drawn him in the sole scene where he appears (Act ii., sc. 2 of the present play) as a sweet, guileless lad, who discovers no sign of witlessness ; but just that innocent faith in goodness which is called credulity by the vicious ; for it is he who artlessly asks, "Think you my uncle did dissemble, grandam?" and when she answers, "Ay, boy," simply and confidently replies, "*I cannot think it.*" This harmoniously with nature does our dramatist draw his characters from first to last, in even the minutest particulars.

19. *It stands me much upon.* An idiomatic phrase equivalent to 'it is very important to me,' 'it concerns me nearly,' 'it

K. Rich. Thou sing'st sweet music. Hark,
come hither, Tyrrel :
Go, by this token :—rise, and lend thine ear :

[Whispers.]
There is no more but so :—say it is done,
And I will love thee, and prefer²² thee for it.

Tyr. I will despatch it straight. [Exit.]

Re-enter BUCKINGHAM.

Buck. My lord, I have consider'd in my mind
The late demand that you did sound me in.

K. Rich. Well, let that rest. Dorset is fled to
Richmond.

Buck. I hear the news, my lord.

K. Rich. Stanley, he is your wife's son :—well,
look to it.

Buck. My lord, I claim the gift, my due by
promise,

For which your honour and your faith is pawn'd ;
The earldom of Hereford, and the movables,
Which you have promisèd I shall possess.

K. Rich. Stanley, look to your wife : if she
convey

Letters to Richmond, you shall answer it.

Buck. What says your royal highness to my
just request ?

K. Rich. I do remember me,—Henry the Sixth
Did prophesy that Richmond should be king,
When Richmond was a little peevisish boy.

A king !—perhaps—

Buck. My lord,—

K. Rich. How chance, the prophet could not at
that time

Have told me, I being by,²³ that I should kill him ?

Buck. My lord, your promise for the earldom,—

K. Rich. Richmond !—When last I was at
Exeter,

The mayor in courtesy show'd me the castle,

behoves me,' 'it is incumbent upon me.' See Note 83, Act ii., "Richard II."

20. *My kingdom.* Here used to express 'my kingship or kingdom.'

21. *Deal upon.* As we now say 'deal with.' "Upon" is used in a similar manner by Shakespeare, "First Part Henry IV.," Act iii., sc. 1, where Glendower speaks of his daughter as one "that no persuasion can do good upon."

22. *Prefer.* Here used in the sense of 'advance,' 'promote.'

23. *I being by.* Here is another passage where the commentators accuse Shakespeare of mistake ; Malone observing, "The Duke of Gloster was not by when Henry uttered the prophecy. Our author seldom took the trouble to turn to the plays to which he referred." Shakespeare—of all dramatists—being accused of *seldom taking trouble*, is ludicrous, indeed : the very care and skill with which he made strictness of historic incident subordinate to requirements in his own art, suffice to absolve him from the charge. In the present instance, he but gives effect to Richard's scoff by making him mis-state the attendant circumstances of the prophecy he is citing. See Note 10, Act iii., "Second Part Henry IV.," for a similar example of Shakespeare's dealing with such points in accordance with dramatic and characteristic need.

And call'd it Rouge-mont;²⁴ at which name I started,

Because a bard of Ireland told me once,
I should not live long after I saw Richmond.

Buck. My lord,—

K. Rich. Ay, what's o'clock ?

Buck. I am thus bold to put your grace in mind
Of what you promis'd me.

K. Rich. Well, but what's o'clock ?

Buck. Upon the stroke of ten.

K. Rich. Well, let it strike.

Buck. Why let it strike ?

K. Rich. Because that, like a Jack,²⁵ thou keep'st
the stroke

Betwixt thy begging and my meditation.

I am not in the giving vein to-day.

Buck. Why, then resolve me²⁶ whether you will,
or no.

K. Rich. Thou troublest me ; I am not in the
vein.

[*Exeunt* King RICHARD and train.]

Buck. And is it thus ? repays he my deep
service

With such contempt ? made I him king for this ?

Oh, let me think on Hastings, and be gone

To Brecknock,²⁷ while my fearful head is on !

[*Exit.*]

SCENE III.—*Another Room in the Palace.*

[*Enter* TYRREL.]

Tyr. The tyrannous and bloody act is done, —
The most arch deed of piteous massacre
That ever yet this land was guilty of.
Dighton and Forrest, whom I did suborn
To do this piece of ruthless butchery,
Albeit they were flesh'd villains,²⁸ bloody dogs,
Melting with tenderness and mild compassion,

Wept like two children in their death's sad story.
"Oh, thus," quoth Dighton, "lay the gentle
babes,"—

"Thus, thus," quoth Forrest, "girdling one
another

Within their alabaster innocent arms :
Their lips were four red roses on a stalk,
Which in their summer beauty kiss'd each other.

A book of prayers on their pillow lay ;
Which once," quoth Forrest, "almost chang'd my
mind ;

But, oh, the devil,"—there the villain stopp'd ;
When Dighton thus told on,—“ We smother'd
The most replenish'd²⁹ sweet work of nature,
That from the prime creation e'er she fram'd.”
Hence both are gone with conscience and remorse :
They could not speak ; and so I left them both,
To bear this tidings³⁰ to the bloody king :—
And here he comes.

[*Enter* King RICHARD.]

All health, my sov'reign lord !

K. Rich. Kind Tyrrel, am I happy in thy news ?

Tyr. If to have done the thing you gave in
charge

Beget your happiness, be happy then,
For it is done.

K. Rich. But didst thou see them dead ?

Tyr. I did, my lord.

K. Rich. And buried, gentle Tyrrel ?

Tyr. The chaplain of the Tower hath buried
them ;

But where, to say the truth, I do not know.³¹

K. Rich. Come to me, Tyrrel, soon, at after-
supper,³²

When thou shalt tell the process of their death.

Meantime, but think how I may do thee good,³³

And be inheritor of thy desire.

Farewell till then.

Tyr. I humbly take my leave. [*Exit.*]

24. *Rouge-mont.* Hooker, who wrote in Queen Elizabeth's time, in his description of Exeter, mentions this as "a very old and ancient castle, named Rugemont; that is to say, Red Hill, taking the name of the red soil or earth whereupon it is situated." He adds, "It was first built, as some think, by Julius Cæsar; but rather, and in truth, by the Romans after him."

25. *Like a Jack.* An allusion to the figure called "Jack o' the clock." See Note 57, Act v., "Richard II." As late as beyond the first quarter of this nineteenth century, there existed two specimens in front of St. Dunstan's Church, near Temple Bar, of the sort of automaton figure here alluded to. Richard, contemptuously comparing Buckingham to a Jack o' the clock, bids him strike at once, and not keep the expected stroke in suspense, while he marks the jars of intervening minutes by reiterated begging amidst the current of meditation.

26. *Resolve me.* 'Give me your decision' 'satisfy me definitely.' See Note 14, Act iii., "Third Part Henry VI."

27. *Brecknock.* The castle of Brecknock, in Wales, belonging to Buckingham.

28. *Flesh'd villains.* "Flesh'd" is here used for 'hardened

in deeds of cruelty,' 'experienced in ruthlessness.' See Note 42, Act iii., "Henry V."

29. *Replenished.* Here used for 'fully beautiful,' 'plenerly accomplished,' 'consummate.' See Note 12, Act ii., "Winter's Tale."

30. *This tidings.* See Note 44, Act ii., "Richard II."

31. *Where, to say the truth, I do not know.* This is in accordance with the account as given by Sir Thomas More, which relates that the two murdered princes were first hastily buried at the foot of some stairs, but subsequently interred by a priest of Sir Robert Brackenbury's, with the more respectful observance due to their royal birth, though precisely "where" remained unknown.

32. *Soon, at after-supper.* "Soon" is here used in the sense of 'by-and-by,' (see Note 18, Act i., "Comedy of Errors"); and "after-supper" means the evening dessert, the course of fruit served at the close of supper. See Note 8, Act 5, "Midsummer Night's Dream."

33. *Meantime, but think how I may, &c.* Here "but" is used as we now say 'do but;' and the sentence means, 'think only,' 'think of no other thing than how I may,' &c.

K. Rich. The son of Clarence have I pent up close;
His daughter meanly have I match'd in marriage;³⁴
The sons of Edward sleep in Abraham's bosom,
And Anne my wife hath bid the world good night.
Now, for I know the Bretagne Richmond³⁵ aims
At young Elizabeth, my brother's daughter,
And, by that knot, looks proudly on the crown,
To her go I, a jolly thriving wooer.

Enter CATESBY.

Cate. My lord,—

K. Rich. Good news or bad, that thou com'st in so bluntly?

Cate. Bad news, my lord: Morton³⁶ is fled to Richmond;

And Buckingham, back'd with the hardy Welshmen,

Is in the field, and still his power increaseth.

K. Rich. Ely with Richmond troubles me more near

Than Buckingham and his rash-levied strength.

Come,—I have learn'd that fearful commenting

Is leaden servitor to dull delay;

Delay leads impotent and snail-pac'd beggary:

Then fiery expedition be my wing,

Jove's Mercury, and herald for a king!

Go, muster men: my counsel is my shield;

We must be brief, when traitors brave the field.

[*Exeunt.*]

SCENE IV.—*Before the Palace.*

Enter Queen MARGARET.

Q. Mar. So, now prosperity begins to mellow,
And drop into the rotten mouth of death.

Here in these confines slyly have I lurk'd,

To watch the waning of mine enemies.

A dire induction³⁷ am I witness to,
And will to France; hoping the consequence
Will prove as bitter, black, and tragical.—
Withdraw thee, wretched Margaret: who comes
here? [*Retires.*]

Enter Queen ELIZABETH and the Duchess of YORK.

Q. Eliz. Ah! my poor princes! ah! my tender babes!

My unblown flowers, new-appearing sweets!

If yet your gentle souls fly in the air,

And be not fix'd in doom perpetual;

Hover about me with your airy wings,

And hear your mother's lamentation!

Q. Mar. [*Apart.*] Hover about her; say, that right for right³⁸

Hath dimm'd your infant morn to aged night.

Duch. So many miseries have craz'd my voice,

That my woe-wearied tongue is still and mute.—

Edward Plantagenet, why art thou dead?

Q. Mar. [*Apart.*] Plantagenet doth quit³⁹ Plantagenet,

Edward for Edward pays a dying debt.

Q. Eliz. Wilt thou, O God, fly from such gentle lambs,

And throw them in the entrails of the wolf?

When didst thou sleep, when such a deed was done?⁴⁰

Q. Mar. [*Apart.*] When holy Harry died, and my sweet son.

Duch. Dead life, blind sight, poor mortal living ghost,

Woe's scene, world's shame, grave's due by life usurp'd,

Brief abstract and record of tedious days,

Rest thy unrest on England's lawful earth,

[*Sitting down.*]

Unlawfully made drunk with innocent blood!

Q. Eliz. Ah! that thou wouldst as soon afford a grave

As thou canst yield a melancholy seat!

34. *Match'd in marriage.* With Sir Richard Pole, Knight; by whom she became mother of the afterwards famous Cardinal Pole. Her descent from the house of Plantagenet occasioned a jealous distrust of her, as a possible claimant to the crown, that never left her, for after living through the reigns of Richard III., Henry VII., and Henry VIII., the latter had her beheaded at seventy years of age; having previously put her son Lord Montague to death in the same manner, and for the same cause, some few years before.

35. *For I know the Bretagne Richmond.* "For" is here used as 'because.' He calls him "the Bretagne Richmond" because the latter, after the battle of Tewkesbury, had taken refuge in the court of Francis II., Duke of Bretagne.

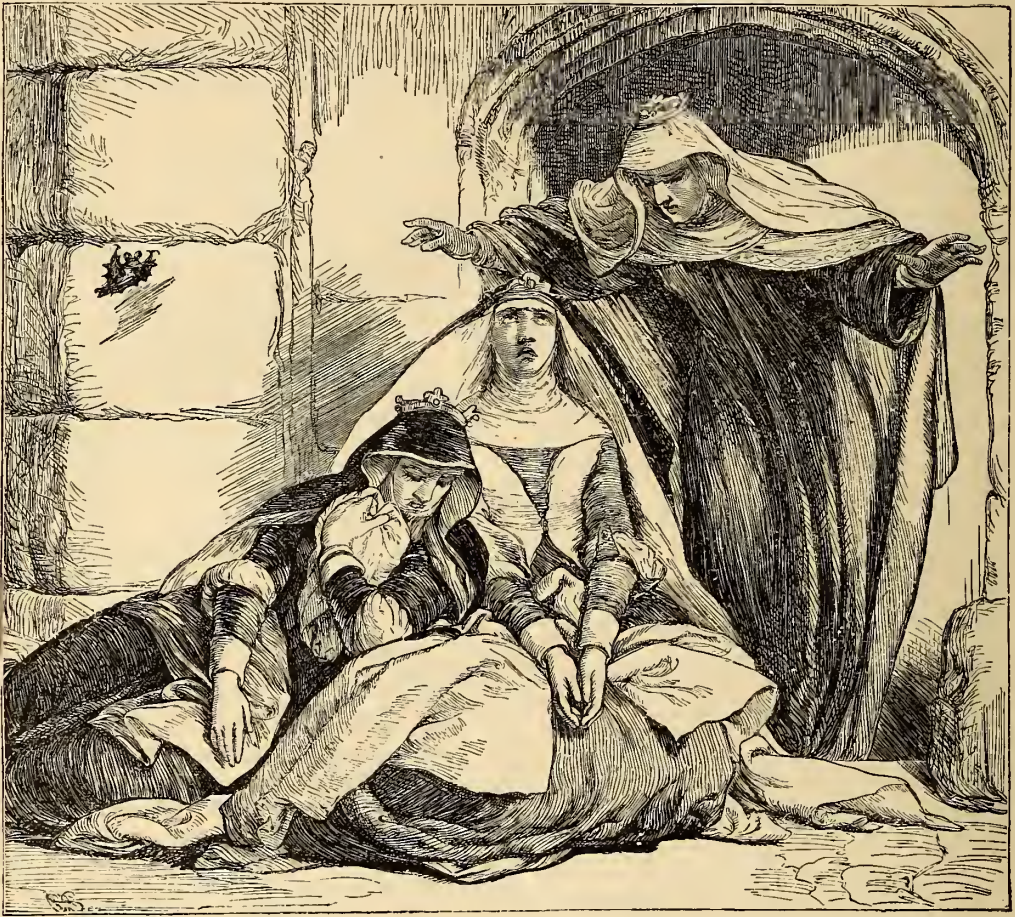
36. *Morton.* Dr. John Morton, Bishop of Ely, who made his appearance in Act iii., sc. 4, as being sent by Richard for strawberries. He is said by Sir Thomas More to have been the original deviser of the scheme for putting an end to the long contest between the houses of York and Lancaster by the marriage of Richmond and Elizabeth.

37. *Induction.* 'Opening of threatening appearances,' 'preparation for ominous events.' See Note 10, Act i.

38. *Right for right.* "Right" is here used for 'righteous vengeance,' 'just award.' In allusion to Queen Elizabeth's words, in Act i., sc. 3, "So just is God to *right* the innocent," Margaret means that if her having caused young Rutland's death were righteously avenged by the death of her son Prince Edward, so is his death now righteously avenged in that of the two young princes.

39. *Quit.* Here used to express comprehensively 'requite the death of,' and 'acquit the crime of.' See Note 49, Act v., "Measure for Measure."

40. *When didst thou sleep, when such a deed was done?* The editor of the second Folio changed the earlier "when" in this line to 'why;' but the word is first used in the sense of 'at what time before this,' or 'when ere now;' and secondly, in the sense of 'at the time that,' or 'while.' Moreover, this near repetition of the word "when" gives an effect of impatient sorrow to the queen's speech, in consonance with the sense which it bore as an exclamation of impatience in Shakespeare's time. See Note 25, Act i., "Richard II."



Queen Margaret. [Coming forward.] If ancient sorrow be most reverent,
Give mine the benefit of seniory. Act IV. Scene IV.

Then would I hide my bones, not rest them here.
Ah! who hath any cause to mourn but we?

[Sitting down by her.]

Q. Mar. [Coming forward.] If ancient sorrow
be most reverent,

Give mine the benefit of seniory,⁴¹
And let my griefs frown on the upper hand.
If sorrow can admit society,

[Sitting down with them.]

Tell o'er your woes again by viewing mine :—
I had an Edward, till a Richard kill'd him ;
I had a husband, till a Richard kill'd him :
Thou hadst an Edward, till a Richard kill'd him ;
Thou hadst a Richard, till a Richard kill'd him.

41. *Seniory*. Here used for 'seniority.'

42. *Help'st*. Old form of 'helpedst.'

43. *Excellent*. Here used for 'excelling in wickedness ;'
'surpassing,' 'egregious.'

44. *That reigns in galled eyes of weeping souls*. This and

Duch. I had a Richard too, and thou didst kill
him ;

I had a Rutland too, thou help'st⁴² to kill him.

Q. Mar. Thou hadst a Clarence too, and
Richard kill'd him.

From forth the kennel of thy womb hath crept
A hell-hound that doth hunt us all to death :
That dog, that had his teeth before his eyes,
To worry lambs, and lap their gentle blood ;
That foul defacer of God's handywork ;
That excellent⁴³ grand tyrant of the earth,
That reigns in galled eyes of weeping souls,⁴⁴—
Thy womb let loose, to chase us to our graves.—
Oh, upright, just, and true-disposing God,

the preceding line are accidentally transposed in the Folio ;
an error which probably arose from three lines together be-
ginning with the same word. Capell made the correction ;
which the consecution of "tyrant" and "reigns" shows to
be right.

How do I thank thee, that this carnal⁴⁵ cur
Preys on the issue of his mother's body,
And makes her pew-fellow⁴⁶ with others' moan!

Duch. O Harry's wife, triumph not in my woes!
Heaven witness with me,⁴⁷ I have wept for thine.

Q. Mar. Bear with me; I am hungry for
revenge,

And now I cloy me with beholding it.
Thy Edward he is dead, that kill'd my Edward;
Thy other Edward dead, to quit my Edward;
Young York he is but boot,⁴⁸ because both they
Match not the high perfection of my loss:

Thy Clarence he is dead that stabb'd my Edward;
And the beholders of this frantic play,
The adulterate Hastings, Rivers, Vaughan, Grey,
Untimely smother'd in their dusky graves.
Richard yet lives, hell's black intelligencer;
Only reserv'd their factor, to buy souls,
And send them thither:—but at hand, at hand,
Ensues his piteous and unpitied end:

Earth gapes, hell burns, fiends roar, saints pray,
To have him suddenly convey'd from hence.—
Cancel his bond of life, dear God, I pray,
That I may live to say, The dog is dead!

Q. Eliz. Oh, thou didst prophesy the time would
come

That I should wish for thee to help me curse
That bottled spider, that foul bunch-back'd toad!

Q. Mar. I call'd thee then, vain flourish of my
fortune;

I call'd thee then, poor shadow, painted queen;
The presentation of but what I was;

The flattering index of a direful pageant;⁴⁹
One heav'd a-high, to be hur'd down below;

A mother only mock'd with two fair babes;
A dream of what thou wast; a garish flag,⁵⁰

To be the aim of every dangerous shot;
A sign of dignity, a breath, a bubble;

A queen in jest, only to fill the scene.

Where is thy husband now? where be thy brothers?

Where be thy two sons? wherein dost thou joy?

Who sues, and kneels, and says,—God save the
queen?

Where be the bending peers that flatter'd thee?
Where be the thronging troops that follow'd thee?
Decline all this,⁵¹ and see what now thou art:

For happy wife, a most distress'd widow;

For joyful mother, one that wails the name;

For one being su'd to, one that humbly sues;

For queen, a very caitiff⁵² crown'd with care;

For one that scorn'd at me, now scorn'd of me;

For one being fear'd of all, now fearing one;

For one commanding all, obey'd of none.

Thus hath the course of justice wheel'd about,

And left thee but a very prey to time;

Having no more but thought of what thou wast,

To torture thee the more, being what thou art.

Thou didst usurp my place, and dost thou not

Usurp the just proportion of my sorrow?

Now thy proud neck bears half my burden'd yoke;

From which even here I slip my wearied head,

And leave the burden of it all on thee.

Farewell, York's wife, and queen of sad mis-
chance:—

These English woes shall make me smile in France.

Q. Eliz. Oh, thou well-skill'd in curses, stay
awhile,

And teach me how to curse mine enemies!

Q. Mar. Forbear to sleep the night, and fast
the day;

Compare dead happiness with living woe;

Think that thy babes were fairer than they were,

And he that slew them fouler than he is:

Bettering thy loss makes the bad-causer worse:

Revolving this will teach thee how to curse.

Q. Eliz. My words are dull; oh, quicken them
with thine!

Q. Mar. Thy woes will make them sharp, and
pierce like mine. [*Exit.*]

Duch. Why should calamity be full of words?

Q. Eliz. Windy attorneys to their client woes,

Airy succeeders of intestate joys,⁵³

Poor breathing orators of miseries!

Let them have scope: though what they do impart
Help nothing else, yet do they ease the heart.

Duch. If so, then be not tongue-tied: go with me,

45. *Carnal.* Here used for 'sanguinary,' 'blood-thirsty;' 'revelling in carnage.'

46. *Pew-fellow.* A word used by writers of Shakespeare's time for 'companion,' 'associate,' 'partner.' The line means, 'and makes her a sharer in others' moan.'

47. *Heaven witness with me.* Here "with" is used instead of 'for,' to avoid the repetition of the latter word in the same line. "Witness with" bears the sense of 'witness on my behalf.'

48. *Boot.* Here used in the sense of 'makeweight;' an additional advantage given in to form an equivalent. "Boot" is elsewhere used by Shakespeare for 'advantage.' See Note 59, Act ii., "Measure for Measure."

49. *The flattering index of a direful pageant.* "Index" is here, and elsewhere, used by Shakespeare for 'prologue, or prefatory matter, whether spoken, written, or printed. "Pageants" were dumb-shows; which were ordinarily preceded by an explanatory account of their subject, either

delivered aloud or distributed among the spectators. Margaret alludes to one of these that promises a happier ending than the piece contains; and figuratively applies it to the queen's former prospect of good fortune, which has resulted in saddest reverse.

50. *A garish flag.* In allusion to the dangerous post assigned to standard-bearers, leading on troops for an engagement.

51. *Decline all this.* Here "decline" is used in its grammatical sense; as though she had said, 'Revolve all these thoughts in their various forms, as a word is passed through its different terminations in the grammar.'

52. *Caitiff.* Here used for 'wretch,' or 'wretched creature.' See Note 24, Act ii., "Measure for Measure."

53. *Windy attorneys to their client woes, airy succeeders, &c.* A metaphorical sentence, meaning that words are but breathing exponents of grief, are but successors to joy that is dead and that has died without a will, bequeathing nothing.

And in the breath of bitter words let's smother
My curs'd son, that thy two sweet sons smother'd.

[*Drum within.*]

I hear his drum :—be copious in exclams.⁵⁴

Enter King RICHARD and his train, marching.

K. Rich. Who intercepts me in my expedition ?

Duch. Oh, she that might have intercepted thee
From all the slaughters, wretch, that thou hast
done!

Q. Eliz. Hid'st thou that forehead with a golden
crown,

Where should be branded, if that right were right,
The slaughter of the prince that ow'd⁵⁵ that crown,
And the dire death of my poor sons and brothers ?
Tell me, thou villain-slave, where are my children ?

Duch. Thou toad, thou toad, where is thy
brother Clarence ?

And little Ned Plantagenet, his son ?

Q. Eliz. Where is the gentle Rivers, Vaughan,
Grey ?

Duch. Where is kind Hastings ?

K. Rich. A flourish, trumpets ! strike alarum,
drums !

Let not the heavens hear these tell-tale women
Rail on the Lord's anointed : strike, I say !

[*Flourish. Alarums.*]

Either be patient, and entreat me fair,
Or with the clamorous report of war
Thus will I drown your exclamations.

Duch. Art thou my son ?

K. Rich. Ay, I thank Heaven, my father, and
yourself.

Duch. Then patiently hear my impatience.

K. Rich. Madam, I have a touch of your con-
dition,⁵⁶

That cannot brook the accent of reproof.

Duch. Oh, let me speak !

K. Rich. Do, then ; but I'll not hear.

Duch. I will be mild and gentle in my words.

K. Rich. And brief, good mother ; for I am in
haste.

Duch. Art thou so hasty ? I have stay'd for
thee,

Heaven knows, in torment and in agony.

K. Rich. And came I not at last to comfort you ?

Duch. No, by the holy rood, thou know'st it
well,

Thou cam'st on earth to make the earth my hell.
A grievous burden was thy birth to me ;

Tetchy⁵⁷ and wayward was thy infancy ;
Thy school-days frightful, desperate, wild, and
furious ;

Thy prime of manhood daring, bold, and ven-
turous ;

Thy age confirm'd, proud, subtle, sly, and bloody,
More mild, but yet more harmful, kind in hatred :
What comfortable hour canst thou name,
That ever grac'd me in thy company ?

K. Rich. Faith, none, but Humphrey Hour,⁵⁸
that call'd your grace

To breakfast once forth of my company.

If I be so disgracious in your eye,
Let me march on, and not offend you, madam.—
Strike up the drum.

Duch. I pr'ythee, hear me speak.

K. Rich. You speak too bitterly.

Duch. Hear me a word ;

For I shall never speak to thee again.

K. Rich. So.

Duch. Either thou wilt die, by God's just
ordinance,

Ere from this war thou turn a conqueror ;
Or I with grief and extreme age shall perish,
And never look upon thy face again.

Therefore take with thee my most heavy curse ;

Which, in the day of battle, tire thee more
Than all the complete armour that thou wear'st !

My prayers on the adverse party fight ;
And there the little souls of Edward's children

Whisper the spirits of thine enemies,
And promise them success and victory.

Bloody thou art, bloody will be thy end ;

Shame serves⁵⁹ thy life, and doth thy death attend.

[*Exit.*]

Q. Eliz. Though far more cause, yet much less
spirit to curse

Abides in me ; I say Amen to her.

[*Going.*]

K. Rich. Stay, madam ; I must talk a word
with you.

Q. Eliz. I have no more sons of the royal
blood

For thee to slaughter : for my daughters, Richard,—
They shall be praying nuns, not weeping queens ;
And therefore level not to hit their lives.

K. Rich. You have a daughter call'd Elizabeth,
Virtuous and fair, royal and gracious.

Q. Eliz. And must she die for this ? O! let
her live,

And I'll corrupt her manners, stain her beauty ;

54. *Exclams.* 'Exclamations.' The word is similarly employed in "Richard II.," Act i., sc. 2.

55. *Ow'd.* 'Owned.'

56. *I have a touch of your condition.* 'I have something of your temper and disposition.' See Note 68, Act v., "Henry V."

57. *Tetchy.* A corruption of 'touchy,' or 'testy.' 'Fretfully susceptible ;' 'froward,' 'fractious.'

58. *Humphrey Hour.* Several passages in old writers show

that 'to dine with Duke Humphrey' was a proverbial phrase, originating in the circumstance that one of the aisles in the ancient cathedral of St. Paul's was called Duke Humphrey's Walk ; where those who had no means of procuring a dinner used to loiter, as if business, and not the passing away their hour for lunger, brought them there. We think it probable, therefore, that "Humphrey Hour" was a cant term for 'hungry hour.'

59. *Serves.* Here used for 'attends,' 'waits upon.'

Throw over her the veil of infamy ;
So she may live unscarr'd of bleeding slaughter,
I will confess she was not Edward's daughter.

K. Rich. Wrong not her birth, she is of royal blood.

Q. Eliz. To save her life, I'll say she is not so.

K. Rich. Her life is safest only in her birth.

Q. Eliz. And only in that safety died her brothers.

K. Rich. Lo, at their births good stars were opposite.

Q. Eliz. No, to their lives bad friends were contrary.

K. Rich. All unavoided⁶⁰ is the doom of destiny.

Q. Eliz. True, when avoided grace makes destiny :

My babes were destin'd to a fairer death,
If grace had bless'd thee with a fairer life.

K. Rich. You speak as if that I had slain my cousins.

Q. Eliz. Cousins, indeed ; and by their uncle cozen'd

Of comfort, kingdom, kindred, freedom, life,
Whose hands soever lanc'd their tender hearts,
Thy head, all indirectly,⁶¹ gave direction :
No doubt the murd'rous knife was dull and blunt
Till it was whetted on thy stone-hard heart,
To revel in the entrails of my lambs.
But that still use⁶² of grief makes wild grief tame,

My tongue should to thy ears not name my boys
Till that my nails were anchor'd in thine eyes ;
And I, in such a desperate bay of death,
Like a poor barque, of sails and tackling reft,
Rush all to pieces on thy rocky bosom.

K. Rich. Madam, so thrive I in my enterprise,
And dangerous success of bloody wars,
As I intend more good to you and yours
Than ever you or yours to me were harm'd !

Q. Eliz. What good is cover'd with the face of heaven,

To be discover'd, that can do me good ?

K. Rich. The advancement of your children,
gentle lady.

Q. Eliz. Up to some scaffold, there to lose their heads ?

K. Rich. No, to the dignity and height of honour,

The high imperial type⁶³ of this earth's glory.

Q. Eliz. Flatter my sorrows with report of it ;
Tell me what state, what dignity, what honour,
Canst thou demise to any child of mine ?⁶⁴

K. Rich. Even all I have ; ay, and myself and all,

Will I withal endow a child of thine ;

So in the Lethe⁶⁵ of thy angry soul

Thou drown the sad remembrance of those wrongs
Which thou supposest I have done to thee.

Q. Eliz. Be brief, lest that the process of thy kindness

Last longer telling than thy kindness' date.

K. Rich. Then know, that from my soul I love thy daughter.

Q. Eliz. My daughter's mother thinks it with her soul.

K. Rich. What do you think ?

Q. Eliz. That thou dost love my daughter, from thy soul :⁶⁶

So, from thy soul's love, didst thou love her brothers ;

And, from my heart's love, I do thank thee for it.

K. Rich. Be not so hasty to confound my meaning :

I mean, that with my soul I love thy daughter,
And do intend to make her Queen of England.

Q. Eliz. Well, then, who dost thou mean shall be her king ?

K. Rich. Even he that makes her queen : who else should be ?

Q. Eliz. What ! thou ?

Q. Rich. I, even I : what think you of it, madam ?

Q. Eliz. How canst thou woo her ?

K. Rich. That I would learn of you,
As one being best acquainted with her humour.

Q. Eliz. And wilt thou learn of me ?

K. Rich. Madam, with all my heart.

Q. Eliz. Send to her, by the man that slew her brothers,

60. *Unavoided.* 'Unavoidable.' The active and passive forms were formerly often used the one for the other. See Note 50, Act iv., "Twelfth Night," and Note 43, Act ii., "Richard II."

61. *Indirectly.* Here used in a double sense ; that of 'wickedly,' 'iniquitously,' 'apart from the righteous course' [see Note 8, Act ii., "King John"], and in that of 'obliquely,' 'by a side-given order,' 'by the instrumentality of others,' 'surreptitiously.'

62. *Still use.* 'Continued use,' 'perpetual use.'

63. *Type.* Here used in allusion to the crown, as symbol of royalty. See Note 58, Act i., "Third Part Henry VI."

64. *Canst thou demise to any child of mine.* The editor of the second Folio altered "demi-e" to 'devise ;' and some have alleged that because the verb to "demi-e" is found no-

where but in legal instruments, and is used by no other poet than Shakespeare, it cannot be the right word here. But he employed it in its classical sense from the Latin *demittere*, to 'grant,' 'confer,' or 'transmit ;' and we have before pointed out that he employs words in his own original mode, and even frames words if need be. See Note 45, Act v., "Twelfth Night."

65. *Lethe.* See Note 12, Act iv., "Twelfth Night."

66. *Love my daughter from thy soul : so, from thy soul's love . . . and, from my heart's love.* The queen here uses "from" with bitter sarcasm, in the sense of 'apart from,' 'at a distance from,' 'in variance from.' See Note 97, Act i., and Note 51, Act v., "Twelfth Night." That this is the case is made evident by Richard's hastily changing "from" to "with," which word she has previously used in the phrase, "thinks it with her soul."



Duchess of York. Therefore take with thee my most heavy curse;
Which, in the day of battle, tire thee more
Than all the complete armour that thou wear'st!

Act IV. Scene IV.

A pair of bleeding hearts; thereon engrave
Edward and York; then haply will she weep:
Therefore present to her,—as sometime Margaret
Did to thy father, steep'd in Rutland's blood,—
A handkerchief; which, say to her, did drain
The purple sap from her sweet brother's body,
And bid her wipe her weeping eyes withal.
If this inducement move her not to love,
Send her a letter of thy noble deeds;
Tell her thou mad'st away her uncle Clarence,
Her uncle Rivers; ay, and, for her sake,
Mad'st quick conveyance with her good aunt
Anne.⁶⁷

K. Rich. You mock me, madam; this is not the
way

To win your daughter.

Q. Eliz. There is no other way;
Unless thou couldst put on some other shape,
And not be Richard that hath done all this.

K. Rich. Say that I did all this for love of
her?

Q. Eliz. Nay, then indeed she cannot choose
but hate thee,
Having bought love with such a bloody spoil.

K. Rich. Look, what is done cannot be now
amended:

Men shall deal unadvisedly sometimes,
Which after-hours give leisure to repent.
If I did take the kingdom from your sons,
To make amends, I'll give it to your daughter.
A grandam's name is little less in love
Than is the doting title of a mother;
They are as children but one step below,
Even of your mettle, of your very blood.
Your children were vexation to your youth;
But mine shall be a comfort to your age.
The loss you have is but a son being king,
And by that loss your daughter is made queen.

I cannot make you what amends I would,
Therefore accept such kindness as I can.⁶⁸
Dorset your son, that with a fearful soul
Leads discontented steps in foreign soil,
This fair alliance quickly shall call home
To high promotions and great dignity:
The king, that calls your beauteous daughter
wife,

Familiarly shall call thy Dorset brother;
Again shall you be mother to a king,
And all the ruins of distressful times
Repair'd with double riches of content.

67. *Mad'st quick conveyance with her good aunt Anne.* Here "conveyance," besides being used in the sense of 'making away with,' also includes the sense of 'furtively removing,' 'stealthily disposing of.' See Note 29, Act iv., "Richard II."

68. *Such kindness as I can.* Here, "make you," in the previous line, gives 'make you,' 'do you,' or 'give you,' to be understood after "can."

69. *Retail.* 'Recount,' 'relate.' See Note 9, Act iii.

70. *As long as hell and Richard likes of it.* The way in

What! we have many goodly days to see:
The liquid drops of tears that you have shed
Shall come again, transform'd to orient pearl,
Advantaging their loan with interest
Of ten times double gain of happiness.
Go, then, my mother, to thy daughter go;
Make bold her bashful years with your experi-
ence;

Prepare her ears to hear a wooer's tale;
Put in her tender heart the aspiring flame
Of golden sovereignty; acquaint the princess
With the sweet silent hours of marriage joys;
And when this arm of mine hath chastisèd
The petty rebel, dull-brain'd Buckingham,
Bound with triumphant garlands will I come,
And lead thy daughter to a conqueror's bed;
To whom I will retail⁶⁹ my conquest won,
And she shall be sole victress, Cæsar's Cæsar.

Q. Eliz. What were I best to say? her father's
brother

Would be her lord? or shall I say, her uncle?
Or, he that slew her brothers and her uncles?
Under what title shall I woo for thee,
That God, the law, my honour, and her love,
Can make seem pleasing to her tender years?

K. Rich. Infer fair England's peace by this
alliance.

Q. Eliz. Which she shall purchase with still
lasting war.

K. Rich. Tell her, the king, that may com-
mand, entreats.

Q. Eliz. That at her hands which the king's
King forbids.

K. Rich. Say, she shall be a high and mighty
queen.

Q. Eliz. To wail the title, as her mother
doth.

K. Rich. Say, I will love her everlastingly.

Q. Eliz. But how long shall that title "ever"
last?

K. Rich. Sweetly in force unto her fair life's
end.

Q. Eliz. But how long fairly shall her sweet
life last?

K. Rich. As long as Heaven and nature
lengthens it.

Q. Eliz. As long as hell and Richard likes of
it.⁷⁰

K. Rich. Say, I, her sovereign, am her subject
low.

which "likes" in the present line and "lengthens" in the previous line are used, affords an instance of a grammatical licence permitted in Shakespeare's time; a verb in the third person singular preceded by a plural nominative. A similar example occurs in the line following the passage commented on in Note 103, Act iv., "Love's Labour's Lost;" where we find, "As *motion* and long-during *action tires*," &c. The idiomatic phrase, "likes of it," is synonymous with 'is pleased with it.' See Note 92, Act ii., "All's Well."

Q. *Eliz.* But she, your subject, loathes such sovereignty.
K. Rich. Be eloquent in my behalf to her.
 Q. *Eliz.* An honest tale speeds best, being plainly told.
K. Rich. Then, plainly to her tell my loving tale.
 Q. *Eliz.* Plain and not honest is too harsh a style.
K. Rich. Your reasons are too shallow and too quick.⁷¹
 Q. *Eliz.* Oh, no, my reasons are too deep and dead;—
 Too deep and dead, poor infants, in their graves.
K. Rich. Harp not on that string, madam; that is past.
 Q. *Eliz.* Harp on it still shall I till heart-strings break.
K. Rich. Now, by my George,⁷² my garter, and my crown,—
 Q. *Eliz.* Profan'd, dishonour'd, and the third usurp'd.
K. Rich. I swear,—
 Q. *Eliz.* By nothing; for this is no oath: Thy George, profan'd, hath lost his holy honour;⁷³ Thy garter, blemish'd, pawn'd his knightly virtue; Thy crown, usurp'd, disgrac'd his kingly glory. If something thou wouldst swear to be believ'd, Swear, then, by something that thou hast not wrong'd.
K. Rich. Now, by the world,—
 Q. *Eliz.* 'Tis full of thy foul wrongs.
K. Rich. My father's death,—
 Q. *Eliz.* Thy life hath that dishonour'd.
K. Rich. Then, by myself,—
 Q. *Eliz.* Thyself is self-misus'd.
K. Rich. Why, then, by God,—
 Q. *Eliz.* God's wrong is most of all.
 If thou hadst fear'd to break an oath by Him,
 The unity the king thy brother made
 Had not been broken, nor my brother slain:
 If thou hadst fear'd to break an oath by Him,
 The imperial metal, circling now thy head,
 Had grac'd the tender temples of my child;
 And both the princes had been breathing here,
 Which now, two tender bedfellows for dust,

71. *Quick.* Here said in the sense of 'smart,' 'sharp,' 'quick in retort;' but it is replied to as if said in the sense of 'lively,' 'living.' It is worthy of observation that the dialogue in this scene, like that commented upon in Note 35, Act i., is in the same style of snip-snap rejoinder which pervades the dialogue in almost every scene of "Love's Labour's Lost." It is full of quibbling and word-catching, ingenious twisting of phrases and wilful perversion of meanings; just the verbal fencing and adroit sentential play of fancy in which a student-pen, first essaying its skill, delights to exercise itself.

72. *My George.* The insignia of the order of St. George. See Note 7, Act iv., "Second Part Henry VI."

73. *Lost his holy honour.* "His" in this speech is used for 'its.'

Thy broken faith hath made a prey for worms.
 What canst thou swear by now?
K. Rich. The time to come.
 Q. *Eliz.* That thou hast wrong'd in the time o'erpast;
 For I myself have many tears to wash
 Hereafter time,⁷⁴ for time past wrong'd by thee.
 The children live, whose parents thou hast slaughter'd,
 Ungovern'd youth, to wail it in their age;
 The parents live, whose children thou hast butcher'd,
 Old barren plants, to wail it with their age.
 Swear not by time to come; for that thou hast Misus'd ere us'd, by times ill-us'd o'erpast.
K. Rich. As I intend to prosper, and repent,
 So thrive I in my dangerous attempt
 Of hostile arms! myself myself confound!
 Heaven and fortune bar me happy hours!
 Day, yield me not thy light; nor, night, thy rest!
 Be opposite⁷⁵ all planets of good luck
 To my proceeding, if, with pure heart's love,
 Immaculate devotion, holy thoughts,
 I tender not thy beauteous princely daughter!
 In her consists my happiness and thine;
 Without her, follows to myself and thee,
 Herself, the land, and many a Christian soul,
 Death, desolation, ruin, and decay:
 It cannot be avoided but by this;
 It will not be avoided but by this.
 Therefore, dear mother (I must call you so),
 Be the attorney of my love to her:
 Plead what I will be, not what I have been;
 Not my deserts, but what I will deserve:
 Urge the necessity and state of times,
 And be not peevish⁷⁶ found in great designs.
 Q. *Eliz.* Shall I be tempted of the devil thus?⁷⁷
K. Rich. Ay, if the devil tempt thee to do good.
 Q. *Eliz.* Shall I forget myself to be myself?
K. Rich. Ay, if your self's remembrance wrong yourself.
 Q. *Eliz.* But thou didst kill my children.
K. Rich. But in your daughter's self I bury them:
 Where, in that nest of spicery,⁷⁸ they shall breed
 Selves of themselves,⁷⁸ to your recomforture.

74. *Hereafter time.* "Hereafter" is used here as an adjective, in the sense of 'future.'

75. *Opposite.* 'Adverse,' 'antagonistic,' 'hostile.' See Note 108; Act ii., "Twelfth Night."

76. *Peevish.* 'Perverse,' 'wayward,' 'headstrong.'

77. *Shall I be tempted of, &c.* Here "of" is used for 'by.' See Note 6, Act iii., "Winter's Tale."

78. *In that nest of spicery, they shall breed selves of themselves.* A poetical allusion to the phoenix. It was said to be a bird of which only one existed at a time; that when it felt the approach of death it built itself a nest of myrrh and spices; that this nest was set on fire by the heat of the sun; that therein the phoenix was burned; and that from its ashes arose another self—a new phoenix.

Q. Eliz. Shall I go win my daughter to thy will?

K. Rich. And be a happy mother by the deed.

Q. Eliz. I go.—Write to me very shortly, And you shall understand from me her mind.

K. Rich. Bear her my true love's kiss; and so farewell.

[*Kissing her. Exit Queen ELIZABETH.*
Relenting fool, and shallow, changing woman!

Enter RATCLIFF; CATESBY following.

How now! what news?

Rat. Most mighty sov'reign, on the western coast

Rideth a puissant navy; to the shore
Throng many doubtful hollow-hearted friends,
Unarm'd, and unresolv'd to beat them back:
'Tis thought that Richmond is their admiral;
And there they hull,⁷⁹ expecting but the aid
Of Buckingham to welcome them ashore.

K. Rich. Some light-foot friend post to the Duke of Norfolk:—

Ratcliff, thyself,—or Catesby; where is he?

Cate. Here, my good lord.

K. Rich. Catesby, fly to the duke.

Cate. I will, my lord, with all convenient haste.

K. Rich. Ratcliff, come hither:—post to Salisbury:

When thou com'st thither,—[*To CATESBY.*] Dull, unmindful villain,

Why stay'st thou here, and go'st not to the duke?

Cate. First, mighty liege, tell me your highness' pleasure,

What from your grace I shall deliver to him.

K. Rich. Oh, true, good Catesby:—bid him levy straight

The greatest strength and power he can make,
And meet me suddenly at Salisbury.

Cate. I go. [Exit.]

Rat. What, may it please you, shall I do at Salisbury?

K. Rich. Why, what wouldst thou do there before I go?

Rat. Your highness told me I should post before.

Enter STANLEY.

K. Rich. My mind is chang'd.—Stanley, what news with you?

Stan. None good, my liege, to please you with the hearing;

Nor none so bad, but well may be reported.

K. Rich. Heyday, a riddle! neither good nor bad!

What need'st thou run so many miles about,
When thou mayst tell thy tale the nearest way?
Once more, what news?

Stan. Richmond is on the seas.

K. Rich. There let him sink, and be the seas on him!

White-liver'd runagate, what doth he there?

Stan. I know not, mighty sovereign, but by guess.

K. Rich. Well, as you guess?

Stan. Stirr'd up by Dorset, Buckingham, and Morton,

He makes for England,⁸⁰ here, to claim the crown.

K. Rich. Is the chair⁸¹ empty? is the sword unsway'd?

Is the king dead? the empire unpossess'd?

What heir of York is there alive but we?

And who is England's king but great York's heir?

Then, tell me, what makes he upon the seas?⁸²

Stan. Unless for that, my liege, I cannot guess.

K. Rich. Unless for that he comes to be your liege,

You cannot guess wherefore the Welshman⁸³ comes.

Thou wilt revolt, and fly to him, I fear.

Stan. No, mighty liege; therefore mistrust me not.

K. Rich. Where is thy power, then, to beat him back?

Where be thy tenants and thy followers?

Are they not now upon the western shore,
Safe-conducting the rebels from their ships?

Stan. No, my good lord, my friends are in the north.

K. Rich. Cold friends to me: what do they in the north,

When they should serve their sov'reign in the west?

Stan. They have not been commanded, mighty king:

Pleaseth your majesty to give me leave,

I'll muster up my friends, and meet your grace

Where and what time your majesty shall please.

79. *There they hull.* To "hull" is here used in the sense of to sway expectantly to and fro on the waters, as a vessel sways when deprived of sails or rudder. See Note 103, Act i., "Twelfth Night."

80. *He makes for England.* An idiomatic phrase, equivalent to 'he makes approach to England,' 'he comes to England.' It is an ellipsis for 'he makes his course for England,' and a little farther on in this scene, the fourth messenger says, "and made his course again for Bretagne."

81. *Chair.* Here, as elsewhere, used for 'throne,' 'seat of royalty.'

82. *What makes he upon the seas?* 'What does he do upon the seas.' An idiom not unfrequently used by Shakespeare. See Note 26, Act ii., "Merry Wives."

83. *The Welshman.* Richard's scoffing name for Richmond, in allusion to his Welsh descent. See Note 35, Act iv., "Third Part Henry VI."



King Richard. Ratcliff, come hither:—post to Salisbury:
When thou com'st thither,—[*To CATESBY.*] Dull, unmindful villain,
Why stay'st thou here, and go'st not to the duke?

Act IV. Scene IV.

K. Rich. Ay, ay, thou wouldst be gone to join
with Richmond;
But I'll not trust thee.

Stan. Most mighty sovereign,
You have no cause to hold my friendship doubtful:
I never was nor never will be false.

K. Rich. Go, then, and muster men. But leave
behind
Your son, George Stanley: look your heart be
firm,
Or else his head's assurance is but frail.

Stan. So deal with him as I prove true to you.

[*Exit.*

Enter a Messenger.

Mess. My gracious sovereign, now in Devon-
shire,
As I by friends am well advertisèd,
Sir Edward Courtney, and the haughty prelate

Bishop of Exeter, his elder brother,
With many more confederates, are in arms.

Enter a second Messenger.

Sec. Mess. In Kent, my liege, the Guildfords
are in arms;
And every hour more competitors⁸⁴
Flock to the rebels, and their power grows strong.

Enter a third Messenger.

Third Mess. My lord, the army of great Buck-
ingham—

K. Rich. Out on ye, owls! nothing but songs of
death? [*He strikes him.*
There, take thou that, till thou bring better news.

^{84.} *Competitors.* 'Confederates.' See Note 10, Act ii.,
'Love's Labour's Lost.'

Third Mess. The news I have to tell your majesty

Is, that by sudden floods and fall of waters,
Buckingham's army is dispers'd and scatter'd;
And he himself wander'd away alone,
No man knows whither.

K. Rich. I cry thee mercy:
There is my purse to cure that blow of thine.
Hath any well advisèd friend proclaim'd
Reward to him that brings the traitor in?

Third Mess. Such proclamation hath been made,
my lord.

Enter a fourth Messenger.

Fourth Mess. Sir Thomas Lovel and Lord Mar-
quess Dorset,

'Tis said, my liege, in Yorkshire are in arms.
But this good comfort bring I to your highness,—
The Bretagne navy is dispers'd by tempest:
Richmond, in Dorsetshire, sent out a boat
Unto the shore, to ask those on the banks
If they were his assistants, yea or no;
Who answer'd him, they came from Buckingham
Upon his party: he, mistrusting them,
Hois'd⁸⁵ sail, and made his course again for Bre-
tagne.

K. Rich. March on, march on, since we are up
in arms;
If not to fight with foreign enemies,
Yet to beat down these rebels here at home.

Re-enter CATESBY.

Cate. My liege, the Duke of Buckingham is
taken,—
That is the best news: that the Earl of Rich-
mond
Is with a mighty power landed at Milford,

Is colder news, but yet they must be told.⁸⁶

K. Rich. Away towards Salisbury! while we
reason⁸⁷ here,

A royal battle might be won and lost:—
Some one take order⁸⁸ Buckingham be brought
To Salisbury; the rest march on with me.

[*Flourish. Exeunt.*]

SCENE V.—*A Room in Lord STANLEY'S House.*

*Enter STANLEY and Sir CHRISTOPHER URSWICK.*⁸⁹

Stan. Sir Christopher, tell Richmond this from
me:—

That, in the sty of the most bloody boar,
My son George Stanley is frank'd up⁹⁰ in hold;
If I revolt, off goes young George's head;
The fear of that holds off my present aid.
So, get thee gone: commend me to thy lord;
Withal say that the queen hath heartily consented
He should espouse Elizabeth her daughter,
But, tell me, where is princely Richmond now?

Chris. At Pembroke, or at Ha'rford-west, in
Wales.

Stan. What men of name resort to him?

Chris. Sir Walter Herbert, a renownèd soldier;
Sir Gilbert Talbot, Sir William Stanley;
Oxford, redoubted Pembroke, Sir James Blunt,
And Rice ap Thomas,⁹¹ with a valiant crew;
And many other of great name and worth:
And towards London do they bend their power,
If by the way they be not fought withal.

Stan. Well, hie thee to thy lord; I kiss his
hand;

My letter will resolve him of my mind.⁹²

Farewell. [*Exeunt.*]

85. *Hois'd.* An old form of 'hoisted.' See Note 19, Act i., "Second Part Henry VI."

86. *That is the best news . . . is colder news, but yet they must, &c.* In this speech "news" is used both as a singular and as a plural noun. See Note 44, Act ii., "Richard II."

87. *Reason.* 'Talk.' See Note 31, Act ii.

88. *Take order.* 'Provide,' 'take means,' 'take measures.' See Note 17 of this Act.

89. *Sir Christopher Urswick.* Chaplain to Lord Stanley's wife, the Countess of Richmond; and afterwards almoner to Henry VII., by whom he was offered the bishopric of Norwich, which he refused and retired to Hackney, where he was rector, where he died in 1521, and where a monument still remains to his memory. The chronicles inform us that Sir Christopher, in

Richard's time, often went backwards and forwards, unsuspected, on messages between the Countess of Richmond, her husband Lord Stanley, and the young Earl of Richmond, while the latter was preparing to make his descent upon England. The title "Sir," as formerly borne by a priest, we have heretofore explained; and we have pointed out many instances in Shakespeare where it occurs. See Note 37, Act iii. of the present play.

90. *Frank'd up.* See Note 81, Act i.

91. *Rice ap Thomas.* "Ap" is the Welsh word for 'of,' and signifies, used thus as a title, 'son of.'

92. *Will resolve him of my mind.* An idiom signifying 'will inform him of my mind's decision,' 'will let him know to what resolution I have come.' See Note 25 of the present Act.

ACT V.

SCENE I.—SALISBURY. *An Open Place.*

Enter the Sheriff, and Guard, with BUCKINGHAM, led to execution.

Buck. Will not King Richard let me speak with him?¹

Sher. No, my good lord; therefore be patient.

Buck. Hastings, and Edward's children, Grey, and Rivers,

Holy King Henry, and thy fair son Edward,

Vaughan, and all that have miscarried

By underhand corrupted foul injustice,—

If that your moody discontented souls

Do through the clouds behold this present hour,

Even for revenge mock my destruction!—

This is All-Souls' day, fellows, is it not?

Sher. It is, my lord.

Buck. Why, then All-Souls' day is my body's doomsday.

This is the day which, in King Edward's time,

I wish'd might fall on me, when I was found

False to his children or his wife's allies;

This is the day wherein I wish'd to fall

By the false faith of him whom most I trusted;

This, this All-Souls' day to my fearful soul

Is the determin'd respite of my wrongs:²

That high All-seer, which I dallied with,³

Hath turn'd my feign'd prayer on my head,

And given in earnest what I begg'd in jest.

Thus doth he force the swords of wicked men

To turn their own points on their masters' bosoms:⁴

Thus Margaret's curse falls heavy on my neck,—

“When he,” quoth she, “shall split thy heart with sorrow,

Remember Margaret was a prophetess.”—

Come, sirs, convey me to the block of shame;

Wrong hath but wrong, and blame the due of blame. [*Exeunt.*]

1. *Will not King Richard let me speak with him?* The fact that Buckingham sued for a final interview with Richard is thus registered by the chroniclers:—“Which, whether it were to sue for pardon, or whether he, being brought to his presence, would have sticked him with a dagger, as men thought, he sore desired.” And Shakespeare has again made reference to this point in Act I., sc. 2 of “Henry VIII.”

2. *The determin'd respite of my wrongs.* “My wrongs” here means ‘the wrongs I have committed;’ and the whole sentence elliptically expresses, ‘This All-Souls’ day is the period to which my trembling soul sees that the punishment of its misdeeds has been respited.’

3. *That high All-seer, which I dallied with.* Instance of “which” used for ‘whom.’

4. *To turn their own points on their masters' bosoms.* Transposed construction, and involvèdly expressed; the line signifying ‘to turn their points on their masters' own bosoms.’ See Note 13, Act ii.

SCENE II.—*Plain near TAMWORTH.*

Enter, with drum and colours, RICHMOND, OXFORD,⁵ Sir JAMES BLUNT,⁶ Sir WALTER HERBERT, and others, with Forces, marching.

Richm. Fellows in arms, and my most loving friends,

Bruis'd underneath the yoke of tyranny,

Thus far into the bowels of the land

Have we march'd on without impediment;

And here receive we from our father Stanley⁷

Lines of fair comfort and encouragement.

The wretched, bloody, and usurping boar,

That spoil'd your summer fields and fruitful vines,

Swills your warm blood like wash, and makes his trough⁸

In your embowell'd bosoms,—this foul swine

Is now even in the centre of this isle,

Near to the town of Leicester, as we learn:

From Tamworth thither is but one day's march.

In Heaven's name, cheerly on, courageous friends,

To reap the harvest of perpetual peace

By this one bloody trial of sharp war.

Oxf. Every man's conscience is a thousand swords,

To fight against that bloody homicide.

Herb. I doubt not but his friends will turn to us.

Blunt. He hath no friends but what are friends for fear,

Which in his dearest need⁹ will fly from him.

Richm. All for our vantage. Then, in Heaven's name, march:

True hope is swift, and flies with swallow's wings;

Kings it makes gods, and meaner creatures kings. [*Exeunt.*]

5. *Oxford.* John de Vere, Earl of Oxford, a zealous Lancastrian, who, after a long confinement in Hammes Castle in Picardy, escaped in 1484, and joined the Earl of Richmond.

6. *Sir James Blunt.* He had been captain of Hammes Castle, and assisted Oxford in his escape.

7. *Our father Stanley.* See Note 4, Act iv.

8. *That spoil'd your summer fields . . . swills your warm blood . . . and makes, &c.* Capel altered “spoil'd” to ‘spoils,’ in order that it might agree with “swills” and “makes:” but we have pointed out many instances where Shakespeare, when narrating an event, deviates from past time into present time; and this is probably the case here. See Note 37, Act v., “Winter's Tale,” and Note 31, Act v., “King John.”

9. *Which in his dearest need.* “Which” used for ‘who,’ and “dearest” for ‘most urgent,’ ‘extremest.’ See Note 102, Act i.

SCENE III.—BOSWORTH FIELD.

Enter King RICHARD and Forces, the Duke of NORFOLK, Earl of SURREY, and others.

K. Rich. Here pitch our tents, even here in Bosworth Field.—

My Lord of Surrey, why look you so sad?

Sur. My heart is ten times lighter than my looks.

K. Rich. My Lord of Norfolk,—

Nor. Here, most gracious liege.

K. Rich. Norfolk, we must have knocks; ha! must we not?

Nor. We must both give and take, my loving lord.

K. Rich. Up with my tent! here will I lie to-night;

[Soldiers begin to set up the King's Tent.

But where to-morrow? Well, all's one for that.— Who hath descried the number of the traitors?

Nor. Six or seven thousand is their utmost power.

K. Rich. Why, our battalia trebles that account:¹⁰

Besides, the king's name is a tower of strength, Which they upon the adverse faction want.—

Up with the tent!—Come, noble gentlemen,

Let us survey the vantage of the ground;—

Call for some men of sound direction:¹¹—

Let's lack no discipline, make no delay;

For, lords, to-morrow is a busy day. [Exeunt.

Enter, on the other side of the field, RICHMOND, Sir WILLIAM BRANDON, OXFORD, and other Lords. Some of the Soldiers pitch RICHMOND'S Tent.

Richm. The weary sun hath made a golden set,

And, by the bright track of his fiery car,

Gives token of a goodly day to-morrow.—

Sir William Brandon, you shall bear my standard.—

Give me some ink and paper in my tent:

I'll draw the form and model of our battle,

Limit¹² each leader to his several charge,

And part in just proportion our small power.—

My Lord of Oxford,—you, Sir William Brandon,—

And you, Sir Walter Herbert,—stay with me.—

The Earl of Pembroke keeps his regiment:¹³—

Good Captain Blunt, bear my good-night to him,

And by the second hour in the morning

Desire the earl to see me in my tent:

Yet one thing more, good captain, do for me,—

Where is Lord Stanley quarter'd, do you know?

Blunt. Unless I have mista'en his colours much

(Which well I am assur'd I have not done),

His regiment lies half a mile at least

South from the mighty power of the king.

Richm. If without peril it be possible,

Sweet Blunt, make some good means to speak with him,

And give him from me this most needful note.

Blunt. Upon my life, my lord, I'll undertake it;

And so, God give you quiet rest to-night!

Richm. Good night, good Captain Blunt.—

Come, gentlemen,

Let us consult upon to-morrow's business:

In to my tent; the air is raw and cold.

[They withdraw into the Tent.

Enter, to his Tent, King RICHARD, NORFOLK, RATCLIFF, and CATESBY.

K. Rich. What is't o'clock?

Cate. It's supper-time, my lord;

It's nine o'clock.¹⁴

10. *Our battalia trebles that account.* Malone observes, "Richmond's forces are said to have been only five thousand; and Richard's army consisted of about twelve thousand men. But Lord Stanley lay at a small distance with three thousand men, and Richard may be supposed to have reckoned on them as his friends, though the event proved otherwise." We think that here Shakespeare is, as usual, writing characteristically and dramatically, rather than in strict conformity with historic details. Whether Richmond's forces really consisted of 'five thousand' men, or of more, Norfolk is made to say "six or seven thousand is their utmost power," in order to represent the vague manner in which such a computation would be likely to be made and stated on such an occasion; and Richard is made to vaunt that his "battalia trebles that account," consistently not only with his ordinary mode of falsifying statements to suit his own views (see Note 23, Act iv.), but with his present desire to represent that the number of his soldiers is so large as to inspire confidence among his own partisans. A similar charge of want of strict attention to numbers, brought against Shakespeare, we have answered in Note 75, Act iv., "Henry V.;" and we think this very recurrence of intentional deviation from literal numerical fact, serves to prove our state-

ment that the dramatist made it to serve the purposes of his art.

11. *Sound direction.* 'Good experience;' those who can direct well.

12. *Limit.* Here used for 'appoint.'

13. *Keeps his regiment.* 'Remains with his regiment.' The word "keeps" is here idiomatically used; as we still say, 'keeps his room,' 'keeps his bed,' when a person is confined by illness.

14. *It's nine o'clock.* This is the Folio reading; while the Quartos give the hour as 'six.' But the words "to-night" show that the later hour is intended; more especially as the season when the battle of Bosworth took place was August, and Richmond has previously mentioned that "the sun hath set." The fact that the general supper-hour was earlier at the period when the historical incidents of this play occurred, and also at that when it was written, is not a case in point; as the unusually late hour may very naturally have been the one at which a newly encamped army took its last meal of the day on that occasion. The very circumstance of 'six' being given in the Quarto copies, and "nine" in the Folio copy, affords evidence that the author changed the ordinary supper-hour to an exceptional one in this passage, the better to suit dramatic object.



Buckingham. This is All-Souls' day, fellows, is it not?

Sheriff. It is, my lord.

Buckingham. Why, then All-Souls' day is my body's doomsday.

Act V. Scene I.

K. Rich. I will not sup to-night.—
Give me some ink and paper.—

What! is my beaver easier than it was?¹⁵
And all my armour laid into my tent?

Cate. It is, my liege; and all things are in
readiness.

K. Rich. Good Norfolk, hie thee to thy charge;
Use careful watch, choose trusty sentinels.

Nor. I go, my lord.

K. Rich. Stir with the lark to-morrow, gentle
Norfolk.

^{15.} *Is my beaver easier than it was?* See Note 25, Act iv.,
"First Part Henry IV."

^{16.} *A watch.* Here means what was called 'a watch-light,' or a 'watch-candle.' The former was a wick set in the midst of a large cake of wax, which burned all through the night; the latter was a candle marked in sections, denoting the hours and the lapse of time.

Nor. I warrant you, my lord.

[*Exit.*

Rich. Ratcliff,—

Rat. My lord?

K. Rich. Send out a pursuivant-at-arms
To Stanley's regiment; bid him bring his power
Before sunrise, lest his son George fall
Into the blind cave of eternal night.—
Fill me a bowl of wine.—Give me a watch.¹⁶—
Saddle white Surrey¹⁷ for the field to-morrow.—
Look that my staves be sound, and not too heavy.¹⁸—
Ratcliff,—

Rat. My lord?

^{17.} *Saddle white Surrey.* Holinshed records that Richard was "mounted on a great white courser."

^{18.} *Look that my staves be sound, and not too heavy.* The "staves" were the poles of the lances; and as it was usual to carry more lances than one into the field, their lightness was an object of importance.



Ratcliff. My lord,—
King Richard. Who's there?
Ratcliff. Ratcliff, my lord; 'tis I. The early village cock
Hath twice done salutation to the morn.

Act V. Scene III.

K. Rich. Saw'st thou the melancholy Lord Northumberland?¹⁹

Rat. Thomas the Earl of Surrey, and himself,

Much about cock-shut time,²⁰ from troop to troop Went through the army, cheering up the soldiers.

K. Rich. So, I am satisfied.—Give me a bowl of wine:

I have not that alacrity of spirit,
Nor cheer of mind, that I was wont to have.—
Set it down.—Is ink and paper ready?

Rat. It is, my lord.

K. Rich. Bid my guard watch; leave me.
Ratcliff, about the mid of night come to my tent

And help to arm me. Leave me, I say.

[*KING RICHARD retires into his Tent.*
Exit RATCLIFF and CATESBY.]

RICHMOND'S Tent opens, and discovers him and his Officers, &c. Enter STANLEY.

Stan. Fortune and victory sit on thy helm!

Richm. All comfort that the dark night can afford

Be to thy person, noble father-in-law!
Tell me, how fares our loving mother?

Stan. I, by attorney,²¹ bless thee from thy mother,

Who prays continually for Richmond's good:
So much for that.—The silent hours steal on,
And flaky darkness breaks within the east.²²

In brief,—for so the season bids us be,—
Prepare thy battle early in the morning,

And put thy fortune to the arbitrement
Of bloody strokes and mortal-staring²³ war.

I, as I may (that which I would I cannot),
With best advantage will deceive the time,²⁴

And aid thee in this doubtful shock of arms:

But on thy side I may not be too forward,
Lest, being seen, thy brother, tender George,²⁵
Be executed in his father's sight.

Farewell: the leisure²⁶ and the fearful time

Cuts off the ceremonious vows of love,
And ample interchange of sweet discourse,
Which so long sunder'd friends should dwell
upon:

God give us leisure for these rites of love!
Once more, adieu: be valiant, and speed well!

Richm. Good lords, conduct him to his regiment:

I'll strive, with troubled thoughts, to take a nap,
Lest leaden slumber peize²⁷ me down to-morrow,
When I should mount with wings of victory:
Once more, good night, kind lords and gentlemen.

[*Exit Officers, &c., with STANLEY.*]

O Thou, whose captain I account myself,
Look on my forces with a gracious eye;
Put in their hands thy bruising irons of wrath,
That they may crush down with a heavy fall
Th' usurping helmets of our adversaries!
Make us thy ministers of chastisement,
That we may praise thee in thy victory!
To thee I do commend my watchful soul,
Ere I let fall the windows of mine eyes:
Sleeping and waking, oh, defend me still!

[*Sleeps.*]

19. *The melancholy Lord Northumberland.* Richard's calling Northumberland "melancholy," and his previously asking Surrey "Why look you so sad?" conduce to show the downcast, unalert countenances of those around; who served him reluctantly, and because they were compelled to do so. Moreover, Holinshed mentions that this Earl of Northumberland, during the engagement, "stood still with a great company, and intermixed not in the battaile."

20. *Cock-shut time.* 'Twilight.' A "cock-shut" was a large net stretched across a glade, and so suspended upon poles as easily to be drawn together, and was employed to catch woodcocks. These nets were chiefly used in the dusk of the evening, when woodcocks take wing to go and get water, flying generally low; and when they find any thoroughfare, through a wood or range of trees, they venture through. The artificial glades made for them to pass through were called cock-roads. Hence it came that "cock-shut time" was used to express twilight, or the dusk of the evening. That twilight is here spoken of as a past time of the evening, aids to show that "nine" is the right hour in the passage just before discussed in Note 14; since twilight in the month of August takes place long after six o'clock in the evening.

21. *By attorney.* 'As deputy from her,' 'as deputed by her.' See Note 14, Act iv., "As You Like It."

22. *The silent hours steal on, and flaky darkness breaks within the east.* This is one of Shakespeare's expedients for marking dramatic time. The present allusion to approaching dawn, just between Richard's late words, "about the mid of night come to my tent," and Richmond's subsequent words, "lest leaden slumber peize me down to-morrow," serves to

prepare the spectator's imagination for the supposed passing of the period during this scene, from sunset to sunrise.

23. *Mortal-staring.* This has been variously altered by various emendators; but it seems to us to be one of those bold poetical epithets which comprise many suggested images, and of which epithets Shakespeare has several. "Mortal-staring war" includes the effect of War staring or glaring fatally upon its victims, and of their deadly stare when killed. There is even an additional effect of those who lie stark and stiff on the battle-field; for one of the senses in which Shakespeare uses the word "staring" is that which it bears as derived from the German *starren*, to stiffen. In "The Tempest," Act i, sc. 2, we have, "with hair up-staring;" and in "Julius Cæsar," Act iv, sc. 3, "mak'st my blood cold, and my hair to stare?"

24. *I, as I may . . . with best advantage will deceive the time.* 'I will, as well as I can, most advantageously employ the interval in seeming to continue on Richard's side while I really am on thine.'

25. *Thy brother, tender George.* Lord Stanley,—who married Margaret, Richmond's mother,—here calls his son by a former wife Richmond's "brother."

26. *Leisure.* Here used for 'limited scope of time for leisure,' or 'want of leisure.' The word is again thus used farther on in the present scene (see Note 38 of this Act). We have before pointed out instances where the words 'want of' are elliptically understood in Shakespeare's employment of an expression. See Note 12, Act iii., "As You Like It," and Note 44, Act i., "All's Well," &c.

27. *Peize.* 'Weigh,' 'drag heavily.' See Note 13, Act iii., "Merchant of Venice."

The Ghost of Prince EDWARD, Son to HENRY the Sixth, rises between the two Tents.

Ghost. [To KING R.] Let me sit heavy on thy soul to-morrow!

Think, how thou stabb'dst me in my prime of youth

At Tewksbury: despair, therefore, and die!—
Be cheerful, Richmond; for the wrong'd souls
Of butcher'd princes fight in thy behalf:
King Henry's issue, Richmond, comforts thee.

The Ghost of King HENRY the Sixth rises.

Ghost. [To KING R.] When I was mortal, my anointed body

By thee was punch'd full of deadly holes:

Think on the Tower and me: despair, and die,—
Harry the Sixth bids thee despair and die!—

[To RICHMOND.] Virtuous and holy, be thou conqueror!

Harry, that prophesied thou shouldst be king,
Doth comfort thee in sleep: live, and flourish!

The Ghost of CLARENCE rises.

Ghost. [To KING R.] Let me sit heavy on thy soul to-morrow!

I, that was wash'd to death with fulsome wine,²⁸

Poor Clarence, by thy guile betray'd to death!

To-morrow in the battle think on me,

And fall thy edgeless sword:²⁹ despair, and die!—

[To RICHMOND.] Thou offspring of the house of Lancaster,

The wrong'd heirs of York do pray for thee:

Good angels guard thy battle! live, and flourish!

The Ghosts of RIVERS, GREY, and VAUGHAN, rise.

Ghost of R. [To KING R.] Let me sit heavy on thy soul to-morrow,

Rivers, that died at Pomfret! despair, and die!

Ghost of G. [To KING R.] Think upon Grey, and let thy soul despair!

Ghost of V. [To KING R.] Think upon Vaughan, and, with guilty fear,
Let fall thy lance; despair, and die!

28. *I, that was wash'd to death with fulsome wine.* Here "fulsome" is used for 'luscious,' 'rich,' 'cloyingly sweet'; malmsey having these qualities, and being the wine into a butt of which Clarence was thrown. Steevens observes that "Shakespeare seems to have forgot himself. The duke (as appears from Act I, sc. 4) was killed before he was thrown into the malmsey butt; and consequently could not be wash'd to death." If the scene here referred to be carefully perused, it will be seen that the first murderer stabs Clarence twice, saying, "If all this will not do, I'll drown you in the malmsey-butt within;" and immediately carries off his victim. Therefore, if we are to scan these points thus literally, it may be supposed that the dying man hears these words, and, half murdered, is flung into the wine to be finally "wash'd to death." But surely the

All Three. [To RICHMOND.] Awake, and think our wrongs in Richard's bosom
Will conquer him!—awake, and win the day!

The Ghost of HASTINGS rises.

Ghost. [To KING R.] Bloody and guilty, guiltily awake,

And in a bloody battle end thy days!

Think on Lord Hastings: despair, and die!—

[To RICHMOND.] Quiet untroubled soul, awake, awake!

Arm, fight, and conquer, for fair England's sake!

The Ghosts of the two young Princes rise.

Ghosts. Dream on thy cousins smother'd in the Tower:

Let us be lead within thy bosom, Richard,

And weigh thee down to ruin, shame, and death!

Thy nephews' souls³⁰ bid thee despair and die!—

Sleep, Richmond, sleep in peace, and wake in joy;

Good angels guard thee from the boar's annoy!³¹

Live, and beget a happy race of kings!

Edward's unhappy sons do bid thee flourish.

The Ghost of Queen ANNE rises.

Ghost. Richard, thy wife, that wretched Anne, thy wife,

That never slept a quiet hour with thee,³²

Now fills thy sleep with perturbations:

To-morrow in the battle think on me,

And fall thy edgeless sword: despair, and die!

[To RICHMOND.] Thou quiet soul, sleep thou a quiet sleep;

Dream of success and happy victory:

Thy adversary's wife doth pray for thee.

The Ghost of BUCKINGHAM rises.

Ghost. [To KING R.] The first was I that help'd thee to the crown;

The last was I that felt thy tyranny;

Oh, in the battle think on Buckingham,

And die in terror of thy guiltiness!

Dream on, dream on, of bloody deeds and death:

Fainting, despair; despairing, yield thy breath!—

traditional incident of Clarence's being thrown into a malmsey-but sufficed as a warrant for the poetical words here put into his ghost's mouth.

29. *And fall thy edgeless sword.* Fall is here used actively; for 'drop,' 'let fall.' See Note 85, Act I.

30. *Thy cousins . . . thy nephews' souls.* The present instance, where "cousins" and "nephews" are used by the same speakers to the same person addressed, affords pointed example of "cousins" being occasionally employed as a synonyme for 'kinsmen.'

31. *Annoy.* A poetical form of 'annoyance;' 'injury,' 'damage.'

32. *Never slept a quiet hour with thee.* See passage commented upon in Note 8, Act iv.

[To RICHMOND.] I died for hope ere I could lend thee aid :³³

But cheer thy heart, and be thou not dismay'd :
God and good angels fight on Richmond's side ;
And Richard falls in height of all his pride.

[The Ghosts vanish. King RICHARD starts out of his dream.]

K. Rich. Give me another horse,—bind up my wounds,—

Have mercy, Jesu !—Soft ! I did but dream.—
Oh ! coward conscience, how dost thou afflict me,—
The lights burn blue.³⁴—It is now dead mid-
night.

Cold fearful drops stand on my trembling flesh.
What ! do I fear myself ? there's none else by :
Richard loves Richard ; that is, I am I.

Is there a murderer here ? No ;—yes, I am :
Then fly. What ! from myself ? Great reason
why,—

Lest I revenge. What ! myself upon myself !
Alack, I love myself. Wherefore ? for any good
That I myself have done unto myself ?

Oh, no ! alas, I rather hate myself
For hateful deeds committed by myself !
I am a villain : yet I lie, I am not.
Fool, of thyself speak well :—fool, do not flatter.

My conscience hath a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain.

Perjury, perjury, in the high'st degree ;
Murder, stern murder, in the dir'st degree ;
All several sins, all us'd in each degree,
Throng to the bar, crying all, Guilty ! guilty !
I shall despair. There is no creature loves me ;
And if I die, no soul shall pity me :
Nay, wherefore should they—since that I myself

Find in myself no pity to myself ?
Methought the souls of all³⁵ that I had murder'd
Came to my tent ; and every one did threat
To-morrow's vengeance on the head of Richard.

Enter RATCLIFF.

Rat. My lord,—

K. Rich. Who's there ?

Rat. Ratcliff, my lord ; 'tis I. The early
village cock

Hath twice done salutation to the morn ;
Your friends are up, and buckle on their armour.

K. Rich. O Ratcliff, I have dream'd a fearful
dream !—

What thinkest thou,—will our friends prove all
true ?

Rat. No doubt, my lord.

K. Rich. O Ratcliff, I fear, I fear,—

Rat. Nay, good my lord, be not afraid of
shadows.

K. Rich. By the Apostle Paul, shadows to-
night

Have struck more terror to the soul of Richard
Than can the substance of ten thousand soldiers
Arm'd in proof, and led by shallow Richmond.
It is not yet near day. Come, go with me ;
Under our tents I'll play the eaves-dropper,
To hear if any mean to shrink from me.³⁶

[Exeunt King RICHARD and RATCLIFF.]

Enter OXFORD and others.

Lords. Good morrow, Richmond !

Richm. [Waking.] Cry mercy, lords and watchful
gentlemen,

That you have ta'en a tardy sluggard here.

Lords. How have you slept, my lord ?

33. *I died for hope ere I could lend thee aid.* 'I died for the hope of lending you aid ere I could lend you aid.' The line has been suspected of error by Hanmer and others ; but it appears to us to be elliptically expressed ; and, according to Shakespeare's occasional practice where words occur in a sentence that give them to be understood as duplicated, either previously or subsequently to their occurrence, "lend thee aid" gives 'of lending thee aid' to be understood between "hope" and "ere." See Note 78, Act iii., "Second Part Henry VI." Buckingham's "hope" of aiding Richmond led him to take up arms, whereby he lost his life : he may therefore be said to have "died for hope."

34. *The lights burn blue.* It was an old superstition that when ghosts were near, the lights burned blue. In Lily's "Galathœa," 1592, we find—"My mother would often tell me when the candle burnt blue, there was some ill spirit in the house."

35. *Methought the souls of all, &c.* The commentators have fallen foul of this admirable speech of a terror-stricken conscience admitting to itself at dead midnight, and amid the glimmer of light shed through the shadows of approaching death, its own misdeeds. Johnson begins by finding fault with it as "too long ;" a favourite objection of his against Shakespeare's speeches ; see Note 73, Act iv., "Henry V." Then he proceeds to discover that the three lines at the close of the present speech are "misplaced ;" and asks with amusing unconsciousness of self-condemnation, "Where then shall they be

inserted ?" Then follows Mason, who suggests that they should be placed after the words, "O Ratcliff, I fear, I fear ;" and goes on to remark that this would render Ratcliff's reply natural, whereas now Ratcliff bids Richard not be afraid of "shadows," without knowing that he had been haunted by them. In the first place, we think that Ratcliff's word "shadows" is used in reference to Richard's half-expressed "fear" lest his apparent "friends" should not "prove all true ;" which fear Ratcliff treats as insubstantial and unreal ; while Richard's consciousness starts at the word "shadows," and he uses it in his rejoinder, with reference to the apparitions that have crowded his dreams. To make the three lines in question uttered after the entrance of Ratcliff, appears to us sheer misapprehension of the poet's meaning. As if Richard would have spoken to another of "the souls of all that I had murder'd !" But at the close of his soliloquy, the lines come in thorough consonance with Shakespeare's principles of dramatic art ; giving emphasis to the vision just beheld, marking vividly its impression on the mind of the speaker, and giving reason for the previous words, "I myself find in myself no pity to myself." Moreover, they perfectly consist with the tone of Richard's former soliloquies, where he freely canvasses with himself his own villainies.

36. *If any mean to shrink from me.* We think that these words tend to confirm our opinion, expressed above, as to Ratcliff's using the word "shadows" in reference to Richard's fear lest any of his adherents should prove untrue to him.



Stanley. Courageous Richmond, well hast thou acquit thee.
Lo, here, this long usurp'd royalty
From the dead temples of this bloody wretch
Have I pluck'd off, to grace thy brows withal:
Wear it, enjoy it, and make much of it.

Act V. Scene IV.

W. THOMAS. S. R.

Richm. The sweetest sleep, and fairest-boding dreams

That ever enter'd in a drowsy head,
Have I since your departure had, my lords.
Methought their souls, whose bodies Richard murder'd,

Came to my tent, and cried on victory:³⁷
I promise you, my heart is very jocund
In the remembrance of so fair a dream.
How far into the morning is it, lords?

Lords. Upon the stroke of four.

Richm. Why, then 'tis time to arm and give direction.

[*He advances to the troops.*]

More than I have said, loving countrymen,
The leisure and enforcement of the time³⁸
Forbids to dwell on: yet remember this,—
God and our good cause fight upon our side;
The prayers of holy saints and wrongèd souls,
Like high-rear'd bulwarks, stand before our faces;
Richard except, those whom we fight against
Had rather have us win than him they follow:³⁹
For what is he they follow? truly, gentlemen,
A bloody tyrant and a homicide;
One rais'd in blood, and one in blood establish'd;
One that made means⁴⁰ to come by what he hath,

And slaughter'd those that were the means to help him;

A base foul stone, made preeious by the foil
Of England's chair,⁴¹ where he is falsely set;
One that hath ever been God's enemy:
Then, if you fight against God's enemy,
God will, in justice, ward you as his soldiers;
If you do sweat to put a tyrant down,
You sleep in peace, the tyrant being slain;
If you do fight against your country's foes,
Your country's fat shall pay your pains the hire;
If you do fight in safeguard of your wives,
Your wives shall welcome home the conquerors;
If you do free your children from the sword,
Your children's children quit⁴² it in your age.
Then, in the name of God and all these rights,
Advance your standards, draw your willing swords.
For me, the ransom of my bold attempt
Shall be this cold corse on the earth's cold face;
But if I thrive, the gain of my attempt

37. *Cried on victory.* "Cried on" is an idiomatic expression; and as used by Shakespeare, elsewhere as well as here, seems to be equivalent to 'proclaimed,' 'announced;' 'loudly told of,' 'exclaimed concerning.'

38. *The leisure and enforcement of the time.* See Note 26 of the present Act.

39. *Richard except, those whom we, &c.* These two lines contain one of those propositions that we have before noticed as partaking of the nature of an Irish bull: strictly scanned, they state that which is not; taken with latitude, they convey a just idea. See Note 113, Act ii., "All's Well," and Note 8, Act iii. of the present play.

The least of you shall share his part thereof.
Sound drums and trumpets boldly and cheerfully;

God and Saint George! Richmond and victory!

[*Exeunt.*]

Re-enter King RICHARD, RATCLIFF, Attendants and Forces.

K. Rich. What said Northumberland as touching Richmond?

Rat. That he was never trained up in arms.

K. Rich. He said the truth: and what said Surrey, then?

Rat. He smil'd, and said, The better for our purpose.

K. Rich. He was i' the right; and so, indeed, it is. [Clock strikes.]

Tell the clock there.—Give me a calendar.—
Who saw the sun to-day?

Rat. Not I, my lord.

K. Rich. Then he disdains to shine; for by the book

He should have brav'd⁴³ the east an hour ago:

A black day will it be to somebody.—

Ratcliff,—

Rat. My lord?

K. Rich. The sun will not be seen to-day;
The sky doth frown and lower upon our army.
I would these dewy tears were from the ground.

Not shine to-day! Why, what is that to me,
More than to Richmond? for the selfsame heaven
That frowns on me looks sadly upon him.

Enter NORFOLK.

Nor. Arm, arm, my lord; the foe vaunts in the field.

K. Rich. Come, bustle, bustle;—caparison my horse;—

Call up Lord Stanley, bid him bring his power:

I will lead forth my soldiers to the plain,

And thus my battle shall be order'd:—

My forward shall be drawn out all in length,

Consisting equally of horse and foot;

Our archers shall be placèd in the midst:

John Duke of Norfolk, Thomas Earl of Surrey

Shall have the leading of this foot and horse.

They thus directed, we will follow

40. *Made means.* 'Contrived,' 'took surreptitious measures.' The expression occurs previously in this scene, where Richmond says—

"If without peril it be possible,
Make some good means to speak with him."

41. *The foil of England's chair.* A figurative allusion to the practice of enhancing the effect of false stones, by placing a bright-coloured foil beneath them in their setting. "Chair" is here, as elsewhere, used for 'throne.'

42. *Quit.* 'Requite.'

43. *Brav'd.* Here used for 'rendered brave,' 'made gorgeous.' See Note 78, Act iv., "Taming of the Shrew."

In the main battle; whose puissance on either side

Shall be well wingèd with our chiefest horse.

This, and Saint George to boot!⁴⁴—What think'st thou, Norfolk?

Nor. A good direction, warlike sovereign.—
This found I on my tent this morning.

[*Giving a scroll.*]

K. Rich. [*Reads.*] Jockey of Norfolk, be not too bold,
For Dickon thy master is bought and sold.⁴⁵

A thing devisèd by the enemy.—

Go, gentlemen, every man to his charge:

Let not our babbling dreams affright our souls;

Conscience is but a word that cowards use,

Devis'd at first to keep the strong in awe:

Our strong arms be our conscience, swords our law.

March on, join bravely, let us to 't pell-mell;

If not to heaven, then hand in hand to hell.—

What shall I say more than I have inferr'd?

Remember whom you are to cope withal;—

A sort⁴⁶ of vagabonds, rascals, and runaways,

A scum of Bretagnes, and base lackey peasants,

Whom their o'er-cloyèd country vomits forth

To desperate ventures and assur'd destruction.

You sleeping safe, they bring you to unrest;

You having lands, and bless'd with beauteous wives,⁴⁷

They would restrain⁴⁸ the one, distain the other.

And who doth lead them but a paltry fellow,

Long kept in Bretagne at our mother's cost?⁴⁹

A milk-sop, one that never in his life

Felt so much cold as over shoes in snow?

Let's whip these stragglers o'er the seas again;

Lash hence these overweening rags of France,

These famish'd beggars, weary of their lives;

Who, but for dreaming on this fond exploit,

For want of means, poor rats, had hang'd themselves:

If we be conquer'd, let men conquer us,

And not these bastard Bretagnes; whom our fathers

Have in their own land beaten, bobb'd and thump'd,

And, on record, left them the heirs of shame.

Shall these enjoy our lands? seize on our wives?

Outrage our daughters?—[*Drum afar off.*] Hark!
I hear their drum.

Fight, gentlemen of England! fight, bold yeomen!

Draw, archers, draw your arrows to the head!

Spur your proud horses hard, and ride in blood;

Amaze the welkin⁵⁰ with your broken staves!

Enter a Messenger.

What says Lord Stanley? will he bring his power?

Mess. My lord, he doth deny⁵¹ to come.

K. Rich. Off with his son George's head!

Nor. My lord, the enemy is pass'd the marsh:
After the battle let George Stanley die.

K. Rich. A thousand hearts are great within my bosom:

Advance our standards, set upon our foes;

Our ancient word of courage, fair Saint George,

Inspire us with the spleen of fiery dragons!

Upon them! Victory sits on our helms. [*Exeunt.*]

SCENE IV.—*Another part of the Field.*

Alarum: Excursions. Enter NORFOLK and Forces; to him CATESBY.

Cate. Rescue, my Lord of Norfolk, rescue, rescue!

The king enacts more wonders than a man,⁵²

Daring an opposite to every danger:⁵³

His horse is slain, and all on foot he fights,

Seeking for Richmond in the throat of death.

Rescue, fair lord, or else the day is lost!

Alarum. Enter King RICHARD.

K. Rich. A horse! a horse! my kingdom for a horse!

Cate. Withdraw, my lord; I'll help you to a horse.

K. Rich. Slave, I have set my life upon a cast,

44. *This, and Saint George to boot!* "This" stands elliptically for 'this order of battle that I have been stating to you;' and "Saint George to boot" means 'the advantage of Saint George's protection, in addition, to aid us!' See Note 27 Act i., "Winter's Tale."

45. *Jockey of Norfolk, be not too bold, for Dickon thy master is bought and sold.* "Jockey" is a familiar form of 'John' or 'Jack,' as "Dickon" is of 'Richard' or 'Dick.' "Bought and sold" is an old proverbial expression, meaning 'duped,' 'tricked,' 'outdone.' See Note 9, Act iii., "Comedy of Errors."

46. *A sort.* 'A lot,' 'a set,' 'a pack.' See Note 28, Act iii., "Midsummer Night's Dream."

47. *Having lands, and bless'd with, &c.* Elliptically expressed. 'Being' is understood before "bless'd."

48. *Restrain.* This has been altered by Warburton and others to 'distrain;' but we think "restrain" is used in the sense of 'withhold,' 'keep back from you,' 'restrict you in the possession of.'

49. *At our mother's cost.* Shakespeare here follows Holinshed, who gives by mistake "mother's" for 'brother's.' Richmond had sojourned at the court of the Duke of Bretagne (see Note 35, Act iv.), where he was maintained by the Duke of Burgundy; who was *brother-in-law* to Richard.

50. *The welkin.* 'The sky,' 'the region of air.' See Note 11, Act i., "Tempest."

51. *Deny.* 'Refuse.' See Note 34, Act iv., "Much Ado."

52. *The king enacts more wonders than a man.* Elliptically constructed. 'The king enacts more wonders than a mere mortal man could be expected to perform.'

53. *Daring an opposite to every danger.* 'Boldly confronting every danger,' 'bravely opposing himself to every danger,' 'offering himself as an opponent to every danger.' "Opposite" is used both as 'antagonist' and as 'antagonistic' by Shakespeare. See Note 38, Act iii., "Twelfth Night," and Note 75, Act iv. of the present play.

And I will stand the hazard of the die :
I think there be six Richmonds in the field ;
Five have I slain to-day instead of him.—
A horse ! a horse ! my kingdom for a horse !

[*Exeunt.*

Alarums. Enter, from opposite sides, King RICHARD and RICHMOND ; they fight, and exeunt fighting. Retreat and flourish. Then re-enter RICHMOND, with STANLEY bearing the crown, and divers other Lords, and Forces.

Richm. God and your arms be prais'd, victorious friends ;

The day is ours, the bloody dog is dead.

Stan. Courageous Richmond, well hast thou acquit thee.

Lo, here, this long usurp'd royalty
From the dead temples of this bloody wretch⁵⁴
Have I pluck'd off, to grace thy brows withal :
Wear it, enjoy it, and make much of it.

Richm. Great God of heaven, say Amen to all !

But, tell me, is young George Stanley living ?

Stan. He is, my lord, and safe in Leicester town ;

Whither, if you please, we may withdraw us.

Richm. What men of name are slain on either side ?

Stan. John Duke of Norfolk, Walter Lord Ferrers,

Sir Robert Brakenbury, and Sir William Brandon.

54. *This long usurp'd royalty from the dead temples of this bloody wretch.* The first "this" refers to the crown borne by Stanley ; but the second "this" does not infer that the body of Richard is present ; since the word is here used in the same way as in the passage explained in Note 72, Act i., "Henry V.," to designate an object referred to, with an admixture of disdain and disgust in the reference.

55. *As we have ta'en the sacrament.* Equivalent to 'as we have taken a sacred oath to do,' 'as we have solemnly sworn to do.' See Note 30, Act iv., "Richard II."

Richm. Inter their bodies as becomes their births :

Proclaim a pardon to the soldiers fled,
That in submission will return to us :
And then, as we have ta'en the sacrament,⁵⁵
We will unite the white rose and the red :—
Smile Heaven upon this fair conjunction,
That long hath frown'd upon their enmity !—
What traitor hears me, and says not Amen ?
England hath long been mad, and scarr'd herself ;

The brother blindly shed the brother's blood,
The father rashly slaughter'd his own son,
The son, compell'd, been butcher to the sire :
All this divided York and Lancaster,

Divided in their dire division,
Oh, now, let Richmond and Elizabeth,
The true succeeders of each royal house,
By God's fair ordinance conjoin together !
And let their heirs (God, if thy will be so)
Enrich the time to come with smooth-fac'd peace,
With smiling plenty, and fair prosperous days !

Abate the edge of traitors,⁵⁶ gracious Lord,
That would reduce⁵⁷ these bloody days again,
And make poor England weep in streams of blood !
Let them not live to taste this land's increase
That would with treason wound this fair land's
peace !

Now civil wounds are stopp'd, peace lives again :
That she may long live here, God say Amen !

[*Exeunt.*

56. *Abate the edge of traitors.* It has been plausibly proposed to change "abate" to 'rebate' here ; as the use of the latter word in a passage explained in Note 49, Act i., "Measure for Measure," shows it to bear precisely the sense here required. But in the present instance "abate" has double propriety ; inasmuch as in its reference to "edge" it bears the sense of 'put down,' 'repress,' 'subdue,' 'lower,' 'depress,' and in its reference to "traitors" it bears the sense of 'diminish,' 'make fewer,' 'lessen the number of.'

57. *Reduce.* 'Re-bring,' 'lead back again ;' used in its sense as derived from the Latin, *reducere*.





DRAMATIS PERSONÆ.

KING HENRY the Eighth.
CARDINAL WOLSEY.
CARDINAL CAMPEIUS.
CAPUCIUS, Ambassador from the Emperor Charles V.
CRANMER, Archbishop of Canterbury.
DUKE OF NORFOLK.
DUKE OF BUCKINGHAM.
DUKE OF SUFFOLK.
EARL OF SURREY.
Lord Chamberlain.
Lord Chancellor.
GARDINER, Bishop of Winchester.
Bishop of Lincoln.
LORD ABERGAVENNY.
LORD SANDS.
SIR HENRY GUILDFORD.
SIR THOMAS LOVELL.
SIR ANTHONY DENNY.
SIR NICHOLAS VAUX.
Secretaries to Wolsey.
CROMWELL, Servant to Wolsey.
GRIFFITH, Gentleman-Usher to Queen Katharine.
Three other Gentlemen.
DOCTOR BUTTS, Physician to the King.
Garter King-at-Arms.
Surveyor to the Duke of Buckingham.
BRANDON, and a Sergeant-at-Arms.
Door Keeper of the Council Chamber. Porter, and his Man.
Page to Gardiner. A Crier.

QUEEN KATHARINE, Wife to King Henry, afterwards divorced.
ANNE BULLEN, her Maid of Honour, afterwards Queen.
An old Lady, Friend to Anne Bullen.
PATIENCE, Woman to Queen Katharine.

Several Lords and Ladies in the Dumb Shows; Women attending upon the Queen; Spirits, which appear to her. Scribes, Officers, Guards, and other Attendants.

SCENE—*Chiefly in LONDON and WESTMINSTER; once at KIMBOLTON.*

KING HENRY VIII.¹

PROLOGUE.

I COME NO more to make you laugh : things now,
That bear a weighty and a serious brow,
Sad, high, and working,² full of state and woe,
Such noble scenes as draw the eye to flow,
We now present.³ Those that can pity, here
May, if they think it well, let fall a tear ;
The subject will deserve it. Such as give
Their money out of hope they may believe,
May here find truth too. Those that come to see

Only a show or two, and so agree
The play may pass, if they be still and willing,
I'll undertake may see away their shilling
Richly in two short hours. Only they
That come to hear a merry wanton play,
A noise of targets, or to see a fellow
In a long motley coat guarded with yellow,⁴
Will be deceiv'd ; for, gentle hearers, know,
To rank our chosen truth with such a show⁵

1. The first known printed copy of this magnificent historical play is the one in the Folio 1623 ; where it appears as "The Famous History of the Life of King Henry the Eight." There has been much controversy as to the period when it was written : some thinking that it was composed before the death of Elizabeth ; others, after the accession of James the First, who came to the English throne in 1602-3. An entry from the Registers of the Stationers' Company has been adduced to show that it was written two years subsequently ; the entry being as follows :—"12 Feb., 1604 (1605) [Nath. Butler] Yf he get good allowance for the Enterlude of K. Henry 8th before he begyn to print it, and then procure the warden's hands to yt for the entrance of yt, He is to have the same for his copy." If it can be proved that the "K. Henry 8th" here mentioned was Shakespeare's play, the point is established of its having been written before that date ; but if, as some authorities maintain, this entry relatē to a play by Rowley, entitled "When You See Me You Know Me," which was published in that year, and which has for its subject the reign of Henry VIII., there is still ground for supposing that Shakespeare wrote his play yet later. Records of the circumstances attending the burning of the Globe Theatre on Bankside, 29th June, 1613, serve to show what was the drama enacted on that occasion. Howes, in his continuation of Stowe's Chronicle, asserts that it was "Henry VIII. ;" a MS. letter from Thomas Lorkin to Sir Thomas Puckering states—"No longer since than yesterday, while Bourbege his companie were acting at ye Globe the play of Hen=8. and there shooting of certayne chambers in way of triumph, the fire catch'd, and fastened upon the thatch of the house and there burned so furiously, as it consumed the whole house and all in lesse than two hours ;" and a letter from Sir Henry Wotton, of the 2nd July, 1613, mentioning this disaster, says that it occurred during the performance of "a *new play* called 'All Is True,' representing some principal pieces of the Reign of Henry the 8th." Now there is reason to believe that at one period Shakespeare's "Henry VIII." bore the second

title of "or, All Is True ;" and several passages in the prologue tend to support this belief ; as, "may here find *truth* too," "our chosen *truth*," and "to make that only *true* we now intend." However this may be, and at whatever period external evidence may ultimately prove Shakespeare's "Henry VIII." to have been written, we have a strong conviction, gathered from internal testimony of style, that he wrote this play at the same time of his life when he wrote "The Winter's Tale." There is in both productions a similar gravity of tone, lofty staidness of thought, and sedate maturity of delineation ; there is in both a marked recurrence of parentheses in the diction ; in both, an extreme condensation in construction ; in both, a singularly elliptical style ; and in both, a peculiarly frequent use of elisional abbreviations and contractions in words : instances of all which we shall point out as we proceed.

2. *Sad, high, and working.* 'Serious,' 'lofty,' and 'spirit-moving.'

3. *We now present.* The word "now," repeated from the first line in this sentence, affords an example of a pleonastic or redundant form of expression not unfrequently used in Shakespeare's time. See Note 83, Act ii., "As You Like It."

4. *A long motley coat guarded with yellow.* "Motley" describes the patched and parti-coloured dress worn by the professional fool-jester (see Note 67, Act ii., "As You Like It") ; and "guarded" means trimmed. It has been suggested that this passage alludes to the play by Samuel Rowley on the subject of Henry VIII., mentioned in our first Note of the present drama ; a chief character in Rowley's play being Will Summers, Henry the Eighth's jester.

5. *To rank our chosen truth with, &c.* This sentence has been variously interpreted ; but we take it to mean, 'To place our truthful representation on a footing with such a pageant as comprises buffoons and mock battles,—besides letting our own wisdom commit itself, and losing your good opinion of us and your belief that we intend to produce only that which is true,—would leave us not one intelligent friend.' The word "opinion"

As fool and fight is, beside forfeiting
Our own brains, and the opinion that we bring,
To make that only true we now intend,
Will leave us never an understanding friend.
Therefore, for goodness' sake, and as you are known
The first and happiest⁶ hearers of the town,
Be sad,⁷ as we would make ye : think ye see

The very persons of our noble story
As they were living ; think you see them great,
And follow'd with the general throng and sweat
Of thousand friends ; then, in a moment, see
How soon this mightiness meets misery :
And, if you can be merry then, I'll say
A man may weep upon his wedding-day.

ACT I.

SCENE I.—LONDON. *An Ante-Chamber in the
Palace.*

*Enter, on one side, the Duke of NORFOLK ; on the
other, the Duke of BUCKINGHAM and the
Lord ABERGAVENNY.*

Buck. Good morrow, and well met. How have
you done¹
Since last we saw in France?²

Nor. I thank your grace,
Healthful ; and ever since a fresh admirer
Of what I saw there.

Buck. An untimely ague
Stay'd me a prisoner in my chamber, when
Those suns of glory, those two lights of men,
Met in the vale of Ardren.³

Nor. 'Twixt Guynes and Arde :
I was then present, saw them salute on horse-
back ;
Beheld them, when they lighted, how they clung
In their embracement, as they grew together ;⁴
Which had they, what four thron'd oncs could
have weigh'd

Such a compounded one ?

Buck. All the whole time
I was my chamber's prisoner.

Nor. Then you lost
The view of earthly glory : men might say,
Till this time, pomp was single, but now married.
To one above itself.⁵ Each following day
Became the next day's master, till the last
Made former wonders it's :⁶ to-day the French,
All clinquant,⁷ all in gold, like heathen gods,
Shone down the English ; and, to-morrow, they
Made Britain India :⁸ every man that stood
Show'd like a mine. Their dwarfish pages were
As cherubins, all gilt : the madams too,
Not us'd to toil, did almost sweat to bear
The pride upon them, that their very labour
Was to them as a painting :⁹ now this mask
Was cried¹⁰ incomparable ; and the ensuing night
Made it a fool and beggar. The two kings,
Equal in lustre, were now best, now worst,
As presence did present them ; him in eye,
Still him in praise : and, being present both,
'Twas said they saw but one ; and no discernor

seems to us to be here used in the combined sense of 'favourable opinion' (see Note 39, Act v., "First Part Henry IV."), and of 'belief,' 'conviction ;' this 'belief' probably referring to the one excited by the second title which Shakespeare's "Henry VIII." is supposed once to have borne, "or, All is True."

6. *Happiest.* Here used in the sense it bears as derived from the Latin word *felix* ; one of the meanings of which is 'kind,' 'favourable,' 'propitious.'

7. *Sad.* 'Sedate,' 'grave,' 'serious.'

1. *How have you done ?* This idiomatic form of inquiry now exists only in the present tense, 'How do you do ?'

2. *Since last we saw in France.* Elliptically expressed ; 'each other' being understood after "saw."

3. *Ardren.* The word appears thus written in the Folio, and in Hollinshed, whom Shakespeare probably followed. 'Ardren' is meant, which lies between "Guynes and Arde," or Ardes ; Guynes then belonging to the English, and Ardes to the French. They are both towns in Picardy.

4. *As they grew together.* "As" is here used for 'as if.' See Note 85, Act iv., "Second Part Henry IV."

5. *Till this time, pomp was single, but now, &c.* Meaning, 'Up to that time pomp was comparatively simple or plain ; but

then, from the rival splendour of the two kings it became doubly grand.' See Note 32, Act v., "Tempest," for examples of "single" used in the sense it here bears.

6. *Made former wonders it's.* Here occurs one of the rare instances in which Shakespeare uses "its" instead of the then more usual form of 'his ;' a point counting among those which induce us to believe the present play to have been written at the same period as that of "The Winter's Tale." See Notes 74, Act i. ; 57, Act ii. ; and 20, Act iii., of that play. The present passage may be explained thus :—'Each following day taught some new lesson of splendour to the next day, until the concluding day made the wondrous splendours thus leared its own, and collectively displayed them.'

7. *Clinquant.* French, 'tinsel,' 'foil.' It was used in English to express 'glittering,' 'shining ;' and also to express 'clinking,' 'jingling ;' and here it gives the combined effect of both senses.

8. *Made Britain India.* Elliptically expressed ; 'made Britain seem like India.'

9. *Their very labour was to them as a painting.* 'Their fatigue gave them such a colour as to serve them instead of painting.'

10. *Cried.* Here used for 'proclaimed,' 'pronounced,' 'exclaimed at as.'



Cardinal Wolsey. The Duke of Buckingham's surveyor, ha?
Where's his examination?
First Secretary. Here, so please you.

Act I. Scene I.

Durst wag his tongue in censure.¹¹ When these
suns,
(For so they phrase them)¹² by their heralds chal-
leng'd
The noble spirits to arms, they did perform
Beyond thought's compass; that former fabulous
story,
Being now seen possible enough, got credit,

11. *Censure.* Here used for 'judgment,' 'discriminative opinion.'

12. *Phrase them.* The Folio here, and in several other passages of this play, prints 'em' for 'them;' but as we think it very likely to have been a contracted form of the word used by Shakespeare's pen as a temporary habit at the period of writing this play, and not intended by him to be either spoken or printed thus, we have not retained it in the text.

13. *That Bevis was believ'd.* In the present line and in the last but one, "that" is used for 'so that.' "Bevis" stands for 'the legend of Bevis;' mention of which is made in Note 37, Act ii., "Second Part Henry VI." Sir Bevis of Southampton

That Bevis was believ'd.¹³

Buck.

Oh, you go far.

Nor. As I belong to worship, and affect
In honour honesty, the tract of everything
Would by a good discourser lose some life,¹⁴
Which action's self was tongue to. All was royal;
To the disposing of it naught rebell'd;¹⁵
Order gave each thing view; the office did

was a Saxon knight, renowned for his strength and valour, who lived in the time of the Norman conquest; and whose exploits were so marvellously related by the old romancists, that they appear incredible.

14. *The tract of everything, &c.* 'The delineation of all that was then done would, even described by a competent orator, lose some of that vivacity which was displayed in the actual performance.'

15. *All was royal; to the disposing, &c.* In the Folio this forms a portion of Buckingham's next speech: but as it seems to us to form part of the description given by Northumberland, we adopt Theobald's distribution of the dialogue here.

Distinctly his full function.¹⁶

Buck. Who did guide,
I mean, who set the body and the limbs
Of this great sport together, as you guess? ¹⁷

Nor. One, certes,¹⁸ that promises no element
In such a business.¹⁹

Buck. I pray you, who, my lord?
Nor. All this was order'd by the good discretion
Of the right-reverend Cardinal of York.

Buck. The devil speed him! no man's pie is freed
From his ambitious finger. What had he
To do in these fierce vanities? I wonder
That such a keech²⁰ can with his very bulk
Take up the rays o' the beneficial sun,
And keep it from the earth.

Nor. Surely, sir,
There's in him stuff that puts him to these ends;
For, being not propp'd by ancestry, whose grace
Chalks successors their way; nor call'd upon
For high feats done to the crown; neither allied
To eminent assistants; but, spider-like,
Out of his self-drawing web, he gives us note,²¹
The force of his own merit makes his way;
A gift that heaven gives for him,²² which buys
A place next to the king.

Aber. I cannot tell
What heaven hath given him,—let some graver eye
Pierce into that; but I can see his pride
Peep through each part of him.

Buck. Why the devil,
Upon this French going-out, took he upon him,

Without the privity o' the king, to appoint
Who should attend on him? He makes up the file
Of all the gentry;²³ for the most part such
To whom as great a charge as little honour
He meant to lay upon;²⁴ and his own letter,
The honourable board of council out,
Must fetch him in he papers.²⁵

Aber. I do know
Kinsmen of mine, three at the least, that have
By this so sicken'd their estates that never
They shall abound as formerly.

Buck. Oh, many
Have broke their backs with laying manors on
them²⁶

For this great journey. What did this vanity
But minister communication of
A most poor issue? ²⁷

Nor. Grievingly I think,
The peace between the French and us not values
The cost that did conclude it.

Buck. Every man,
After the hideous storm²⁸ that follow'd, was
A thing inspir'd; and, not consulting, broke
Into a general prophecy,—That this tempest,
Dashing the garment of this peace, aboded
The sudden breach on 't.²⁹

Nor. Which is budded out;
For France hath flaw'd the league, and hath attach'd
Our merchants' goods at Bourdeaux.

Aber. Is it therefore
The ambassador is silenc'd?

16. *The office did distinctly his full function.* "His" here used for 'its.'

17. *As you guess.* These words, in the Folio, form the commencement of Norfolk's next speech. Inasmuch, however, as Buckingham gives no token that he guesses the person concerned, but, on the contrary, inquires, "*Who did guide?*" &c., and reiterates, "I pray you, *who*, my lord?" it seems probable that they ought to stand as in the text, which is according to Theobald's arrangement.

18. *Certes.* An old form of 'certainly,' 'assuredly.'

19. *Promises no element in such a business.* This may be interpreted to mean, 'promises no natural qualification for such an affair;' in which case "element" would be here used in reference to the belief explained in Note 20, Act ii., "Twelfth Night." Or it may mean, 'gives no expectation of possessing any requisite elementary knowledge for such a matter;' or it may mean, 'does not seem as if he would be in his element (or, at home) in such a proceeding.' Wolsey's profession rendering him unlikely to be versed in the ordering of chivalric festivities, gives probability to either of the latter interpretations, especially as Norfolk soon afterwards speaks of the cardinal's innate power and endowments.

20. *A keech.* A lump of fat prepared by the butchers for the chandlers. See Note 18, Act ii., "Second Part Henry IV." Given as a scoffing epithet for Wolsey, who was said to be the son of a butcher, and who was a man corpulent in person.

21. *He gives us note.* The Folio prints instead of "he" here, 'O;' which Capell pointed out to be a probable misprint for 'a,' that being an old familiar form of "he." See Note 49, Act iii., "Much Ado."

22. *Gives for him.* "For him" has been variously altered here; but we take it to mean 'for his behoof,' 'for his advantage.'

23. *He makes up the file of all the gentry.* 'He draws up the list of all those gentlemen whom he selects for this purpose.'

24. *To whom as great a charge as little honour he meant to lay upon.* 'To whom he apportioned as great a charge as he meant to lay upon them little honour.'

25. *His own letter, the honourable board, &c.* 'His own letter, leaving out all reference to the honourable board of council, must suffice to bring in him whom he papers down, or sets down in his paper.' Shakespeare's forming the verb "papers" from a noun is in conformity with a not unfrequent practice of his. See Note 49, Act iii., "Taming of the Shrew."

26. *Have broke their backs with laying manors on them.* "Broke" is used with grammatical licence for 'broken;' and the nobles, in the lavish expenditure for dress and appointments which this journey caused them to incur, are said to lay their own landed possessions on their backs.

27. *What did this vanity but minister communication of, &c.* 'What did this vain display do but occasion the imparting a most miserable result?' Shakespeare uses the verb "communicate" to express 'impart,' whether by word or by action; here, therefore, "minister communication" implies both 'occasion the imparting a share of the general poor result to each person who joined in this display,' and 'occasion the imparting to each other their sense of its wretched result.'

28. *The hideous storm.* Holinshed records this incident: "Mondaie the xviii. of June was such a *hideous storm* of winde and weather, that many conjectured it did prognosticate trouble and hatred shortly after to follow betwenee princes."

29. *The sudden breach on 't.* "On" is here used for 'of;' and "on 't" is an elisional abbreviation of 'on it.' This is one of the many elisions with which this play abounds, in the same way that they abound in the "Winter's Tale." See Note 61, Act i., of that drama.

Nor. Marry, is 't.

Aber. A proper title of a peace;³⁰ and purchas'd
At a superfluous rate!

Buck. Why, all this business
Our reverend cardinal carried.

Nor. Like it your grace,³¹
The state takes notice of the private difference
Betwixt you and the cardinal. I advise you
(And take it from a heart that wishes towards you
Honour and plement safety), that you read
The cardinal's malice and his potency
Together; to consider farther, that
What his high hatred would effect, wants not
A minister in his power. You know his nature,
That he's revengeful; and I know his sword
Hath a sharp edge: it's long, and, 't may be said,
It reaches far; and where 't will not extend,
Thither he darts it. Bosom up my counsel,
You'll find it wholesome.—Lo, where comes that
rock
That I advise your shunning.

Enter Cardinal WOLSEY (the purse borne before him), certain of the Guard, and two Secretaries with papers. The Cardinal in his passage fixeth his eye on BUCKINGHAM, and BUCKINGHAM on him, both full of disdain.

Wol. The Duke of Buckingham's surveyor, ha? Where's his examination?

First Secr. Here, so please you.

Wol. Is he in person ready?

First Secr. Ay, please your grace.

Wol. Well, we shall then know more; and
Buckingham
Shall lessen this big look.

[*Exeunt WOLSEY and Train.*]

Buck. This butcher's cur is venom-mouth'd,
and I

Have not the power to muzzle him; therefore best
Not wake him in his slumber. A beggar's book
Outworths a noble's blood.³²

Nor. What! are you chaf'd?
Ask God for temperance; that's th' appliance only
Which your disease requires.

Buck. I read in's looks
Matter against me; and his eye revil'd

30. *A proper title of a peace.* Said ironically; and with a bitter pun upon the word "peace," in reference to the ambassador being "silenc'd" by refusing him an audience.

31. *Like it your grace.* An idiomatic phrase, equivalent to 'may it please your grace,' or 'please your grace.'

32. *A beggar's book outworths a noble's blood.* 'A beggarly fellow's erudition prevails more than a nobleman's high birth.' "Book" is here used elliptically for 'book-learning,' 'bookish attainments.'

33. *He bores me with some trick.* Here, in consistence with Shakespeare's usual employment of the verb 'bore,' "bores" has the sense of 'pierces,' 'stabs;' but it also includes the meaning of 'undermines.'

34. *From a mouth of honour, &c.* 'From the mouth of a

Me, as his abject object: at this instant
He bores me with some trick;³³ he's gone to the
king;

I'll follow, and outstare him.

Nor. Stay, my lord,
And let your reason with your choler question
What 'tis you go about: to climb steep hills
Requires slow pace at first: anger is like
A full-hot horse, who being allow'd his way,
Self-mettle tires him. Not a man in England
Can advise me like you: he to yourself
As you would to your friend.

Buck. I'll to the king;
And from a mouth of honour quite cry down
This Ipswich fellow's insolence;³⁴ or proclaim
There's difference in no persons.

Nor. Be advis'd;
Heat not a furnace for your foe so hot
That it do singe yourself: we may outrun,
By violent swiftness, that which we run at,
And lose by over-running. Know you not,
The fire that mounts the liquor till 't run o'er,
In seeming to augment it wastes it? Be advis'd:
I say again, there is no English soul
More stronger³⁵ to direct you than yourself,
If with the sap of reason you would quench,
Or but allay, the fire of passion.

Buck. Sir,
I am thankful to you; and I'll go along
By your prescription: but this top-proud fellow
(Whom from the flow of gall I name not, but
From sincere motions),³⁶ by intelligence,
And proofs as clear as founts in July, when
We see each grain of gravel, I do know
To be corrupt and treasonous.

Nor. Say not, treasonous.

Buck. To the king I'll say 't; and make my
vouch as strong

As shore of rock. Attend. This holy fox,
Or wolf, or both (for he is equal³⁷ ravenous
As he is subtle, and as prone to mischief
As able to perform 't; his mind and place
Infecting one another, yea, reciprocally),
Only to show his pomp as well in France
As here at home, suggests³⁸ the king our master
To this last costly treaty, the interview,

nobleman subdue this Ipswich fellow's insolence, or proclaim that there is no difference between high-born and low-born persons.'

35. *More stronger.* Instance of the double comparative, which was used in Shakespeare's time.

36. (*Whom from the flow of gall I name not, but from sincere motions.*) 'Whom I call not by this name from malice, but from an impulse of genuine indignation.' The frequency of parentheses, as introduced into this play, forms another point of the analogy which we discover between the style of its diction and that of the diction in the "Winter's Tale." See Note 75, Act i., of that drama.

37. *Equal.* 'Equally;' an adjective used as an adverb.

38. *Suggests.* 'Prompts,' 'incites.'

That swallow'd so much treasure, and like a glass
Did break i' the rinsing.³⁹

Nor. Faith, and so it did.

Buck. Pray, give me favour, sir. This cunning
cardinal

The articles o' the combination drew
As himself pleas'd; and they were ratified
As he cried, "Thus let be:" to as much end
As give a crutch to the dead: but our count-
cardinal⁴⁰

Has done this, and 'tis well; for worthy Wolsey,
Who cannot err,⁴¹ he did it. Now this follows
(Which, as I take it, is a kind of puppy
To the old dam, treason),—Charles the emperor,⁴²
Under pretence to see the queen his aunt
(For 'twas indeed his colour,⁴³ but he came
To whisper Wolsey), here makes visitation:
His fears were, that the interview betwixt
England and France might, through their amity,
Breed him some prejudice; for from this league
Peep'd harms that menac'd him: he privily
Deals with our cardinal; and, as I trow,⁴⁴—
Which I do well; for, I am sure, the emperor
Paid ere he promis'd; whereby his suit was
granted

Ere it was ask'd;—but when the way was made,
And pav'd with gold, the emperor thus desir'd,—
That he would please to alter the king's course,
And break the foresaid peace. Let the king know
(As soon he shall by me), that thus the cardinal
Does buy and sell his honour⁴⁵ as he pleases,
And for his own advantage.

Nor. I am sorry
To hear this of him; and could wish he were
Something mistaken⁴⁶ in 't.

Buck. No, not a syllable:
I do pronounce him in that very shape
He shall appear in proof.

39. *Rinsing.* The Folio misprints 'wrenching' here for "rinsing." The sentence figuratively refers to the breaking of the peace which so soon followed upon the meeting that was ostensibly planned to make that peace.

40. *Count-cardinal.* Wolsey, as Archbishop of York, was a Cozant-Palatine.

41. *'Tis well; for worthy Wolsey, who cannot err.* Spoken ironically.

42. *Charles the emperor.* Charles V., Emperor of Germany. He was son to Joanna of Castile (who was the second daughter of Ferdinand and Isabella of Spain); therefore he was nephew to Henry VIII.'s queen, Catherine of Arragon, youngest daughter of the Spanish monarchs.

43. *Colour.* Here used for 'pretence,' 'pretext,' 'ostensible purpose.'

44. *Trow.* Believe.

45. *His honour.* That is, the king's honour.

46. *Mistaken.* Here used for 'misapprehended,' 'misconstrued;' meaning mistaken by others, not makes a mistake.

47. *Practice.* Plot, machination, artful contrivance. See Note 58, Act iv., "King John."

48. *I am sorry to see you ta'en from liberty, to look on the business present.* This sentence, printed thus with a comma after "liberty," affords the meaning, 'I am sorry to see you taken

*Enter BRANDON, a Sergeant-at-arms before him,
and two or three of the Guard.*

Bran. Your office, sergeant; execute it.

Serg. Sir,
My lord the Duke of Buckingham, and Earl
Of Hereford, Stafford, and Northampton, I
Arrest thee of high treason, in the name
Of our most sovereign king.

Buck. Lo, you, my lord,
The net has fall'n upon me! I shall perish
Under device and practice.⁴⁷

Bran. I am sorry
To see you ta'en from liberty, to look on
The business present; ⁴⁸ 'tis his highness' pleasure
You shall to the Tower.

Buck. It will help me nothing
To plead mine innocence; for that dye is on me
Which makes my whit'st part black. The will of
Heaven

Be done in this and all things!—I obey.—
Oh, my Lord Aberga'ny,⁴⁹ fare you well!

Bran. Nay, he must bear you company. [*To
ABER.*] The king
Is pleas'd you shall to the Tower, till you know
How he determines farther.

Aber. As the duke said,
The will of Heaven be done, and the king's pleasure
By me obey'd!

Bran. Here is a warrant from
The king to attach Lord Montacute;⁵⁰ and the
bodies
Of the duke's confessor, John de la Car,
One Gilbert Peck, his chancellor,⁵¹—

Buck. So, so;
These are the limbs o' the plot:—no more, I
hope.

Bran. A monk o' the Chartreux.

from liberty, and I am sorry to witness the present business;' "I am sorry" being understood as repeated before "to look on." The sentence, printed without a comma after "liberty," has been interpreted to mean, 'I am sorry to see you called away from liberty to attend to such a business as this;' but, considering the mode in which Shakespeare elsewhere employs the verb "to look on," we think it can hardly here bear the sense of 'to attend to;' while, on the contrary, he has many examples of a sentence so constructed as to give a previous word or few words to be understood as repeated. See Note 17, Act i., "Merchant of Venice," and Note 68, Act iv., "Richard III.;" also Note 39, Act v., of the present play, for a passage so similar to the one here discussed as to afford something like an illustration of it.

49. *Lord Aberga'ny.* A familiar contraction of 'Abergavenny.' This nobleman was son-in-law to Edward Stafford, Duke of Buckingham, whose daughter Mary he had married.

50. *Lord Montacute.* He was Henry Pole, grandson to George, Duke of Clarence, and eldest brother to Cardinal Pole. He had married Lord Abergavenny's daughter; and though he escaped execution at the present juncture, was subsequently beheaded in this reign. See Note 34, Act iv., "Richard III."

51. *His chancellor.* The Folio here prints 'conncellour' for "chancellor;" but subsequently (Act ii., sc. 1), gives the word properly. Theobald's correction.



Queen Katharine. Nay, we must longer kneel: I am a suitor.
King Henry. Arise, and take place by us.

Act I. Scene II.

Buck. Oh, Nicholas Hopkins?⁵²
Bran. He.
Buck. My surveyor is false; the o'er-great
 cardinal
 Hath show'd him gold; my life is spann'd already:
 I am the shadow of poor Buckingham,
 Whose figure even this instant cloud puts on,
 By darkening my clear sun.⁵³—My lord, farewell.⁵⁴

[*Exeunt.*]SCENE II.—LONDON. *The Council-Chamber.*

Cornets. Enter King HENRY, Cardinal WOLSEY,
 the Lords of the Council, Sir THOMAS LOVELL,
 Officers, and Attendants. The King enters
 leaning on the Cardinal's shoulder.

K. Hen. My life itself, and the best heart of it,
 Thanks you for this great care: I stood i' the level
 Of a full-charg'd confederacy,⁵⁵ and give thanks
 To you that chok'd it.—Let be call'd before us
 That gentleman of Buckingham's: in person
 I'll hear him his confessions justify;
 And point by point the treasons of his master
 He shall again relate.

[*The King takes his state.*⁵⁶ *The Lords of
 the Council take their several places.
 The Cardinal places himself under the
 King's feet, on his right side.*

A noise within, crying "Room for the Queen!"
*Enter Queen KATHARINE, ushered by the
 Dukes of NORFOLK and SUFFOLK: she kneels.
 The King riseth from his state, takes her up,
 kisses, and placeth her by him.*

Q. Kath. Nay, we must longer kneel: I am a
 suitor.

K. Hen. Arise, and take place by us:—half your
 suit

Never name to us; you have half our power:
 The other moiety, ere you ask, is given;
 Repeat your will, and take it.

Q. Kath. Thank your majesty.
 That you would love yourself, and in that love

Not unconsider'd leave your honour, nor
 The dignity of your office, is the point
 Of my petition.

K. Hen. Lady mine, proceed.

Q. Kath. I am solicited, not by a few,
 And those of true condition, that your subjects
 Are in great grievance: there have been com-
 missions

Sent down among them, which hath flaw'd the heart
 Of all their loyalties:—wherein, although,
 My good lord cardinal, they vent reproaches
 Most bitterly on you, as putter-on⁵⁷

Of these exactions, yet the king our master
 (Whose honour Heaven shield from soil!), even he
 escapes not

Language unmannerly, yea, such which breaks
 The sides of loyalty, and almost appears
 In loud rebellion.

Nor. Not almost appears,—
 It doth appear; for, upon these taxations,
 The clothiers all, not able to maintain
 The many to them longing, have put off
 The spinsters, carders, fullers, weavers, who,
 Unfit for other life, compell'd by hunger
 And lack of other means, in desperate manner
 Daring the event, to the teeth, are all in uproar,
 And danger serves among them.

K. Hen. Taxation!
 Wherein? and what taxation?—My lord cardinal,
 You that are blam'd for it alike with us,
 Know you of this taxation?

Wol. Please you, sir,
 I know but of a single part, in aught
 Pertains to the state; and front but in that file
 Where others tell steps with me.⁵⁸

Q. Kath. No, my lord,
 You know no more than others; but you frame
 Things that are known alike; ⁵⁹ which are not
 wholesome

To those which would not know them, and yet
 must

Perforce be their acquaintance. These exactions,
 Whereof my sov'reign would have note, they are
 Most pestilent to the hearing; and, to bear them,

52. *Nicholas Hopkins.* In the Folio 'Michaell' is given instead of "Nicholas." Theobald made the correction, in conformity with Holinshed's account; and on the theory that in the original MS. *Nich.* was probably written, and mistaken by the printer for *Mich.*

53. *I am the shadow of poor Buckingham, &c.* The sentence has been found difficult of explanation; while Johnson and others substitute 'puts out' for "puts on." To our minds the passage, as it stands, presents the meaning, 'I am but the shadow of poor Buckingham, and even my shadowy figure this cloud of misfortune assumes and absorbs into itself by coming between me and my sun of prosperity.' The inclusive force of the word "darkening" (to signify 'extinguishing,' 'rendering utterly and finally dark,' as well as darkly intervening) here, is shown by Shakespeare's use of the word "darken" at the conclusion of a passage in "Coriolanus," Act ii., sc. 1—"Their blaze shall darken him for ever."

54. *My lord, farewell.* The Folio gives 'lords' instead of "lord;" but inasmuch as Abergavenny accompanies Buckingham to the Tower, the latter takes leave merely of Norfolk. We have before shown that an 's' was often erroneously added by the printers. See Note 11, Act iv., "Richard III."

55. *I stood i' the level of, &c.* See Note 17, Act iii., "Winter's Tale."

56. *The king takes his state.* That is, seats himself on the throne. A "state" was the name for a canopied seat. See Note 122, Act ii., "First Part Henry IV."

57. *Putter-on.* 'Instigator,' 'inciter,' 'suggerer;' adverse inducer and contriver. See Note 24, Act ii., "Winter's Tale."

58. *Front but in that file, &c.* 'Do but take my place boldly among the row of counsellors, where the rest step in equal pace with myself.'

59. *Things that are known alike.* 'Things that are known equally to all.'

The back is sacrifice to the load. They say
They are devis'd by you; or else you suffer
Too hard an exclamation.

K. Hen. Still exaction!
The nature of it? in what kind, let's know,
Is this exaction?

Q. Kath. I am much too venturous
In tempting of your patience; but am bolden'd
Under your promis'd pardon. The subjects' grief
Comes through commissions, which compel from
each

The sixth part of his substance, to be liev'd
Without delay; and the pretence for this
Is nam'd, your wars in France: this makes bold
mouths:

Tongues spit their duties out, and cold hearts freeze
Allegiance in them; their curses now
Live where their prayers did: and it's come to
pass,

This tractable obedience⁶⁰ is a slave
To each incens'd will. I would your highness
Would give it quick consideration, for
There is no primer business.⁶¹

K. Hen. By my life,
This is against our pleasure.

Wol. And for me,
I have no farther gone in this than by
A single voice; and that not pass'd me but
By learn'd approbation of the judges.⁶² If I am
Traduc'd by ignorant tongues, which neither know
My faculties nor person, yet will be
The chronicles of my doing,—let me say
'Tis but the fate of place, and the rough brake
That virtue must go through. We must not stint
Our necessary actions, in the fear
To cope malicious censurers; which ever,
As ravenous fishes, do a vessel follow
That is new trimn'd, but benefit no farther
Than vainly longing. What we oft do best,
By sick interpreters, once weak ones,⁶³ is
Not ours, or not allow'd; what worst, as oft,
Hitting a grosser quality, is cried up
For our best act. If we shall stand still,
In fear our motion will be mock'd or carp'd at,

60. *This tractable obedience.* Rowe changed "this" to 'that' here; but "this" we think is used to instance the "tractable obedience" implied in the just-named "duties" and "allegiance." We have heretofore pointed out Shakespeare's mode of using "this" with reference to an implied particular in a sentence (see Note 107, Act i., "All's Well"); and we think it probable that the present passage is a case in point. The whole sentence means, 'And now, this obedience of theirs is mastered by their resentment.'

61. *There is no primer business.* The Folio prints 'base-ness' for "business." Hanmer's correction.

62. *That not pass'd me but by learned approbation of the judges.* By the mode in which the word "learned" is here introduced, a double effect is given to the sentence; and it conveys both 'that not passed my lips but by the ascertained approbation of the judges,' and 'that not passed my lips but by

We should take root here where we sit, or sit
State statues only.

K. Hen. Things done well,
And with a care, exempt themselves from fear;
Things done without example, in their issue
Are to be fear'd. Have you a precedent
Of this commission? I believe, not any.
We must not rend our subjects from our laws,
And stick them in our will. Sixth part of each?
A trembling contribution!⁶⁴ Why, we take
From every tree, lop,⁶⁵ bark, and part o' the timber;
And, though we leave it with a root, thus hack'd,
The air will drink the sap. To every county
Where this is question'd send our letters, with
Free pardon to each man that has denied
The force of this commission: pray, look to 't;
I put it to your care.

Wol. [To the Secretary.] A word with you.
Let there be letters writ to every shire,
Of the king's grace and pardon. The griev'd
commons

Hardly conceive of me; let it be nois'd
That through our intercession this revokement
And pardon comes: I shall anon advise you
Farther in the proceeding. [Exit Secretary.]

Enter Surveyor.

Q. Kath. I am sorry that the Duke of Bucking-
ham
Is run in your displeasure.

K. Hen. It grieves many:
The gentleman is learn'd, and a most rare speaker;
To nature none more bound; his training such,
That he may furnish and instruct great teachers,
And never seek for aid out of himself. Yet see,
When these so noble benefits shall prove
Not well dispos'd, the mind growing once corrupt,
They turn to vicious forms, ten times more ugly
Than ever they were fair. This man so complete,
Who was enroll'd 'mongst wonders, and when we,
Almost with ravis'd list'ning, could not find
His hour of speech a minute; he, my lady,
Hath into monstrous habits put the graces
That once were his, and is become as black

the approbation of the learned judges.' For a similar double effect produced by the introduction of a particular word, see Note 130, Act ii., "All's Well."

63. *Once weak ones.* It may be that "once" is here used in the sense of 'sometimes,' the word having been formerly occasionally employed to denote an indefinite period. (See Note 39, Act iii., "Merry Wives.") But the Rev. Mr. Hunter affirms that it is here used in the antiquated sense of 'else' or 'otherwise;' and, assuming that the word did bear that sense, it might very likely have been thus employed in the present passage.

64. *A trembling contribution!* 'A contribution that may well cause trembling.' Shakespeare, like a true poet, often uses these elliptically expressive epithets. (See Note 27, Act iv., "Henry V.;" and Note 93, Act iii., "Richard III.")

65. *Lop.* This word, as a noun, signifies the branches or portion that may be lopped from a tree for faggot-wood.

As if besmear'd in hell. Sit by us; you shall hear
(This was his gentleman in trust) of him
Things to strike honour sad.—Bid him recount
The fore-recited practices; whereof
We cannot feel too little, hear too much.

Wol. Stand forth, and with bold spirit relate what
you,

Most like a careful subject, have collected
Out of the Duke of Buckingham.

K. Hen. Speak freely.

Surv. First, it was usual with him, every day
It would infect his speech,—that if the king
Should without issue die, he'd carry it so
To make⁶⁶ the sceptre his: these very words
I've heard him utter to his son-in-law,
Lord Aberga'ny; to whom by oath he menac'd
Revenge upon the cardinal.

Wol. Please your highness, note
This dangerous conception in this point.⁶⁷
Not friended by his wish, to your high person
His will is most malignant; and it stretches
Beyond you, to your friends.

Q. Kath. My learn'd lord cardinal,
Deliver all with charity.

K. Hen. Speak on:
How grounded he his title to the crown,
Upon our fail⁶⁸ to this point hast thou heard him
At any time speak aught?

Surv. He was brought to this
By a vain prophecy of Nicholas Hopkins.

K. Hen. What was that Hopkins?⁶⁹

Surv. Sir, a Chartreux friar,
His confessor; who fed him every minute
With words of sov'reignty.

K. Hen. How know'st thou this?

Surv. Not long before your highness sped to
France,

The duke being at the Rose,⁷⁰ within the parish
Saint Lawrence Poultney, did of me demand
What was the speech among the Londoners
Concerning the French journey: I replied,
Men fear'd⁷¹ the French would prove perfidious,
To the king's danger. Presently, the duke

Said, 'twas the fear, indeed; and that he doubted
'T would prove the verity of certain words
Spoke by a holy monk; "that oft," says he,
"Hath sent to me, wishing me to permit
John de la Car, my chaplain, a choice hour
To hear from him a matter of some moment:
Whom after, under the confession's seal,⁷²
He solemnly had sworn, that what he spoke,
My chaplain to no creature living, but
To me, should utter, with demure confidence
This pausingly ensu'd,—Neither the king nor's
heirs

(Tell you the duke) shall prosper: bid him strive
To gain the love⁷³ o' the commonalty: the duke
Shall govern England."

Q. Kath. If I know you well,
You were the duke's surveyor, and lost your office
On the complaint o' the tenants: take good heed
You charge not in your spleen a noble person,
And spoil your nobler soul: I say, take heed;
Yes, heartily beseech you.

K. Hen. Let him on.—
Go forward.

Surv. On my soul, I'll speak but truth.
I told my lord the duke, by the devil's illusions
The monk might be deceiv'd; and that 'twas
dangerous for him⁷⁴

To ruminate on this so far, until
It forg'd him some design, which, being believ'd,
It was much like⁷⁵ to do: he answer'd, "Tush,
It can do me no damage;" adding farther,
That, had the king in his last sickness fail'd,
The cardinal's and Sir Thomas Lovell's heads
Should have gone off.

K. Hen. Ha! what, so rank? Ah ha!
There's mischief in this man:—canst thou say
farther?

Surv. I can, my liege.

K. Hen. Proceed.

Surv. Being at Greenwich,
After your highness had reprovd' the duke
About Sir William Blomer,—

K. Hen. I remember

66. *He'd carry it so to make.* The Folio prints 'heel' for 'he'd.' Rowe's correction. "Carry" is used in the sense of 'manage,' 'contrive' (as in the first scene Buckingham says, "All this business our reverend cardinal *carried*"); and "so" used for 'so as.'

67. *Note this dangerous conception in this point.* The first 'this' in the present sentence has been changed by Pope and others to 'his'; but we think that "this" is used here in the same way as in the sentence we discussed in Note 60 of the present Act. "This dangerous conception" refers to the possibility of the king's dying without issue; and Wolsey says, "Observe how this dangerous idea tends in this particular. His desire of seeing you childless not being fulfilled, his enmity to your highness's person is most malignant."

68. *Upon our fail.* "Fail" is here used for 'failure,' or 'failing'; and means 'failing to have issue.'

69. *Nicholas Hopkins.* . . . *Hopkins.* The Folio here

prints 'Henton' for "Hopkins;" but as it gives this name correctly in the previous passage where it occurs, we adopt Theobald's suggestion of letting it appear uniformly. This Nicholas Hopkins belonged to a monastery named Henton, near Bristol.

70. *The Rose.* The name of a house that belonged to the Duke of Buckingham; afterwards purchased by Richard Hill, master of the Merchant Taylors' Company, and which eventually became the Merchant Taylors' School, in Suffolk Lane.

71. *Men fear'd.* The Folio prints 'feare' for "fear'd." Pope's correction.

72. *Confession's seal.* The Folio misprints this 'commission's seal.' Theobald's correction.

73. *To gain the love.* The first Folio omits "gain" here; supplied in the fourth Folio.

74. *Dangerous for him.* The Folio here prints 'this' instead of "him." Rowe's correction.

75. *Much like.* Here used for 'very likely.'

Of such a time :—being my sworn servant,
The duke retain'd him his.—But on ; what hence ?⁷⁶
Surv. “If,” quoth he, “I for this had been
committed,
As, to the Tower, I thought,—I would have play'd
The part my father meant to act upon
The usurper Richard ; who, being at Salisbury,
Made suit to come in 's presence ;⁷⁷ which if
granted,
As he made semblance of his duty, would
Have put his knife into him.”

K. Hen. A giant traitor !

Wol. Now, madam, may his highness live in
freedom,

And this man out of prison ?

Q. Kath. God mend all !

K. Hen. There's something more would out of
thee ; what say'st ?

Surv. After “the duke his father,” with “the
knife,”

He stretch'd him, and, with one hand on his dagger,
Another spread on 's breast, mounting his eyes,
He did discharge a horrible oath ; whose tenor
Was,—were he evil us'd, he would outgo
His father by as much as a performance
Does an irresolute purpose.

K. Hen. There's his period,
To sheathe his knife in us. He is attach'd ;
Call him to present trial : if he may
Find mercy in the law, 'tis his ; if none,
Let him not seek 't of us : by day and night,⁷⁸
He's traitor to the height. [*Exeunt.*

SCENE III.—LONDON. *A Room in the Palace.*

Enter the Lord Chamberlain and Lord SANDS.

Cham. Is't possible the spells of France should
juggle
Men into such strange mysteries ?⁷⁹

Sands. New customs,

76. *What hence?* “What hence ensued?” “what followed afterwards?” The word “farther” occurring a short time previously in the dialogue, gives “farther” or “afterwards” to be elliptically understood here.

77. *Made suit to come in 's presence.* See Note 1, Act v., “Richard III.”

78. *By day and night.* An adjuration that Shakespeare has again used (“Hamlet,” Act i., sc. 5) on a solemn occasion.

79. *Mysteries.* Here used in the sense of ‘marvellous creatures,’ ‘wonderful objects,’ and the sense of the whole passage seems to be, ‘Is it possible that the infatuation of imitating French fashions should induce men to make such strange objects of themselves?’

80. *A fit or two o' the face.* ‘A grimace or two,’ ‘an affected look or two.’

81. *When they hold them.* ‘When they make these grimaces,’ ‘when they assume and maintain them.’

82. *The spavin or springhalt.* These are both diseases that affect the legs of horses ; the former consisting in a bony excre-

Though they be never so ridiculous,
Nay, let them be unmanly, yet are follow'd.

Cham. As far as I see, all the good our English
Have got by the late voyage is but merely
A fit or two o' the face ;⁸⁰ but they are shrewd ones ;
For when they hold them,⁸¹ you would swear directly
Their very noses had been counsellors
To Pepin or Clotharius, they keep state so.

Sands. They have all new legs, and lame ones :
one would take it,

That never saw them pace before, the spavin
Or springhalt⁸² reign'd among them.

Cham. Death ! my lord,
Their clothes are after such a pagan cut too,⁸³
That, sure, they've worn out Christendom.—

Enter Sir THOMAS LOVELL.

How now !

What news, Sir Thomas Lovell ?

Lov. 'Faith, my lord,
I hear of none but the new proclamation
That's clapp'd upon the court-gate.

Cham. What is 't for ?

Lov. The reformation of our travell'd gallants
That fill the court with quarrels, talk, and tailors.

Cham. I'm glad 'tis there : now I would pray
our monsieurs

To think an English courtier may be wise,
And never see the Louvre.

Lov. They must either
(For so run the conditions) leave those remnants
Of fool and feather,⁸⁴ that they got in France,

With all their honourable points of ignorance
Pertaining thereunto (as fights and fireworks ;
Abusing better men than they can be,
Out of a foreign wisdom) ; renouncing clean
The faith they have in tennis, and tall stockings,
Short blister'd⁸⁵ breeches, and those types of travel,
And understand again like honest men ;
Or pack to their old playfellows : there, I take it
They may, *cum privilegio*,⁸⁶ wear away
The lag end of their lewdness, and be laugh'd at.

cence that grows inside the hough ; the latter being a lameness that causes the animal to twitch up its legs as it walks. In the Folio, ‘a’ is printed instead of “or ;” which is the emendation of Mr. Collier's MS. corrector.

83. *After such a pagan cut too.* “After” is here used in the sense of ‘according to,’ or ‘in accordance with’ (see Note 109, Act iv., “Henry V.”) ; and the first Folio misprints ‘too't’ for “too.” Corrected in the fourth Folio. The meaning of the whole sentence is, ‘Their clothes are made in such a heathenish style too, that they really seem to have exhausted all Christian fashions.’

84. *Fool and feather.* This has been explained to refer either to the feathers worn by jesters in their caps or to the feather fans sometimes carried by fops. But we take “fool and feather” here to be a mode of expression for ‘folly and levity ;’ as in the prologue “fool and fight” is for ‘buffoons and mock battles,’ or ‘buffoonery and battling.’

85. *Blister'd.* Puffed out like blisters.

86. *Cum privilegio.* Latin ; ‘with privilege.’ See Note 200, Act iv., “Taming of the Shrew.”

Sands. 'Tis time to give them physic, their diseases
Are grown so catching.

Cham. What a loss our ladies
Will have of these trim vanities!

Lov. Ay, marry,
There will be woe indeed, lords:

A French song and a fiddle has no fellow.

Sands. The devil fiddle 'em! I am glad they
are going

(For, sure, there's no converting of them): now,
An honest country lord, as I am, beaten
A long time out of play, may bring his plain-song,
And have an hour of hearing; and, by'r lady,
Held current music too.⁸⁷

Cham. Well said, Lord Sands;
Your colt's tooth is not cast yet.⁸⁸

Sands. No, my lord;
Nor shall not,⁸⁹ while I have a stump.

Cham. Sir Thomas,
Whither were you a-going?

Lov. To the cardinal's:
Your lordship is a guest too.

Cham. Oh, 'tis true:
This night he makes a supper, and a great one,
To many lords and ladies; there will be
The beauty of this kingdom, I'll assure you.

Lov. That churchman bears a bounteous mind
indeed,
A hand as fruitful as the land that feeds us;
His dews fall everywhere.

Cham. No doubt he's noble;
He had a black mouth that said other of him.

Sands. He may, my lord,⁹⁰—he has where-
withal;⁹¹ in him

Sparing would show a worse sin than ill doctrine:
Men of his way should be most liberal;
They are set here for examples.

Cham. True, they are so;

But few now give so great ones. My barge stays;⁹²
Your lordship shall along.—Come, good Sir
Thomas,

We shall be late else; which I would not be,
For I was spoke to, with Sir Henry Guildford,
This night to be comptrollers.

Sands. I am your lordship's. [*Exeunt.*]

SCENE IV.—*The Presence-Chamber in York
Place.*

Hautboys. A small table under a state for the
Cardinal, a longer table for the guests.
*Enter, on one side, ANNE BULLEN and divers
Lords, Ladies, and Gentlewomen, as guests; on
the other, enter SIR HENRY GUILDFORD.*

Guild. Ladies, a general welcome from his grace
Salutes ye all; this night he dedicates
To fair content and you: none here, he hopes,
In all this noble bevy,⁹³ has brought with her
One care abroad; he would have all as merry
As, first, good company, good wine, good welcome,
Can make good people.⁹⁴—

*Enter Lord Chamberlain, Lord SANDS, and Sir
THOMAS LOVELL.*

Oh, my lord, you're tardy:
The very thought of this fair company
Clapp'd wings to me.

Cham. You are young, Sir Harry Guildford.

Sands. Sir Thomas Lovell, had the cardinal
But half my lay thoughts in him, some of these
Should find a running banquet ere they rested,
I think would better please them: by my life,
They are a sweet society of fair ones.

Lov. Oh, that your lordship were but now con-
fessor
To one or two of these!

87. *Held current music too.* Here, "have an hour," in the previous line, gives 'have it' to be understood before "held." The construction in the present passage is similar to that in the one explained in Note 48 of this Act. There are remarkably strong and remarkably frequent instances of elliptical style in the present play; a point which ranks among the several similarities of diction which we discover in this play and in the "Winter's Tale." See Note 52, Act ii., of that drama.

88. *Your colt's tooth is not cast yet.* A figurative phrase, signifying 'your youthful spirits have not left you yet.' See Note 40, Act i., "Merchant of Venice."

89. *Nor shall not.* The double negative used for the sake of emphasis (see Note 62, Act i., "Richard III."); and "is not cast yet," in the previous line, gives 'be cast yet' to be understood here after "not."

90. *He may, my lord.* The use of the epithet "bounteous" previously, and the use of the word "liberal" soon afterwards, allow the words "be bounteous" or "be liberal" to be understood after "may" here.

91. *He has wherewithal.* The Folio prints 'Ha's' (for 'has') instead of "he has" here; and in several passages there are instances of this particular understood pronoun; but we have

not retained them in the text, any more than the peculiar elision mentioned in Note 12 of the present Act.

92. *My barge stays.* This scene, and the two preceding, take place in the king's palace at Bridewell; whence the chamberlain is going by water to York Place, then Cardinal Wolsey's residence, now Whitehall. See Note 12, Act iv.

93. *Bevy.* Literally, a flock of birds, from the Italian, *beva*, figuratively, an assemblage of women. Spenser and Milton, as well as Shakespeare, thus use the word.

94. *As, first, good company, good wine, good, &c.* The word "first" in this sentence has been variously altered by some editors; and by others, who retain it, it has been explained to mean 'pre-eminently,' 'surpassingly,' 'first good' being used as we now use 'first-rate.' But, considering the minute account of this banquet, as given by Cavendish, in his *Life of Wolsey*, and copied by Holinshed, we think it not improbable that "first" here means 'in the first place'; for there were to follow other entertainments, as (in Cavendish's words) "all kind of music and harmony set forth, with excellent fine voices, both of men and children," dancing, and masking diversions, among which latter it was believed the king would take part, arriving as an ostensibly unexpected guest.

Sands. I would I were ;
They should find easy penance.
Cham. Sweet ladies, will it please you sit?—
Sir Harry,
Place you that side ; I'll take the charge of this :
His grace is entering.—Nay, you must not freeze ;
Two women plac'd together makes cold weather :—
My Lord Sands, you are one will keep them waking ;
Pray, sit between these ladies.

Sands. By my faith,
And thank your lordship.—By your leave, sweet
ladies :

[*Sits himself between ANNE BULLEN and
another Lady.*]

If I chance to talk a little wild, forgive me ;
I had it from my father.

Anne. Was he mad, sir ?

Sands. Oh, very mad, exceeding mad, in love
too :

But he would bite none ; just as I do now,—
He would kiss you twenty with a breath.⁹⁵

[*Kisses her.*]

Cham. Well said, my lord.—
So, now you're fairly seated.—Gentlemen,
The penance lies on you, if these fair ladies
Pass away frowning.

Sands. For my little cure,
Let me alone.

Hautboys. Enter Cardinal WOLSEY, attended,
and takes his state.

Wol. You're welcome, my fair guests : that
noble lady,
Or gentleman, that is not freely merry,
Is not my friend : this, to confirm my welcome ;
And to you all, good health. [*Drinks.*]

Sands. Your grace is noble :—
Let me have such a bowl may hold⁹⁶ my thanks,
And save me so much talking.

Wol. My Lord Sands,
I am beholden to you : cheer your neighbours.—
Ladies, you are not merry :—gentlemen,
Whose fault is this ?

Sands. The red wine first must rise

In their fair cheeks, my lord ; then we shall have them
Talk us to silence.

Anne. You are a merry gamester,
My Lord Sands.

Sands. Yes, if I make my play.⁹⁷
Here's to your ladyship : and pledge it, madam.

[*Drum and trumpets, chambers discharged,⁹⁸
within.*]

Wol. What's that ?

Cham. Look out there, some of ye.

[*Exit a Servant.*]

Wol. What warlike voice,
And to what end, is this ?—Nay, ladies, fear not ;
By all the laws of war you're privileg'd.

Re-enter Servant.

Cham. How now ! what is't ?

Serv. A noble troop of strangers,—
For so they seem : they've left their barge, and
landed ;

And hither make,⁹⁹ as great ambassadors
From foreign princes.

Wol. Good lord chamberlain,
Go, give them welcome ; you can speak the French
tongue ;

And, pray, receive them nobly, and conduct them
Into our presence, where this heaven of beauty
Shall shine at full upon them.—Some attend him.

[*Exit CHAMBERLAIN, attended. All rise, and
tables removed.*]

You have now a broken banquet ; but we'll
mend it.¹⁰⁰

A good digestion to you all : and once more
I shower a welcome on ye ;—welcome all.

Hautboys. Enter the King and others, as maskers,
habited like shepherds, ushered by the Lord
Chamberlain. They pass directly before the
Cardinal, and gracefully salute him.

A noble company ! what are their pleasures ?

Cham. Because they speak no English, thus they
pray'd

To tell your grace,—That, having heard by fame
Of this so noble and so fair assembly

95. *Kiss you twenty with a breath.* An expression that supports our interpretation of the passage explained in Note 33, Act ii., "Twelfth Night."

96. *Such a bowl may hold.* "Such" is here elliptically used ; giving 'as' to be understood between "bowl" and "may." See Note 53, Act i., "Richard II."

97. *If I make my play.* 'If I succeed in my play ;' 'if I win my game.' To 'make tricks,' in the sense of to win them, is a common phrase at cards. Anne uses the word "gamester" in the sense which it bore of a mirth-maker, a gay fellow, a diverting person (see Note 21, Act i., "As You Like It") ; but Sands replies to it in the sense of one who plays at a game.

98. *Chambers discharged.* Chambers were short pieces of ordnance, chiefly used on festive occasions, or for stage purposes (see Note 10, Act iii., "Henry V.") ; being so contrived as to carry great charges, and make a loud report. They derived

their name from being little more than mere *chambers* to lodge powder ; a *chamber* being the technical term for that cavity in a piece of ordnance which contains the combustible matter. It was the discharge of chambers in the present scene of this play that is supposed to have occasioned the fire which burned down the Globe Theatre in 1613. See opening Note to this play.

99. *Hither make.* An idiom, explained in Note 80, Act iv., "Richard III."

100. *A broken banquet ; but we'll mend it.* "Broken" is here used for 'broken off,' 'interrupted ;' while "mend" is not only used in punning antithesis with "broken," but in the same sense which it bears in the passage explained in Note 34, Act iv., "Comedy of Errors." The cardinal refers to the "banquet" subsequently mentioned, which he has ordered to be "ready i' the privy chamber," and which is to make amends for the present interrupted one.



*Sir Henry Guildford. Ladies, a general welcome from his grace
Salutes ye all.* Act I. Scene IV.

This night to meet here, they could do no less,
Out of the great respect they bear to beauty,
But leave their flocks; and, under your fair conduct,
Crave leave to view these ladies, and entreat
An hour of revels with them.

Wol. Say, lord chamberlain,
They have done my poor house grace; for which
I pay them
A thousand thanks, and pray them take their
pleasures.

[*Ladies chosen for the dance. The King
chooses ANNE BULLEN.*]

K. Hen. The fairest hand I ever touch'd! Oh,
beauty,
Till now I never knew thee! [*Music. Dance.*]

Wol. My lord,—

Cham. Your grace?

Wol. Pray, tell them thus much from me:—
There should be one amongst them, by his person,
More worthy this place than myself; to whom,
If I but knew him, with my love and duty
I would surrender it.

Cham. I will, my lord.
[*Goes to the Maskers, and returns.*]

Wol. What say they?

Cham. Such a one, they all confess,
There is indeed; which they would have your grace
Find out, and he will take it.¹⁰¹

Wol. Let me see, then.
[*Comes from his state.*]

By all your good leaves, gentlemen;—here I'll make
My royal choice.

K. Hen. [*Unmasking.*] You have found him,
cardinal:

^{101.} Which they would have your grace find out, and he will take it. "Which" is here used for 'whom'; and "it" refers

to the "place," or seat of state, mentioned by the cardinal a few lines before.



King Henry.
Let it go round.

A health, gentlemen!

Act I. Scene IV.

You hold a fair assembly ; you do well, lord :
You are a churchman, or, I'll tell you, cardinal,
I should judge now unhappily.¹⁰²

Wol. I am glad
Your grace is grown so pleasant.

K. Hen. My lord chamberlain,
Pr'ythee, come hither: what fair lady's that ?

Cham. An 't please your grace, Sir Thomas
Bullen's daughter,—
The Viscount Rochford,—one of her highness'
women.

K. Hen. By Heaven, she is a dainty one.—
Sweetheart,

I were unmannerly, to take you out,
And not to kiss you.¹⁰³—A health, gentlemen !
Let it go round.

Wol. Sir Thomas Lovell, is the banquet ready
I' the privy chamber ?

Lov. Yes, my lord.

Wol. Your grace,
I fear, with dancing is a little heated.

K. Hen. I fear, too much.

Wol. There's fresher air, my lord,
In the next chamber.

K. Hen. Lead in your ladies, every one:—sweet
partner,

I must not yet forsake you :—let's be merry :—
Good my lord cardinal, I have half a dozen healths
To drink to these fair ladies, and a measure
To lead them once again ; and then let's dream
Who's best in favour.—Let the music knock it,¹⁰⁴

[*Exeunt with Trumpets.*]

ACT II.

SCENE I.—LONDON. *A Street.*

Enter two Gentlemen, meeting.

First Gent. Whither away so fast ?

Sec. Gent. Oh,—God save you !
E'en to the hall, to hear what shall become
Of the great Duke of Buckingham.

First Gent. I'll save you
That labour, sir. All's now done, but the ceremony
Of bringing back the prisoner.

Sec. Gent. Were you there ?

First Gent. Yes, indeed, was I.

Sec. Gent. Pray, speak what has happen'd.

First Gent. You may guess quickly what.

Sec. Gent. Is he found guilty ?

First Gent. Yes, truly is he, and condemn'd
upon 't.

Sec. Gent. I am sorry for 't.

First Gent. So are a number more.

Sec. Gent. But, pray, how pass'd it ?

First Gent. I'll tell you in a little. The great
duke
Came to the bar ; where to his accusations
He pleaded still, not guilty, and alleg'd
Many sharp reasons to defeat the law.
The king's attorney, on the contrary,
Urg'd on the examinations, proofs, confessions

Of divers witnesses ; which the duke desir'd
To have brought, *vivâ voce*,¹ to his face :
At which appear'd against him his surveyor ;
Sir Gilbert Peck his chancellor ; and John Car,
Confessor to him ; with that devil-monk,
Hopkins, that made this mischief.

Sec. Gent. That was he
That fed him with his prophecies ?

First Gent. The same.
All these accus'd him strongly ; which he fain
Would have flung from him, but, indeed, he could

not :

And so his peers, upon this evidence,
Have found him guilty of high treason. Much
He spoke, and learnedly, for life ; but all
Was either pitied in him or forgotten.²

Sec. Gent. After all this, how did he bear himself ?

First Gent. When he was brought again to the
bar, to hear

His knell rung out, his judgment,—he was stirr'd
With such an agony, he swet³ extremely,
And something spoke in choler, ill, and hasty :
But he fell to himself again, and sweetly
In all the rest showed a most noble patience.

Sec. Gent. I do not think he fears death.

First Gent. Sure, he does not,—
He never was so womanish ; the cause

^{102.} *Unhappily.* Here used in the sense of 'mischievously.' See Note 91, Act iv., "All's Well."

^{103.} *To take you out, and not to kiss you.* It was the established custom and privilege of a partner to salute the lady who danced with him. See Note 61, Act i., "Tempest."

^{104.} *Let the music knock it.* An idiom equivalent to 'let the music strike up.' It probably arose from the effect produced by the beat of the drums in marking the time and the emphatic points of a tune.

^{1.} *To have brought, vivâ voce.* The first Folio misprints 'him' for "have;" the correction of the fourth Folio. "Vivâ voce" are two Latin words signifying literally 'in the living voice;' and adopted into English to signify freely 'spoken aloud,' 'openly said.'

^{2.} *But all was either pitied, &c.* 'But all was either listened to with pity or was forgotten as soon as spoken.'

^{3.} *Swet.* An antique form of 'sweated.' See Note 31, Act ii., "As You Like It."

He may a little grieve at.

Sec. Gent. Certainly

The cardinal is the end of this.⁴

First Gent. 'Tis likely,

By all conjectures : first, Kildare's attainer,
Then deputy of Ireland ; who remov'd,
Earl Surrey was sent thither, and in haste too,
Lest he should help his father.⁵

Sec. Gent. That trick of state
Was a deep envious⁶ one.

First Gent. At his return

No doubt he will requite it This is noted,
And generally,—whoever the king favours,
The cardinal instantly will find employment,
And far enough from court too.

Sec. Gent. All the commons
Hate him perniciously, and, o' my conscience,
Wish him ten fathoms deep : this duke as much
They love and dote on ; call him bounteous
Buckingham,

The mirror of all courtesies,—

First Gent. Stay there, sir,
And see the noble ruin'd man you speak of.

Enter BUCKINGHAM *from his arraignment ; tip-
staves before him ; the axe with the edge
towards him ; halberds on each side : with
him* Sir THOMAS LOVELL, Sir NICHOLAS VAUX,
Sir WILLIAM SANDS, *and common people.*

Sec. Gent. Let's stand close, and behold him.

Buck. All good people,

You that thus far have come to pity me,
Hear what I say, and then go home and lose me.
I have this day receiv'd a traitor's judgment,
And by that name must die : yet, Heaven bear
witness,

And if I have a conscience, let it sink me,
Even as the axe falls ; if I be not faithful !
The law I bear no malice for my death ;
It has done, upon the premises, but justice :
But those that sought it I could wish more
Christians :⁷

Be what they will, I heartily forgive them :
Yet let them look they glory not in mischief,
Nor build their evils on the graves of great men ;⁸

4. *The cardinal is the end of this.* "The cardinal is the origin of this." We have a similar phrase in "he is the ultimate cause of this ;" and there is a common idiom which gives an equivalent—"he is at the bottom of this." The dialogue between the two gentlemen here, and the one between them and a third gentleman, Act iv., sc. 1, rank among those dramatic art expedients which we have pointed out as employed so ingeniously by Shakespeare for letting the popular view of passing occurrences be perceived. See Note 72, Act iii., "Richard III."

5. *His father.* Earl Surrey had married a daughter of the Duke of Buckingham.

6. *Envious.* Here used for 'malicious.'

7. *More Christians.* "More" is here used in the sense of 'more completely,' 'better,' 'greater.' See Note 7, Act ii., "King John."

For then my guiltless blood must cry against them.
For farther life in this world I ne'er hope,
Nor will I sue, although the king have mercies
More than I dare make faults. You few that lov'd
me,

And dare be bold to weep for Buckingham,
His noble friends and fellows, whom to leave
Is only bitter to him, only dying,
Go with me, like good angels, to my end ;
And, as the long divorce of steel falls on me,
Make of your prayers one sweet sacrifice,
And lift my soul to heaven.—Lead on, o' God's name.

Lov. I do beseech your grace, for charity,
If ever any malice in your heart
Were hid against me, now to forgive me frankly.

Buck. Sir Thomas Lovell, I as free forgive you
As I would be forgiven : I forgive all ;
There cannot be those numberless offences
'Gainst me, that I cannot take peace with :⁹ no
black envy

Shall mark my grave.¹⁰—Commend me to his grace ;
And, if he speak of Buckingham, pray, tell him
You met him half in heaven : my vows and prayers
Yet are the king's ; and, till my soul forsake,
Shall cry for blessings on him : may he live
Longer than I have time to tell his years !
Ever belov'd and loving may his rule be !
And when old time shall lead him to his end,
Goodness and he fill up one monument !

Lov. To the water side I must conduct your
grace ;

Then give my charge up to Sir Nicholas Vaux,
Who undertakes you to your end.

Vaux. Prepare there,
The duke is coming : see the barge be ready ;
And fit it with such furniture as suits
The greatness of his person.

Buck. Nay, Sir Nicholas,
Let it alone ; my state now will but mock me.
When I came hither, I was lord high constable
And Duke of Buckingham ; now, poor Edward
Bohun :¹¹

Yet I am richer than my base accusers,
That never knew what truth meant : I now seal it ;
And with that blood will make them one day groan
for't.

8. *Nor build their evils on the graves of, &c.* "Evils" is here used in the same sense as it is in the passage explained in Note 51, Act ii., "Measure for Measure." and the allusion is the same here as there.

9. *That I cannot take peace with.* "That I cannot take peacefully, resignedly, or forgivingly."

10. *Shall mark my grave.* The Folio gives 'make' for 'mark' here. Warburton's correction. An instance of a similar misprint is pointed out in Note 73, Act ii., "Henry V."

11. *Edward Bohun.* The duke was generally known by the name of Stafford (see Note 49, Act i.) ; hut it seems that he affected the surname of Bohun, because he was Lord High Constable of England by inheritance of tenure from the Bohuns, Earls of Hereford.

My noble father, Henry of Buckingham,
Who first rais'd head¹² against usurping Richard,
Flying for succour to his servant Banister,
Being distress'd, was by that wretch betray'd,
And without trial fell; God's peace be with him!
Henry the Seventh succeeding, truly pitying
My father's loss, like a most royal prince,
Restor'd me to my honours, and, out of ruins,
Made my name once more noble. Now his son,
Henry the Eighth, life, honour, name, and all
That made me happy, at one stroke has taken
For ever from the world. I had my trial,
And, must needs say, a noble one; which makes
me

A little happier than my wretched father:
Yet thus far we are one in fortunes,—both
Fell by our servants, by those men we lov'd most;
A most unnatural and faithless service!
Heaven has an end in all: yet, you that hear me,
This from a dying man receive as certain:—
Where you are liberal of your loves and counsels
Be sure you be not loose;¹³ for those you make
friends

And give your hearts to, when they once perceive
The least rub in your fortunes, fall away
Like water from ye, never found again
But where they mean to sink ye.¹⁴ All good
people,

Pray for me! I must now forsake ye: the last hour
Of my long weary life is come upon me.
Farewell:

And when you would say something that is sad,
Speak how I fell.—I have done; and God forgive
me! [Exeunt BUCKINGHAM and Train.]

First Gent. Oh, this is full of pity!—Sir, it calls,
I fear, too many curses on their heads
That were the authors.

Sec. Gent. If the duke be guiltless,
'Tis full of woe: yet I can give you inkling
Of an ensuing evil,¹⁵ if it fall,
Greater than this.

First Gent. Good angels keep it from us!
Where may it be? You do not doubt my faith,¹⁶
sir?

Sec. Gent. This secret is so weighty, 'twill re-
quire
A strong faith to conceal it.

12. *Rais'd head.* 'Levied rebellious force.' See Note 92, Act i., "First Part Henry IV."

13. *Be sure you be not loose.* Shakespeare uses the word "loose" here, and in "Othello," Act iii., sc. 3, to express 'unreticent,' 'unguarded in speech.'

14. *Fall away like water from ye, never found again but where they, &c.* Elliptically expressed; 'and are' being understood before "never." It has been proposed to alter "where" to 'when' in this passage; but "where" is used here in the same way that it is as pointed out in Notes 20 and 40, Act v., "Twelfth Night."

15. *I can give you inkling of an ensuing evil.* The word

First Gent. Let me have it;
I do not talk much.

Sec. Gent. I am confident;
You shall, sir: did you not of late days hear
A buzzing of a separation
Between the king and Katharine?

First Gent. Yes, but it held not:¹⁷
For when the king once heard it, out of anger
He sent command to the lord mayor straight
To stop the rumour, and allay those tongues
That durst disperse it.

Sec. Gent. But that slander, sir,
Is found a truth now: for it grows again
Fresher than e'er it was; and held for certain¹⁸
The king will venture at it. Either the cardinal,
Or some about him near, have, out of malice
To the good queen, possess'd him with a scruple
That will undo her: to confirm this, too,
Cardinal Campeius is arriv'd, and lately;
As all think, for this business.

First Gent. 'Tis the cardinal;
And merely to revenge him on the emperor
For not bestowing on him, at his asking,
The archbishopric of Toledo, this is purpos'd.

Sec. Gent. I think you have hit the mark: but
is 't not cruel
That she should feel the smart of this? The
cardinal

Will have his will, and she must fall.

First Gent. 'Tis woful.
We are too open here to argue this;
Let's think in private more. [Exeunt.]

SCENE II.—LONDON. *An Ante-Chamber in the
Palace.*

Enter the Lord Chamberlain, reading a letter.

Cham. My lord,—The horses your lordship sent for, with
all the care I had, I saw well chosen, ridden, and furnished.
They were young and handsome, and of the best breed in the
north. When they were ready to set out for London, a man of
my lord cardinal's, by commission and main power, took them
from me; with this reason,—His master would be served before
a subject, if not before the king; which stopped our mouths,
sir.

I fear he will indeed: well, let him have them:
He will have all, I think.

"inkling" has been derived by some authorities from the Teu-
tonic *inklincken*, to sound within; by others, from the Gothic,
wincka, to beckon. It combines the effect of a hint, a whisper,
and a glimpse, as idiomatically used in our language; meaning
an intimation partially and privately conveyed or obtained.

16. *Faith.* Here, and in the next line but one, used in the
sense of 'fidelity.'

17. *It held not.* 'It did not hold good,' 'it was unfounded.'

18. *And held for certain.* Elliptically expressed; 'tis' or
'it is' being understood before "held." The number of times
that the word "it" occurs in these few lines renders the ellipsis
peculiarly advantageous, and elegant in effect.



King Henry. Who's there, ha?

Norfolk. Pray Heaven he be not angry.

Act II. Scene II.

*Enter the Dukes of NORFOLK and SUFFOLK.*¹⁹

Nor. Well met, my lord chamberlain.

Cham. Good day to both your graces.

Suf. How is the king employ'd?

Cham. I left him private,
Full of sad thoughts and troubles.

Nor. What's the cause?

Cham. It seems the marriage with his brother's
wife
Has crept too near his conscience.

Suf. No, his conscience
Has crept too near another lady.

Nor. 'Tis so:
This is the cardinal's doing, the king-cardinal:

That blind priest, like the eldest son of fortune,
Turns what he list.²⁰ The king will know him one
day.

Suf. Pray God he do! he'll never know him-
self else.

Nor. How holily he works in all his business!
And with what zeal! for, now he has crack'd the
league

Between us and the emperor, the queen's great
nephew,

He dives into the king's soul, and there scatters
Dangers, doubts, wringing of the conscience,
Fears, and despairs,—and all these for his marriage:
And out of all these to restore the king,

¹⁹ *Suffolk.* Charles Brandon, Duke of Suffolk, one of the most accomplished noblemen of his time. He married Mary, youngest sister of Henry VIII., and widow of Louis XII. of France. Mary and Brandon had been attached to each other before her first marriage; and when the king her brother would have had her make a second royal marriage, she told him frankly

that she had once done so to please him, but that she would now marry to please herself.

²⁰ *Turns what he list.* 'Turns as he pleases whatever event he chooses to turn, as if it were the wheel of fortune.' This sentence is both figurative in expression and greatly elliptical in construction.

He counsels a divorce ; a loss of her
That, like a jewel, has hung twenty years
About his neck, yet never lost her lustre ;
Of her that loves him with that excellence
That angels love good men with ; even of her
That, when the greatest stroke of fortune falls,
Will bless the king : and is not this course pious ?

Cham. Heaven keep me from such counsel !
'Tis most true

These news are everywhere ; every tongue speaks
them,

And every true heart weeps for 't : all that dare
Look into these affairs see this main end,—
The French king's sister.²¹ Heaven will one day
open

The king's eyes, that so long have slept upon
This bold bad man.

Suf. And free us from his slavery.

Nor. We had need pray,
And heartily, for our deliverance ;
Or this imperious man will work us all
From princes into pages : all men's honours
Lie like one lump before him, to be fashion'd
Into what pitch he please.²²

Suf. For me, my lords,
I love him not, nor fear him ; there's my creed :
As I am made without him, so I'll stand,
If the king please ; his curses and his blessings
Touch me alike, they're breath I not believe in.
I knew him, and I know him ; so I leave him
To him that made him proud, the Pope.

Nor. Let's in ;
And with some other business put the king
From these sad thoughts, that work too much upon
him :—

My lord, you'll bear us company ?

Cham. Excuse me ;
The king has sent me elsewhere : besides,
You'll find a most unfit time to disturb him :²³
Health to your lordships.

Nor. Thanks, my good lord chamberlain.

[*Exit* Lord Chamberlain. *NORFOLK opens a
folding-door. The KING is discovered
sitting, and reading pensively.*

Suf. How sad he looks ! sure, he is much afflicted.

K. Hen. Who's there, ha ?

Nor. Pray Heaven he be not angry.

K. Hen. Who's there, I say ? How dare you
thrust yourselves
Into my private meditations ?
Who am I, ha ?

Nor. A gracious king that pardons all offences
Malice ne'er meant : our breach of duty this way
Is business of estate ; in which we come
To know your royal pleasure.

K. Hen. Ye are too bold :
Go to ; I'll make ye know your times of business :
Is this an hour for temporal affairs, ha ?—

Enter WOLSEY and CAMPEIUS.

Who's there ? my good lord cardinal ?—Oh, my
Wolsey,

The quiet of my wounded conscience ;
Thou art a cure fit for a king.—[*To CAMPEIUS.*]
You're welcome,

Most learnèd reverend sir, into our kingdom :
Use us and it.—[*To WOLSEY.*] My good lord, have
great care

I be not found a talker.

Wol. Sir, you cannot.
I would your grace would give us but an hour
Of private conference.

K. Hen. [*To NORFOLK and SUFFOLK.*] We are
busy ; go.

Nor. [*Aside to SUF.*] This priest has no pride in
him !

Suf. [*Aside to NOR.*] Not to speak of :
I would not be so sick though for his place :
But this cannot continue.

Nor. [*Aside to SUF.*] If it do,
I'll venture one have-at-him.²⁴

Suf. [*Aside to NOR.*] I another.

[*Exeunt NORFOLK and SUFFOLK.*

Wol. Your grace has given a precedent of wis-
dom

Above all princes, in committing freely
Your scruple to the voice of Christendom :
Who can be angry now ? what envy reach you ?
The Spaniard, tied by blood and favour to her,
Must now confess, if they have any goodness,
The trial just and noble.²⁵ All the clerks—
I mean the learnèd ones—in Christian kingdoms
Have their free voices :²⁶ Rome, the nurse of
judgment,

21. *The French king's sister.* The Duchess of Alençon.
22. *To be fashioned into what pitch he please.* Shakespeare almost always uses "pitch" for 'height,' 'altitude,' so that here the phrase means, 'to be made to assume what height he may please.'

23. *You'll find a most unfit time.* "'Tis' is elliptically understood between "find" and "a." See Note 13 of this Act.

24. *One have-at-him.* Here the idiomatic phrase expressive of alertness and readiness noticed in Note 57, Act i., "Second Part Henry IV.," is used as an expressive compound noun. It signifies an attack, a thrust, an attempt ; and there is a similar idiom still in common use, 'I'll have one try at him,' or 'I'll have a try at it.'

25. *The Spaniard . . . if they have any goodness, the*

trial just and noble. Here "the Spaniard," as representing the Spanish court, is treated as a noun of multitude, and is therefore referred to by the pronoun "they." See Note 115, Act iii., "Henry V." "Goodness" is here used in the sense of 'righteousness,' 'justice,' 'candour,' and 'to be' is elliptically understood between "trial" and "just."

26. *Have their free voices.* 'Have the right to deliver their free voices or opinions.' The sentence is elliptically constructed ; 'the right to deliver' being understood before "their," while 'and' is understood before "Rome," which, as the acknowledged chief authority in matters of judgment, has sent the collective opinion of all Christendom in the person of Campeius.

Invited by your noble self, hath sent
One general tongue unto us, this good man,
This just and learnèd priest, Cardinal Campeius,
Whom once more I present unto your highness.

K. Hen. And once more in mine arms I bid him
welcome,
And thank the holy conclave for their loves:
They have sent me such a man I would have
wish'd for.²⁷

Cam. Your grace must needs deserve all
strangers' loves,
You are so noble. To your highness' hand
I tender my commission;—by whose virtue
(The court of Rome commanding), you, my lord
Cardinal of York, are join'd with me their servant
In the impartial judging of this business.

K. Hen. Two equal men. The queen shall be
acquainted
Forthwith for what you come.—Where's Gardiner?

Wol. I know your majesty has always lov'd her
So dear in heart, not to deny her that
A woman of less place might ask by law,—
Scholars allow'd freely to argue for her.

K. Hen. Ay, and the best she shall have; and
my favour
To him that does best: God forbid else. Cardinal,
Pr'ythee, call Gardiner to me, my new secretary:
I find him a fit fellow. *[Exit WOLSEY.]*

Re-enter WOLSEY, with GARDINER.

Wol. *[Aside to GARD.]* Give me your hand:
much joy and favour to you;
You are the king's now.

Gard. *[Aside to WOL.]* But to be commanded
For ever by your grace, whose hand has rais'd me.

K. Hen. Come hither, Gardiner.

[They converse apart.]

Cam. My Lord of York, was not one Doctor Pace
In this man's place before him?

Wol. Yes, he was.

Cam. Was he not held a learnèd man?

Wol. Yes, surely.

Cam. Believe me, there's an ill opinion spread, then,
Even of yourself, lord cardinal.

27. *Such a man I would have wish'd for.* 'As' is elliptically understood between "man" and "I." See Note 96, Act i.

28. *Kept him a foreign man still.* 'Kept him perpetually abroad.' Holinshed records the circumstance. "About this time the king received into favour Doctor Stephen Gardiner, whose service he used in matters of great secrecie and weight, admitting him in the room of Doctor Pace, the which being continually abroad in ambassades, and the same oftentimes not much necessarie, by the cardinales appointment, at length he toke such greefe therewith that he fell out of his right wittes."

29. *Modesty.* Here used in the sense of 'discretion.'

30. *For such receipt of learning.* 'For receipt of such learning.' Shakespeare sometimes uses the word "such" thus transposedly. See Note 38, Act iv., "Second Part Henry IV."

31. *The which to leave a thousand-fold more.* We must regard the verb 'is' as elliptically understood between "leave"

Wol. How! of me?

Cam. They will not stick to say you envied him;
And fearing he would rise, he was so virtuous,
Kept him a foreign man still;²⁸ which so griev'd him,
That he ran mad and died.

Wol. Heaven's peace be with him!
That's Christian care enough: for living murmurers
There's places of rebuke. He was a fool;
For he would needs be virtuous: that good fellow,
If I command him, follows my appointment:
I will have none so near else. Learn this, brother,
We live not to be grip'd by meaner persons.

K. Hen. Deliver this with modesty²⁹ to the queen.

[Exit GARDINER]

The most convenient place that I can think of
For such receipt of learning³⁰ is Black Friars;
There ye shall meet about this weighty business:—
My Wolsey, see it furnish'd.—Oh, my lord,
Would it not grieve an able man to leave
So sweet a bedfellow? But, conscience, conscience—
Oh, 'tis a tender place! and I must leave her.

[Exeunt.]

SCENE III.—LONDON. *An Ante-Chamber in
the Queen's Apartments.*

Enter ANNE BULLEN and an Old Lady.

Anne. Not for that neither: here's the pang that
pinches:—

It is highness having lived so long with her, and she
So good a lady that no tongue could ever
Pronounce dishonour of her,—by my life,
She never knew harm-doing;—Oh, now, after
So many courses of the sun enthron'd,
Still growing in a majesty and pomp,—the which
To leave a thousand-fold more³¹ bitter than
'Tis sweet at first to acquire,—after this process,
To give her the avaunt!³² it is a pity
Would move a monster.

Old L. Hearts of most hard temper
Melt and lament for her.

Anne. Oh, God's will! much better
She ne'er had known pomp: though 't be temporal,
Yet, if that quarrel,³³ fortune, do divorce

and "a" here; an ellipsis in consonance with many in this play. See Note 23 of the present Act.

32. *To give her the avaunt.* 'To give her dismissal,' 'to bid her begone.' See Note 21, Act iii., "Henry V."

33. *Quarrel.* The name of a square-headed arrow. It has been contended that the word "quarrel" does not bear this signification in the present passage; but inasmuch as we find that Shakespeare elsewhere has "the slings and arrows of outrageous fortune" ("Hamlet," Act iii., sc. 1); "your shafts of fortune" ("Pericles," Act iii., sc. 3); and the "dart of chance" ("Othello," Act iv., sc. 1), it seems probable that here "quarrel" bears the meaning we have given. Moreover, in the present play, the word "divorce" being associated with an *instrument of death* (where Buckingham speaks of "the long divorce of steel," in reference to the "axe" which is to sever him from life), lends probability to "divorce" being here used as a verb in reference to a *weapon*, figuratively employed.

It from the bearer, 'tis a sufferance panging
As soul and body's severing.³⁴

Old L. Alas! poor lady!

She's a stranger³⁵ now again.

Anne. So much the more
Must pity drop upon her. Verily,
I swear, 'tis better to be lowly born,
And range with humble livers in content,
Than to be perk'd up in a glist'ring grief,
And wear a golden sorrow.

Old L. Our content
Is our best having.³⁶

Anne. By my troth and maidenhood,
I would not be a queen.

Old L. Beshrew me, I would; 'faith, and so
would you,

For all this spice of your hypocrisy:
You, that have so fair parts of woman on you,
Have too a woman's heart; which ever yet
Affected eminence, wealth, sov'reignty;
Which, to say sooth,³⁷ are blessings; and which gifts
(Saving your mincing)³⁸ the capacity
Of your soft cheveril³⁹ conscience would receive,
If you might please to stretch it.

Anne. Nay, good troth,—

Old L. Yes, troth, and troth;—you would not
be a queen?

Anne. No, not for all the riches under heaven.

Old L. 'Tis strange: a three-pence bow'd⁴⁰
would hire me,

Old as I am, to queen it; but, I pray you,
What think you of a duchess? have you limbs
To bear that load of title?

Anne. No, in truth.

Old L. Then you are weakly made; pluck off a
little;⁴¹

I would not be a young count in your way
For more than blushing comes to.

Anne. How you do talk!
I swear again, I would not be a queen
For all the world.

Old L. In faith, for little England
You'd venture an emballing.⁴² I myself

Would for Carnarvonshire, although there 'long'd
No more to the crown but that.—Lo, who comes
here?

Enter the Lord Chamberlain.

Cham. Good morrow, ladies. What were 't worth
to know

The secret of your conference?

Anne. My good lord,
Not your demand; it values not your asking:
Our mistress' sorrows we were pitying.

Cham. It was a gentle business, and becoming
The action of good women; there is hope
All will be well.

Anne. Now, I pray God, Amen!

Cham. You bear a gentle mind, and heavenly
blessings

Follow such creatures. That you may, fair lady,
Perceive I speak sincerely, and high note's
Ta'en⁴³ of your many virtues, the king's majesty
Commends his good opinion of you to you, and
Does purpose honour to you no less flowing⁴⁴
Than Marchioness of Pembroke; to which title
A thousand pound a year, annual support,
Out of his grace he adds.

Anne. I do not know
What kind of my obedience I should tender;
More than my all is nothing:⁴⁵ nor my prayers
Are not words⁴⁶ duly hallow'd, nor my wishes
More worth than empty vanities; yet prayers and
wishes

Are all I can return. Beseech your lordship,
Vouchsafe to speak my thanks and my obedience,
As from a blushing handmaid, to his highness;
Whose health and royalty I pray for.

Cham. Lady,
I shall not fail to approve the fair conceit⁴⁷
The king hath of you.—[*Aside.*] I have perus'd her
well;

Beauty and honour in her are so mingled,
That they have caught the king: and who knows yet
But from this lady may proceed a gem
To lighten all this isle?⁴⁸—I'll to the king,
And say I spoke with you.

34. *A sufferance panging as, &c.* "Panging," here affords an instance of Shakespeare's poet-power in forming an expressive participle from a substantive.

35. *Stranger.* Here, as in the next scene, used for 'foreigner,' 'alien.'

36. *Having.* 'Possession.' See Note 94, Act iii., "Twelfth Night."

37. *Sooth.* 'Truth.'

38. (*Saving your mincing.*) "Saving" is idiomatically used here; and signifies 'with all deference to,' 'notwithstanding.' See Note 64, Act i., "First Part Henry IV." "Mincing" is used for 'affectation of self-denial,' 'assumption of modesty,' 'demureness.' See Note ii., Act v., "Merry Wives."

39. *Cheveril.* 'Kid,' or 'kid-skin.' See Note 3, Act iii., "Twelfth Night."

40. *A three-pence bow'a.* 'A bent threepenny-piece.' Crooked coin was esteemed as lucky.

41. *Pluck off a little.* 'Take off somewhat of that load of

title you profess yourself unequal to bear; countess being a less high title than "duchess."

42. *Emballing.* Bearing the ball or globe, which, as one of the ensigns of royalty, a queen holds in her left hand during coronation, while in her right hand is placed the sceptre.

43. *And high note's ta'en.* The Folio gives 'notes' for "note's" here. Theobald's correction. 'That' is elliptically understood before "high."

44. *Flowing.* Here used for 'plenteous,' 'abundant.'

45. *More than my all is nothing.* 'More than my all of obedience is as nothing compared with what is due.'

46. *Nor my prayers are not words.* Instance of the double negative formerly allowed, and used for giving emphatic effect.

47. *To approve the fair conceit.* 'To confirm the good opinion.' See Note 19, Act iii., "Merchant of Venice."

48. *A gem to lighten all this isle.* A figurative allusion to the carbuncle, which was supposed to possess intrinsic light that it could emit, so as to shine even in the dark.

Anne. My honour'd lord.⁴⁹

[*Exit Lord Chamberlain.*]

Old L. Why, this it is; see, see!

I have been begging sixteen years in court
(Am yet a courtier beggarly), nor could
Come pat betwixt too early and too late
For any suit of pounds; and you, oh, fate!
A very fresh-fish⁵⁰ here (he, fie, fie upon
This compell'd fortune!), have your mouth fill'd
up
Before you open it.

Anne. This is strange to me.

Old L. How tastes it? is it bitter? forty pence,
no.⁵¹

There was a lady once ('tis an old story),
That would not be a queen, that would she not,
For all the mud in Egypt:⁵²—have you heard it?

Anne. Come, you are pleasant.⁵³

Old L. With your theme, I could
O'ermount the lark. The Marchioness of Pem-
broke!

A thousand pounds a year for pure respect!
No other obligation! By my life,
That promises more thousands: honour's train
Is longer than his foreskirt.⁵⁴ By this time
I know your back will bear a duchess:—say,
Are you not stronger than you were?

Anne. Good lady,
Make yourself mirth with your particular fancy,
And leave me out on't. Would I had no being,
If this salute my blood⁵⁵ a jot: it faints me,
To think what follows.

The queen is comfortless, and we forgetful⁵⁶
In our long absence: pray, do not deliver
What here you've heard, to her.

Old L. What do you think me?

[*Exeunt.*]

SCENE IV.—LONDON. *A Hall in Black Friars.*

Trumpets, sennet,⁵⁷ and cornets. Enter two Vergers, with short silver wands; next them, two Scribes, in the habits of doctors; after them, the Archbishop of CANTERBURY, alone; after him, the Bishops of LINCOLN, ELY, ROCHESTER, and Saint ASAPH; next them, with some small distance, follows a Gentleman bearing the purse, with the great seal, and a cardinal's hat; then two Priests, bearing each a silver cross; then a Gentleman-Usher bare-headed, accompanied with a Sergeant-at-Arms bearing a silver mace; then two Gentlemen bearing two great silver pillars;⁵⁸ after them, side by side, the two Cardinals, WOLSEY and CAMPEIUS; two Noblemen with the sword and mace. Then enter the King and Queen, and their trains. The King takes place under the cloth of state; the two Cardinals sit under him as judges. The Queen takes place at some distance from the King. The Bishops place themselves on each side the court, in manner of a consistory; below them, the Scribes. The Lords sit next the Bishops. The Crier and the rest of the Attendants stand in convenient order about the hall.

Wol. Whilst our commission from Rome is read,
Let silence be commanded.

K. Hen. What's the need?
It hath already publicly been read,⁵⁹
And on all sides the authority allow'd;
You may, then, spare that time.

Wol. Be't so.—Proceed.
Scribe. Say, Henry King of England, come into the court.

Crier. Henry King of England, &c.

49. *My honour'd lord.* Shakespeare occasionally uses this kind of isolated sentence of address to signify bidding farewell; and it seems as if it were intended to be accompanied by a valedictory salutation; for here we may suppose that Anne Bullen curtsies to the Lord Chamberlain as he takes his leave.

50. *A very fresh-fish.* "Very" is used here in the sense of 'mere.' See Note 3, Act i., "Henry V."

51. *Forty pence, no.* 'I'll wager forty pence that it is not.' "Forty pence" being the half of a noble, was an ordinary stake; and became a common expression to signify a small wagered sum.

52. *For all the mud in Egypt.* As the muddy ooze which overflows from the Nile is the source of fertility to Egypt, so "mud in Egypt" here is used to typify Egyptian wealth.

53. *Pleasant.* Here used in the sense of 'facetious,' 'indulging in pleasantry;' as it is used in Act i., sc. 3, where Wolsey answers the king's banter with the words, "I am glad your grace is grown so pleasant."

54. *Honour's train is longer than his foreskirt.* A figurative mode of saying, this honour will be followed by a long train of honours, even greater than the one which precedes them.

55. *If this salute my blood.* "Salute" is here used in the sense of 'elate,' 'excite,' 'exhilarate,' 'stimulate.' Shakespeare uses the word "salutation" in the sense of 'stimulus,' 'excite-

ment,' 'elation,' or 'exhilaration,' when, in his 121st Sonnet, he says—

"For why should others' false adulterate eyes,
Give salutation to my sportive blood?"

The words "salute" and "salutation," as thus used by our poet, are derived from a classical source; the Latin word *salus*, *salutis*, signifying health; and the giving a healthful movement or communicating a wholesome impulse to the blood being the idea conveyed in these expressions. This is proved by the context in the sonnet above quoted, and by the word "faints" in the present passage; which word "faints" also affords an instance of Shakespeare's mode of fabricating expressive verbs from adjectives (see Note 72, Act iv., "Henry V."); as "it faints me" means 'it makes me feel faint.'

56. *The queen is comfortless, and we forgetful.* "Is" before "comfortless" gives 'are' to be understood before "forgetful."

57. *Sennet.* See Note 1, Act iii., "Second Part Henry VI."

58. *Two great silver pillars.* These formed part of the insignia of a cardinal legate. It is observable that the stage directions are unusually detailed in the present play; marking it as one of special pomp and pageant, and abounding in splendour of appointment.

59. *It hath already publicly been read.* At a previous meeting of the court.

K. Hen. Here.

Scribe. Say, Katharine Queen of England, come into the court.

Crier. Katharine Queen of England, &c.

[*The Queen makes no answer, rises out of her chair, goes about the court, comes to the King, and kneels at his feet; then speaks.*

Q. Kath. Sir, I desire you do me right and justice; And to bestow your pity on me : for I am a most poor woman, and a stranger,⁶⁰ Born out of your dominions; having here No judge indifferent,⁶¹ nor no more assurance Of equal friendship and proceeding. Alas! sir, In what have I offended you? what cause Hath my behaviour given to your displeasure, That thus you should proceed to put me off, And take your good grace from me? Heaven witness, I have been to you a true and humble wife, At all times to your will conformable; Even in fear to kindle your dislike, Yea, subject to your countenance,—glad or sorry, As I saw it inclin'd. When was the hour I ever contradicted your desire, Or made it not mine too? Or which of your friends Have I not strove to love, although I knew He were mine enemy? what friend of mine That had to him deriv'd your anger, did I Continue in my liking? nay, gave notice⁶² He was from thence discharg'd? Sir, call to mind That I have been your wife, in this obedience, Upward of twenty years, and have been blest With many children by you: if, in the course And process of this time, you can report, And prove it too, against mine honour aught, My bond to wedlock, or my love and duty, Against your sacred person,⁶³ in God's name, Turn me away; and let the foul'st contempt Shut door upon me, and so give me up To the sharp'st kind of justice. Please you, sir, The king, your father, was reputed for A prince most prudent, of an excellent And unmatched wit⁶⁴ and judgment: Ferdinand, My father, king of Spain, was reckon'd one

60. *A stranger.* See Note 35 of this Act.

61. *Indifferent.* 'Impartial.' See Note 77, Act ii., "Richard II."

62. *Nay, gave notice.* Johnson suggested that 'not' may have dropped out before "notice" here; but we think the construction is like that of many passages in the present play (see Note 34, Act iii.), where the sense is implied rather than strictly expressed. The effect produced is, that the speaker affirms she "gave notice;" and therefore, although the form of question in strictness demands 'not' here, yet the words "gave notice" allow it to be understood by implication at the same time that they elliptically express 'I gave notice.' Shakespeare, by his peculiar construction, sometimes conveys this kind of double impression in his sentences. It is not in accordance with strict grammar or conventionally accurate diction, but it is true to dramatic requisition; where spirited, earnest, emotional, and even sometimes duplicated expression is needful, together with condensation of utterance.

The wisest prince that there had reign'd by many A year before: it is not to be question'd That they had gather'd a wise council to them Of every realm, that did debate this business, Who deem'd our marriage lawful: wherefore I humbly

Beseech you, sir, to spare me, till I may Be by my friends in Spain advis'd; whose counsel I will implore: if not, i' the name of God, Your pleasure be fulfill'd!

Wol. You have here, lady (And of your choice), these reverend fathers; men Of singular integrity and learning, Yea, the elect o' the land, who are assembled To plead your cause: it shall be therefore bootless That longer you desire the court;⁶⁵ as well For your own quiet, as to rectify What is unsettled in the king.

Cam. His grace Hath spoken well and justly: therefore, madam, It's fit this royal session do proceed; And that, without delay, their arguments Be now produc'd and heard.

Q. Kath. Lord cardinal,— To you I speak.

Wol. Your pleasure, madam?

Q. Kath. Sir, I am about to weep; but, thinking that We are a queen (or long have dream'd so), certain The daughter of a king, my drops of tears I'll turn to sparks of fire.

Wol. Be patient yet.

Q. Kath. I will, when you are humble; nay, before,

Or God will punish me. I do believe, Induc'd by potent circumstances, that You are mine enemy; and make my challenge You shall not be my judge:⁶⁶ for it is you Have blown this coal betwixt my lord and me,— Which God's dew quench! Therefore I say again, I utterly abhor, yea, from my soul Refuse you⁶⁷ for my judge; whom, yet once more, I hold my most malicious foe, and think not

63. *Against your sacred person.* Inasmuch as the word "aught" is consociated with the word "against" in the last line but one, so, by the repetition of the word "against" here, "aught" is understood as also repeated; and the effect is given of 'aught against your sacred person.' This is a kind of ellipsis of which we find many in Shakespeare. See Note 33, Act v., "Richard III."

64. *Wit.* Here used for 'intelligence,' 'sagacity.'

65. *That longer you desire the court.* 'That you desire the court should delay its proceedings.' 'To pray for a longer day' is a law term expressing 'to beg for a deferred time, or protracted period of trial.'

66. *Make my challenge you shall not be my judge.* This is a legal form; as when a criminal, refusing to have a juryman, says, 'I challenge him.'

67. *I utterly abhor, yea, from my soul refuse you.* The words "abhor" and "refuse," here, are technical expressions of canon law; their Latin equivalent words being *Detestor* and

At all a friend to truth.

Wol. I do profess
You speak not like yourself; who ever yet
Have stood to charity,⁶⁸ and display'd the effects
Of disposition gentle, and of wisdom
O'er topping woman's power. Madam, you do me
wrong :

I have no spleen against you ; nor injustice
For you, or any : how far I have proceeded,
Or how far farther shall, is warranted
By a commission from the consistory,⁶⁹
Yea, the whole consistory of Rome. You charge me
That I have blown this coal : I do deny it :
The king is present : if it be known to him
That I gainsay my deed, how may he wound,
And worthily, my falsehood ! yea, as much
As you have done my truth. If he know
That I am free of your report, he knows
I am not of your wrong. Therefore in him
It lies to cure me : and the cure is, to
Remove these thoughts from you : the which before
His highness shall speak in, I do beseech
You, gracious madam, to unthink your speaking,
And to say so no more.

Q. Kath. My lord, my lord,
I am a simple woman, much too weak
To oppose your cunning. You're meek and
humble-mouth'd ;

You sign your place and calling,⁷⁰ in full seeming,
With meekness and humility ; but your heart
Is cramm'd with arrogancy, spleen, and pride.
You have, by fortune and his highness' favours,
Gone slightly o'er low steps, and now are mount'd
Where powers are your retainers ; and your words,
Domestics to you,⁷¹ serve your will as 't please
Yourself pronounce their office. I must tell you,
You tender more your person's honour than
Your high profession spiritual : that again
I do refuse you for my judge ; and here,
Before you all, appeal unto the Pope,
To bring my whole cause fore his holiness,
And to be judg'd by him.

[*She curtsies to the King, and offers to depart.*]

Recuso ; the former, thus employed, signifying no more than
'I protest against.'

68. *Who ever yet have stood to charity.* Here "stood to" is
an idiom for 'adhered to,' 'held by,' 'upheld.'

69. *The consistory.* The assemblage of cardinals. See
Note 21, Act ii., "Richard III."

70. *You sign your place and calling.* "Sign" is here used
to express 'signalise,' 'denote,' 'give outward evidence of.'

71. *Where powers are your retainers ; and your words,
domestics to you.* "Powers" and "words" have been suspected
of error by some commentators ; while, by others who have
accepted them, they have been variously explained. We think
that they are both used with a double meaning ; "powers" bearing
the two senses of 'powerful persons' and 'powers of intellect,' and
"words" bearing the two senses of 'commands' and 'speech.'
The queen tells Wolsey that by his own good fortune and the
king's favours he has passed easily over the first steps from his

Cam. The queen is obstinate,
Stubborn to justice, apt to accuse it, and
Disdainful to be tried by 't : 'tis not well.
She's going away.

K. Hen. Call her again.

Crier. Katharine Queen of England, come into
the court.

Grif. Madam, you are call'd back.

Q. Kath. What need you note it ? pray you,
keep your way :

When you are call'd, return.—Now, the Lord help,
They vex me past my patience !—Pray you, pass on :
I will not tarry ; no, nor ever more
Upon this business my appearance make
In any of their courts.

[*Exeunt* QUEEN, GRIFFITH, and her other
Attendants.

K. Hen. Go thy ways, Kate :

That man 't the world who shall report he has
A better wife, let him in naught be trusted,
For speaking false in that : thou art, alone
(If thy rare qualities, sweet gentleness,
Thy meekness saint-like, wife-like government,⁷²—
Obeying in commanding,—and thy parts
Sovereign and pious else, could speak thee out),⁷³
The queen of earthly queens :—she's noble born ;
And, like her true nobility, she has
Carried herself towards me.

Wol. Most gracious sir,
In humblest manner I require your highness,
That it shall please you to declare, in hearing
Of all these ears (for where I am robb'd and bound,
There must I be unloos'd ; although not there
At once and fully satisfied), whether ever I
Did broach this business to your highness ; or
Laid any scruple in your way, which might
Induce you to the question on 't ?⁷⁴ or ever
Have to you,—but with thanks to God for such
A royal lady,—spake one the least word that might
Be to the prejudice of her present state,
Or touch of her good person ?

K. Hen. My lord cardinal,
I do excuse you ; yea, upon mine honour,

original low position, and is now mounted to a height where poten-
tates are at his disposal and direction, and where the powers of
his own intellect are employed to promote his influence ; and his
commands, as mere servitors, suffice to ensure obedience to his
will in whatever he desires to effect, while his speech serves his
purpose by assuming whatever appearance of justice, truth, and
candour he chooses to feign. This comprehensive meaning, and
almost punning significance given to words, even in speeches of
serious tenour, is very usual with Shakespeare. See Note 13,
Act iii., "Winter's Tale ;" and Note 69, Act i., "Richard III."

72. *Government.* Here used in the sense of 'discretion,'
'modest deportment,' 'self-control,' 'reticence,' 'moral disci-
pline.' See Note 59, Act i., "Third Part Henry VI."

73. *Speak thee out.* Here has the combined force of 'proclaim
thee,' and 'bespeak thee thoroughly, completely, or entirely.' See
Note 16, Act i., "Tempest," for "out" used in this latter sense.

74. *The question on 't.* See Note 29, Act i.



Queen Katharine. I will not tarry; no, nor ever more
Upon this business my appearance make
In any of their courts.

Act II. Scene IV.

I free you from 't. You are not to be taught That you have many enemies, that know not Why they are so, but, like to village curs, Bark when their fellows do: by some of these The queen is put in anger. You're excus'd: But will you be more justified? you ever Have wish'd the sleeping of this business; never Desir'd it to be stirr'd; but oft have hinder'd, oft, The passages made toward it:—on my honour, I speak my good lord cardinal to this point,⁷⁵ And thus far clear him. Now, what mov'd me to 't, I will be bold, with time and your attention;⁷⁶— Then mark the inducement. Thus it came;—give heed to 't:—

My conscience first received a tenderness, Scruple and prick, on certain speeches utter'd By the Bishop of Bayonne, then French ambassador; Who had been hither sent on the debating A marriage 'twixt the Duke of Orleans and Our daughter Mary: i' the progress of this business, Ere a determinate resolution,⁷⁷ he (I mean the bishop) did require a respite; Wherein he might the king his lord advérse Whether our daughter were legitimate, Respecting this our marriage with the dowager, Sometimes our brother's wife.⁷⁸ This respite shook The bosom of my conscience, enter'd me, Yea, with a splitting power, and made to tremble The region of my breast; which forc'd such way, That many maz'd considerings did throng, And press'd in with this caution. First, methought, I stood not in the smile of Heaven; who had⁷⁹ Commanded nature, that my lady's womb, If it conceiv'd a male child by me, should Do no more offices of life to 't than The grave does to the dead; for her male issue Or died where they were made, or shortly after This world had air'd them: hence I took a thought This was a judgment on me; that my kingdom, Well worthy the best heir o' the world, should not Be gladdened in 't by me: then follows, that I weigh'd the danger which my realms stood in By this my issue's fail; and that gave to me Many a groaning throe. Thus hulling⁸⁰ in The wild sea of my conscience, I did steer Toward this remedy, whereupon we are

Now present here together; that's to say, I meant to rectify my conscience,—which I then did feel full sick, and yet not well,— By all the rev'rend fathers of the land And doctors learn'd:—first I began in private With you, my Lord of Lincoln; you remember How under my oppression I did reckon,⁸¹ When I first mov'd you.

Lin. Very well, my liege.

K. Hen. I have spoke long: be pleas'd yourself to say How far you satisfied me.

Lin. So please your highness, The question did at first so stagger me,— Bearing a state⁸² of mighty moment in 't, And consequence of dread,—that I committed The daring'st counsel which I had to doubt; And did entreat your highness to this course Which you are running here.

K. Hen. I then mov'd you, My Lord of Canterbury; and got your leave To make this present summons:—unsolicited I left no reverend person in this court; But by particular consent proceeded Under your hands and seals: therefore, go on; For no dislike i' the world against the person Of the good queen, but the sharp thorny points Of my alleg'd reasons, drive this forward: Prove but our marriage lawful, by my life And kingly dignity, we are contented To wear our mortal state to come with her, Katharine our queen, before the primest creature That's paragon'd⁸³ o' the world.

Cam. So please your highness, The queen being absent, 'tis a needful fitness That we adjourn this court till farther day: Meanwhile must be an earnest motion Made to the queen, to call back her appeal She intends unto his holiness. [*They rise to depart.*]

K. Hen. [*Aside.*] I may perceive These cardinals trifle with me: I abhor This dilatory sloth and tricks of Rome. My learn'd and well-belov'd servant, Cranmer, Pr'ythee, return!⁸⁴ with thy approach, I know, My comfort comes along.—Break up the court: I say, set on. [*Exeunt in manner as they entered.*]

75. *I speak my good lord cardinal to this point.* 'I vouch for my good lord cardinal with regard to this particular.'

76. *Now, what mov'd me to 't, I will be bold, &c.* Elliptically expressed; 'for an explanation of' being understood before "what."

77. *Ere a determinate resolution.* 'Forming,' or 'coming to,' is elliptically understood between "ere" and "a."

78. *Sometimes our brother's wife.* Instance of "sometimes" used in a phrase where 'some time' would more generally be employed. See Note 63, Act v., "Richard II."

79. *The smile of Heaven, who had, &c.* "Heaven" is here personified, being followed by the pronoun "who;" and else-

where "Heaven" is alluded to by the pronoun "he." See Note 61, Act v., "King John."

80. *Hulling.* Here figuratively used; 'tossing to and fro,' 'drifting hither and thither uncertainly and restlessly.' See Note 79, Act iv., "Richard III."

81. *Reck.* Here used to express 'sweat beneath a mental burden.'

82. *State.* Here probably used as an abbreviated form of 'statement;' unless it may be an ellipsis for 'state of events,' 'condition of things,' 'train of circumstances.'

83. *That's paragon'd.* 'That is cited as a paragon.'

84. *Cranmer, pr'ythee, return.* The king here musingly apostrophises Cranmer, who was then absent on a mission abroad. See Note 81, Act v., "Troilus and Cressida."

ACT III.

SCENE I.—LONDON. *The Palace at BRIDEWELL :
a Room in the Queen's Apartment.*

*The Queen, and some of her Women, at work.*¹

Q. *Kath.* Take thy lute, wench : my soul grows
sad with troubles ;

Sing, and disperse them, if thou canst : leave
working.

SONG.

Orpheus,² with his lute made trees,
And the mountain-tops that freeze,
Bow themselves, when he did sing
To his music plants and flowers
Ever sprung ; as sun and showers³
There had made⁴ a lasting spring.

Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.⁵
In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die.

Enter a Gentleman.

Q. *Kath.* How now !

Gent. An't please your grace, the two great
cardinals

Wait in the presence.⁶

Q. *Kath.* Would they speak with me ?

Gent. They will'd me say so, madam.

Q. *Kath.* Pray their graces
To come near. [*Exit Gent.*] What can be their
business

With me, a poor weak woman, fall'n from favour ?
I do not like their coming, now I think on't.

They should be good men ; their affairs as
righteous ;⁷

But all hoods make not monks.⁸

Enter WOLSEY and CAMPEIUS.

Wol. Peacc to your highness !

Q. *Kath.* Your graces find me here part of a
housewife ;⁹

I would be all, against the worst may happen.
What are your pleasures with me, reverend lords ?

Wol. May it please you, noble madam, to withdraw
Into your private chamber, we shall give you
The full cause of our coming.

Q. *Kath.* Speak it here ;
There's nothing I have done yet, o' my conscience,
Deserves a corner : would all other women
Could speak this with as free¹⁰ a soul as I do !

My lords, I care not (so much I am happy
Above a number), if my actions
Were tried by every tongue, every eye saw them,
Envy and base opinion set against them,¹¹
I know my life so even.¹² If your business
Seek me out, and that way I am wife in,¹³
Out with it boldly : truth loves open dealing.

Wol. *Tanta est erga te mentis integritas, regina
serenissima,*¹⁴—

Q. *Kath.* Oh, good my lord, no Latin ;
I am not such a truant since my coming,
As not to know the language I have liv'd in :¹⁵
A strange tongue makes my cause more strange,
suspicious ;

Pray, speak in English : here are some will thank you,
If you speak truth, for their poor mistress' sake,—
Believe me, she has had much wrong : lord cardinal,
The willing'st sin I ever yet committed
May be absolv'd in English.

Wol. Noble lady,
I am sorry my integrity should breed
(And service to his majesty and you)

1. *At work.* Cavendish, who was in attendance on Wolsey, and was present at this interview, records that Queen Katharine, on being informed that the cardinals were come to visit her, "rose up, having a *skain of red silke about her neck, being at work* with her maidens." Shakespeare, with the true feeling of a dramatist and poet, took delight in preserving these natural and characteristic points, which he found in the historian's pages, by interweaving them into his scenes; and they give a wonderfully life-like effect to his portrait-pictures.

2. *Orpheus.* See Note 18, Act v., "Merchant of Venice."

3. *As sun and showers.* "As" used for 'as if.' See Note 4, Act i.

4. *There had made.* In the present passage "there" is used in reference to an indefinitely implied place. See Note 63, Act iii., "As You Like It."

5. *Lay by.* Here used for 'remained still.' See Note 26, Act i., "First Part Henry IV."

6. *The presence.* The presence chamber.

7. *They should be good men; their affairs as righteous.* Elliptically expressed; 'they should be, judging by their calling, holy men; their proceedings as holy as themselves.'

8. *But all hoods make not monks.* In allusion to the Latin adage mentioned in Note 72, Act i., "Twelfth Night."

9. *Part of a housewife.* 'In some measure a housewife.'

10. *Free.* Here used so as to include its sense of 'pure,' 'free from vice.' See Note 36, Act ii., "Winter's Tale."

11. *If my actions were tried . . . every eye . . . envy and base opinion set against them.* The construction is elliptical here. 'If' is understood as repeated before "every eye," and before "envy;" while 'were' is understood as repeated before "set." "Envy" is used in the sense of 'malice.'

12. *I know my life so even.* 'To be' is understood before "so;" and "even" is used in the sense of 'uniformly virtuous,' 'consistently moral.'

13. *That way I am wife in.* 'The legitimacy of my title as a wife, and my conduct as a wife.'

14. *Tanta est erga te mentis integritas, regina serenissima.* 'So great is the integrity of our purpose towards you, most serene queen.' Wolsey addresses Katharine in Latin, partly as a tacit compliment to her known acquaintance with that language, and partly because his own fluency in it would enable him to carry on the discourse with learned sophistries, somewhat less obviously apparent than if spoken out in English before the queen's faithful attendants.

15. *The language I have liv'd in.* 'Of the land' is elliptically understood after "language."

So deep suspicion,¹⁶ where all faith was meant.
We come not by the way of accusation,
To taint that honour every good tongue blesses,
Nor to betray you any way to sorrow,—
You have too much, good lady; but to know
How you stand minded in the weighty difference
Between the king and you; and to deliver,
Like free and honest men, our just opinions,
And comforts to your cause.

Cam. Most honour'd madam,
My Lord of York,—out of his noble nature,
Zeal and obedience he still bore your grace,¹⁷—
Forgetting, like a good man, your late censure
Both of his truth and him (which was too far),—
Offers, as I do, in a sign of peace,
His service and his counsel.

Q. Kath. [*Aside.*] To betray me.—
My lords, I thank you both for your good wills;
Ye speak like honest men (pray God, ye prove so!):
But how to make ye suddenly an answer,
In such a point of weight, so near mine honour
(More near my life, I fear), with my weak wit,
And to such men of gravity¹⁸ and learning,
In truth, I know not. I was set at work
Among my maids; full little, Heaven knows, looking
Either for such men or such business.
For her sake that I have been¹⁹ (for I feel
The last fit of my greatness), good your graces,
Let me have time and counsel for my cause:
Alas! I am a woman, friendless, hopeless!

Wol. Madam, you wrong the king's love with
these fears:
Your hopes and friends are infinite.

Q. Kath. In England
But little for my profit: can you think, lords,
That any Englishman dare give me counsel?
Or be a known friend, 'gainst his highness' pleasure
(Though he be grown so desperate to be honest),²⁰
And live a subject? Nay, forsooth, my friends,
They that must weigh out my afflictions,²¹
They that my trust must grow to, live not here:
They are, as all my other comforts, far hence,
In mine own country, lords.

Cam. I would your grace

Would leave your griefs, and take my counsel.

Q. Kath. How, sir?

Cam. Put your main cause into the king's protection;

He's loving and most gracious: 'twill be much
Both for your honour better, and your cause;
For if the trial of the law o'ertake you,
You'll part away disgrac'd.

Wol. He tells you rightly.

Q. Kath. Ye tell me what ye wish for, both,—
my ruin:

Is this your Christian counsel? out upon ye!
Heaven is above all yet; there sits a Judge
That no king can corrupt.

Cam. Your rage mistakes us.

Q. Kath. The more shame for ye! holy men I
thought ye,
Upon my soul, two reverend cardinal virtues;
But cardinal sins²² and hollow hearts I fear ye:
Mend them, for shame, my lords. Is this your
comfort?

The cordial that ye bring a wretched lady,—
A woman lost among ye, laugh'd at, scorn'd?
I will not wish ye half my miseries;
I have more charity: but say, I warn'd ye;
Take heed, for Heaven's sake, take heed, lest at once
The burden of my sorrows fall upon ye.

Wol. Madam, this is a mere distraction;
You turn the good we offer into envy.²³

Q. Kath. Ye turn me into nothing: woe upon ye,
And all such false professors! would you have me
(If you have any justice, any pity;
If ye be anything but churchmen's habits)
Put my sick cause into his hands that hates me?
Alas! he has banish'd me²⁴ his bed already,—
His love, too long ago! I am old, my lords,
And all the fellowship I hold now with him
Is only my obedience. What can happen
To me above this wretchedness? all your studies
Make me a curse like this.

Cam. Your fears are worse.

Q. Kath. Have I liv'd thus long—(let me speak
myself,²⁵
Since virtue finds no friends)—a wife, a true one?

16. *Should breed (and service to his majesty and you) so deep suspicion.* It has been proposed to change the sequence of these two lines; but they afford an instance of Shakespeare's occasionally transposed construction (see Note 27, Act i., "Richard II.," among many others that might be adduced), and the very introduction of the parenthesis into the midst of his sentence gives a characteristic effect to the speaker's style, as if he bethought him at the moment of adding professions of "service" to his professions of "integrity."

17. *Out of his noble nature, zeal and, &c.* The words "out of his" before "noble?" give "and out of the" to be understood before "zeal." It is notable how greatly and constantly elliptical is the diction of this play. See Note 11 of the present Act.

18. *In such a point of weight . . . and to such men of gravity.* See Note 30, Act ii.

19. *For her sake that I have been.* "For the sake of the royal personage that I have been."

20. (*Though he be grown so desperate to be honest.*) "Although he should be so desperately eager to be honest."

21. *They that must weigh out my afflictions.* Here "weigh out" has the double force of "out-weigh," "counterbalance," or "compensate for," and of "estimate," "judge the weight of." Shakespeare, by his choice of expressions, frequently conveys these doubled effects of meaning. See, among others, Notes 23, Act ii., "Tempest;" 97, Act i., "Winter's Tale;" and 2 and 55, Act iv., "Henry V."

22. *Cardinal virtues; but cardinal sins.* The queen plays on the word "cardinal" here in its sense of "chief," and in its acceptance as an ecclesiastical title. See Note 71, Act ii.

23. *Envy.* "Malice," "malignity."

24. *Alas! he has banish'd me.* Here the Folio again prints "ha's" (for "has") instead of "he has." See Note 91, Act i.

25. *Let me speak myself.* "Let me say what I am," "let me speak on my own behalf."



Queen Katharine. Take thy lute, wench: my soul grows sad with troubles.
Act III. Scene I.

A woman (I dare say, without vain-glory)
Never yet branded with suspicion?
Have I with all my full affections
Still met the king? lov'd him next Heaven? obey'd
him?

Been, out of fondness, superstitious to him?²⁶
Almost forgot my prayers to content him?
And am I thus rewarded? 'tis not well, lords.
Bring me a constant woman to her husband,
One that ne'er dream'd a joy beyond his pleasure;
And to that woman, when she has done most,
Yet will I add an honour,—a great patience.²⁷

Wol. Madam, you wander from the good we aim at.

Q. Kath. My lord, I dare not make myself so guilty,

^{26.} *Superstitious to him.* 'Over-worshipful to him,' 'too adoring towards him.'

^{27.} *And to that woman, when . . . yet will I add an honour, &c.* Elliptically expressed; 'And to that woman's claim to be honoured, when she has done most, I will in my own conduct add another,—that of a great patience.'

To give up willingly that noble title
Your master wed me to: nothing but death
Shall e'er divorce my dignities.

Wol. Pray, hear me.

Q. Kath. Would I had never trod this English earth,
Or felt the flatteries that grow upon it!
Ye have angels' faces,²⁸ but Heaven knows your
hearts.

What will become of me now, wretched lady!
I am the most unhappy woman living.—

[*To her Women.*] Alas! poor wenches, where are
now your fortunes!

Shipwreck'd upon a kingdom, where no pity,
No friends, no hope; no kindred weep for me;²⁹

^{28.} *Ye have angels' faces.* An allusion to the story of the Papal play upon the words *Angli* and *Angeli*, mentioned in Note 45, Act i., "Merry Wives."

^{29.} *Where no pity, no friends, no hope; no kindred, &c.* 'Are' is elliptically understood before "no pity;" and 'where' is understood as repeated before "no kindred."

Almost no grave allow'd me :—like the lily,
That once was mistress of the field and flourish'd,
I'll hang my head and perish.

Vol. If your grace
Could but be brought to know our ends are honest,
You'd feel more comfort: why should we, good lady,
Upon what cause, wrong you? alas! our places,
The way of our profession is against it:
We are to cure such sorrows, not to sow them.
For goodness' sake, consider what you do;
How you may hurt yourself, ay, utterly
Grow from the king's acquaintance, by this
carriage.³⁰

The hearts of princes kiss obedience,
So much they love it; but to stubborn spirits
They swell, and grow as terrible as storms.
I know you have a gentle, noble temper,
A soul as even as a calm: pray, think us
Those we profess, peace-makers, friends, and
servants.

Cam. Madam, you'll find it so. You wrong your
virtues

With these weak women's fears: a noble spirit,
As yours was put into you, ever casts
Such doubts, as false coin, from it. The king
loves you;

Beware you lose it not:³¹ for us, if you please
To trust us in your business, we are ready
To use our utmost studies in your service.

Q. Kath. Do what ye will, my lords: and, pray,
forgive me

If I have us'd³² myself unmannerly;
You know I am a woman, lacking wit
To make a seemly answer to such persons.
Pray, do my service to his majesty:
He has my heart yet; and shall have my prayers
While I shall have my life. Come, reverend fathers,
Bestow your counsels on me: she now begs,
That little thought, when she set footing here,
She should have bought her dignities so dear.

[*Exeunt.*]

SCENE II.—LONDON. *Ante-Chamber to the
King's Apartment in the Palace.*

*Enter the Duke of NORFOLK, the Duke of SUFFOLK,
the Earl of SURREY, and the Lord Chamberlain.*

Nor. If you will now unite in your complaints,
And force them³³ with a constancy, the cardinal
Cannot stand under them: if you omit
The offer of this time, I cannot promise
But that you shall sustain more new disgraces,
With these you bear already.

Sur. I am joyful
To meet the least occasion that may give me
Remembrance of my father-in-law, the duke,
To be reveng'd on him.

Suf. Which of the peers
Have uncontemn'd gone by him, or at least
Strangely neglected?³⁴ when did he regard
The stamp of nobleness in any person
Out of himself?³⁵

Cham. My lords, you speak your pleasures:
What he deserves of you and me I know;
What we can do to him (though now the time
Gives way to us) I much fear. If you cannot
Bar his access to the king, never attempt
Anything on him; for he hath a witchcraft
Over the king in's tongue.

Nor. Oh, fear him not;
His spell in that is out:³⁶ the king hath found
Matter against him that for ever mars
The honey of his language. No, he's settled,
Not to come off, in his displeasure.

Sur. Sir,
I should be glad to hear such news as this
Once every hour.

Nor. Believe it, this is true:
In the divorce his contrary proceedings
Are all unfolded; wherein he appears
As I would wish mine enemy.

Sur. How came
His practices to light?

30. *Utterly grow from the king's acquaintance, by this carriage.* 'Become utterly estranged from the king, by this behaviour.'

31. *The king loves you; beware you lose it not.* "It" is here used as Shakespeare often uses the word, in reference to an implied particular; this particular being 'the king's love,' implied in the previous words, "the king loves you." See Note 26, Act iv., "Second Part Henry IV."

32. *Us'd.* Here employed for 'behaved,' 'conducted,' and, by the employment of this word, the sentence is made to include the effect of 'if I have used unbecoming language.' This scene is nobly written; the extreme of pathetic expression, of generous indignation, of warmth in feeling and utterance, are put into the queen's mouth, without a spark of unseemly anger; yet here at last she is made, with true dignity, to excuse herself from the possible charge of unmannerliness, and, with true womanliness, to give way when her heart has found vent in words, and her spirits are exhausted. Thoroughly characteristic from first to last.

33. *And force them.* Force is here used for 'enforce,' 'urge.' See Note 22, Act iii., "Measure for Measure."

34. *Or at least strangely neglected.* The construction in the present passage is similar to that explained in Note 62, Act ii., of the present play. Strict grammar requires 'have not been' before "at least;" but according to Shakespeare's elliptical style, the previous "have uncontemn'd gone by him" allows the remainder of the phrase to be interpreted, 'or have not been at least strangely neglected by him?' In both passages there is the form of question which, in strictness, requires the word 'not;' but in both passages it is omitted, because, by this means, a double effect is produced—that of an assertion made, and of a negative understood.

35. *Any person out of himself.* "Out" is here used in its sense of 'beyond,' 'out of the sphere or region.' See Note 54, Act v., "Twelfth Night." "Out of himself," as meaning 'beyond his own particular personality or individuality,' has been previously used in this very play, Act i., sc. 2, where the king, speaking of Buckingham, says, "He may furnish and instruct great teachers, and never seek for aid out of himself."

36. *His spell in that is out.* "Out" is here used idiomatically, to signify 'at an end,' 'exhausted;' as the phrase still exists, 'the bottle is out,' for 'the bottle is empty or exhausted.'

Suf. Most strangely.

Sur. Oh, how, how?

Suf. The cardinal's letter to the Pope miscarried, And came to the eye o' the king: wherein was read, How that the cardinal did entreat his holiness To stay the judgment o' the divorce; for if It did take place, "I do," quoth he, "perceive My king is tangled in affection to A creature of the queen's, Lady Anne Bullen."

Sur. Has the king this?

Suf. Believe it,

Sur. Will this work?

Cham. The king in this perceives him, how he coasts

And hedges³⁷ his own way. But in this point All his tricks founder, and he brings his physic After his patient's death: the king already Hath married the fair lady.

Sur. Would he had!

Suf. May you be happy in your wish, my lord! For, I profess, you have it.

Sur. Now, all my joy Trace the conjunction!³⁸

Suf. My Amen to't!

Nor. All men's!

Suf. There's order given for her coronation: Marry, this is yet but young, and may be left To some ears unrecounted.—But, my lords, She is a gallant creature, and complete In mind and feature: I persuade me, from her Will fall some blessing to this land, which shall In it be memoris'd.³⁹

Sur. But, will the king Digest this letter of the cardinal's? The Lord forbid!

Nor. Marry, Amen!

Suf. No, no; There be more wasps that buzz about his nose Will make this sting the sooner. Cardinal Campeius Is stol'n away to Rome; hath ta'en no leave; Has left the cause o' the king unhanded; and Is posted, as the agent of our cardinal,

37. *Coasts and hedges.* "Coasts" is here used in the sense of 'insidiously proceeds,' 'encroachingly advances' (see Note 24, Act i., "Third Part Henry VI."); and "hedges" in the sense of 'comes on by side ways,' 'makes progress by sinister means': as where Falstaff says ("Merry Wives," Act ii., sc. 2), "I myself . . . am fain to shuffle, to *hedge*, and to lurch."

38. *All my joy trace the conjunction!* May all the joy I can wish attend the match! Shakespeare uses "trace" here, and elsewhere, in the sense of 'follow closely,' 'keep up with,' and "conjunction" for 'match,' 'union,' 'marriage.' The latter word may include reference to the astrological term, signifying the aspect of two planets when in the same sign of the zodiac. See Note 118, Act ii., "Second Part Henry IV."

39. *Memoris'd.* Here used for 'made memorable.'
40. *He is return'd, in his opinions.* This means, 'He is returned, entertaining the same opinions that he held before he went abroad.' These "opinions" were that the question of divorce should be settled by reference to Scripture, which condemned marriage with a brother's widow, and by decision of

To second all his plot. I do assure you The king cried Ha! at this.

Cham. Now, Heaven incense him, And let him cry Ha! louder!

Nor. But, my lord, When returns Cranmer?

Suf. He is return'd, in his opinions; ⁴⁰ which Have satisfied the king for his divorce, Together with all famous colleges Almost in Christendom: shortly, I believe, His second marriage shall be publish'd, and Her coronation. Katharine no more Shall be call'd queen, but princess dowager, And widow to Prince Arthur.

Nor. This same Cranmer's A sorry fellow, and hath ta'en much pain ⁴¹ In the king's business.

Suf. He has; and we shall see him For it an archbishop.

Nor. So I hear.

Suf. 'Tis so.— [They stand aside.

Enter WOLSEY and CROMWELL.

Nor. Observe, observe, he's moody.

Wol. The packet, Cromwell, gave it you the king?

Crom. To his own hand, in his bedchamber.

Wol. Look'd he o' the inside of the paper?

Crom. Presently He did unseal them: and the first he view'd, He did it with a serious mind; a heed Was in his countenance. You he bade Attend him here this morning.

Wol. Is he ready

To come abroad?

Crom. I think, by this he is.

Wol. Leave me awhile.— [Exit CROMWELL.

It shall be to the Duchess of Alençon, The French king's sister: he shall marry her.— Anne Bullen? No; I'll no Anne Bullens for him: There's more in 't than fair visage.—Bullen! No, we'll no Bullens.—Speedily I wish

divines, those of the English universities, who, he thought, were as well fitted to determine it as those of Rome or any foreign country. These "opinions" had been known to Henry, who sent Cranmer abroad to state them in the various colleges of Christendom; and now he is represented as returning after having satisfied "all famous colleges almost in Christendom" as well as the king himself regarding the divorce. We think this view of the passage and our interpretation of the reference in the word "opinions" are borne out by Wolsey's soon after saying, "There is sprung up a *heretic*, an arch one, Cranmer; one hath crawled into the favour of the king, and is *his oracle*;" for though Wolsey is not yet aware that Cranmer is "returned," yet he well knows his "opinions." We give this explanation, because the passage has been suggested to possibly bear another meaning.

41. *Hath ta'en much pain.* "Pain" is here used as the French use their word *peine*, 'trouble;' and formerly some words were employed in the singular which we now employ in the plural, just as formerly some words were employed in the plural which are now employed in the singular. See Note 2, Act iv., "Richard III."

To hear from Rome.—The Marchioness of Pembroke!

Nor. He's discontented.

Suf. May be, he hears the king
Does whet his anger to him.

Sur. Sharp enough,

Lord, for thy justice!

Wol. The late queen's gentlewoman, a knight's daughter,

To be her mistress' mistress! the queen's queen!—
This candle burns not clear:⁴² 'tis I must snuff it;
Then out it goes.—What though I know her virtuous
And well deserving? yet I know her for
A spleeny Lutheran; and not wholesome⁴³ to
Our cause, that she should lie i' the bosom of
Our hard-rul'd king. Again, there is sprung up
A heretic, an arch one, Cranmer; and
Hath crawl'd⁴⁴ into the favour of the king,
And is his oracle. [*Remains aloof, meditating.*]

Nor. He is vex'd at something.

Sur. I would 'twere something that would fret
the string,

The master-cord on 's heart!⁴⁵

Suf. The king, the king!

Enter the King, reading a schedule, and Lovell.

K. Hen. What piles of wealth hath he accumulated

To his own portion! and what expense by the hour
Seems to flow from him! How, i' the name of thrift,
Does he rake this together!—Now, my lords,—
Saw you the cardinal?

Nor. [*Advancing.*] My lord, we have
Stood here observing him: some strange commotion
Is in his brain: he bites his lip, and starts;
Stops on a sudden, looks upon the ground,
Then lays his finger on his temple; straight
Springs out into fast gait; then stops again,
Strikes his breast hard; and anon he casts
His eye against the moon: in most strange postures
We have seen him set himself.

K. Hen. It may well be;
There is a mutiny in 's mind. This morning
Papers of state he sent me to peruse,
As I requir'd: and wot you what I found
There,—on my conscience, put unwittingly?
Forsooth, an inventory, thus importing,—
The several parcels⁴⁶ of his plate, his treasure,

Rich stuffs, and ornaments of household; which
I find at such proud rate, that it out-speaks
Possession of a subject.⁴⁷

Nor. It's Heaven's will:
Some spirit put this paper in the packet,
To bless your eye withal.

K. Hen. If we did think
His contemplation were above the earth,
And fix'd on spiritual object, he should still
Dwell in his musings: but I am afraid
His thinkings are below the moon, not worth
His serious considering.

[*He takes his seat, and whispers Lovell,
who goes to Wolsey.*]

Wol. Heaven forgive me!—
Ever God bless your highness!

K. Hen. Good my lord,
You are full of heavenly stuff, and bear the inventory
Of your hest graces in your mind; the which
You were now running o'er: you have scarce time
To steal from spiritual leisure⁴⁸ a brief span,
To keep your earthly audit: sure, in that
I deem you an ill husband,⁴⁹ and am glad
To have you therein my companion.

Wol. Sir,
For holy offices I have a time; a time
To think upon the part of business which
I bear i' the state; and nature does require
Her times of preservation, which perforce
I, her frail son, amongst my brethren mortal,
Must give my tendence to.

K. Hen. You have said well.

Wol. And ever may your highness yoke together,
As I will lend you cause, my doing well
With my well saying!

K. Hen. 'Tis well said again;
And 'tis a kind of good deed to say well:
And yet words are no deeds. My father lov'd you:
He said he did; and with his deed did crown
His word upon you. Since I had my office,
I have kept you next my heart; have not alone
Employ'd you where high profits might come home,
But par'd my present havings,⁵⁰ to bestow
My bounties upon you.

Wol. [*Aside.*] What should this mean?

Sur. [*Aside to the others.*] The Lord increase
this business!

K. Hen. Have I not made you

42. *This candle burns not clear.* It has been suggested that there is probably a quibble intended here upon the word "Bullen," which is said to have been an ancient provincial term for a candle.

43. *And not wholesome.* 'Tis, or 'it is,' elliptically understood before "not" here. See Note 23, Act ii.

44. *One hath crawl'd.* 'Who' is understood between "one" and "hath."

45. *The master-cord on 's heart.* "On" is here used for 'of,' and "on 's" is an elision abbreviation for 'of his.' See Note 61, Act i., "Winter's Tale."

46. *Parcels.* Here used for 'items,' 'enumerated particulars.' See Note 78, Act ii., "First Part Henry IV."

47. *It out-speaks possession of a subject.* 'It speaks of that which is beyond the usual possession of a subject,' 'it tells of property beyond that usually possessed by a subject.' See Note 35 of this Act.

48. *Leisure.* Here used for 'limited scope of time for leisure,' 'time dedicated to a special purpose.' See Note 26, Act v., "Richard III."

49. *Husband.* Here used for 'economist,' 'husbander of time for mundane affairs.'

50. *Havings.* Here used for 'possessions,' 'store of wealth.' See Note 36, Act ii.



King Henry. What piles of wealth hath he accumulated
To his own portion!

Act III. Scene II.

W. THOMAS S.

CS

The prime man of the state? I pray you, tell me,
If what I now pronounce you have found true:
And, if you may confess it, say withal,
If you are bound to us or no. What say you?

Wol. My sov'reign, I confess your royal graces,
Shower'd on me daily, have been more than could
My studied purposes requite;⁵¹ which went
Beyond all man's endeavours:—my endeavours
Have ever come too short of my desires,
Yet fill'd⁵² with my abilities: mine own ends
Have been mine so, that evermore they pointed
To the good of your most sacred person, and
The profit of the state. For your great graces
Heap'd upon me, poor undeserver, I
Can nothing render but allegiant thanks;
My prayers to Heaven for you; my loyalty,
Which ever has and ever shall be growing,⁵³
Till death, that winter, kill it.

K. Hen. Fairly answer'd;
A loyal and obedient subject is
Therein illustrated: the honour of it
Does pay the act of it; as, i' the contrary,
The foulness is the punishment. I presume
That, as my hand has open'd bounty to you,
My heart dropp'd love, my power rain'd honour,
more

On you than any; so your hand and heart,
Your brain, and every function of your power,⁵⁴
Should, notwithstanding that your bond of duty,
As 'twere in love's particular, be more
To me, your friend, than any.

Wol. I do profess
That for your highness' good I ever labour'd
More than mine own; that am, have, and will be,⁵⁵
Though all the world should crack their duty to
you,
And throw it from their soul; though perils did
Abound, as thick as thought could make them, and
Appear in forms more horrid, yet my duty,
As doth a rock against the chiding flood,
Should the approach of this wild river break,
And stand unshaken yours.

51. *More than could my studied purposes requite.* 'More than my studied purposes could requite.' Instance of Shakespeare's transposed construction.

52. *Fill'd.* The Folio gives 'fill'd' for 'fil'd.' Hanmer's correction. Shakespeare in this play uses "file" for the rank wherein men "tell steps" or keep pace with each other (see Note 58, Act i.); and here "fil'd" bears the sense of 'kept pace,' maintained an equal step.

53. *Which ever has and ever shall be growing.* Here "be" after "shall" allows "been" to be elliptically understood after "has." There are several instances of similar construction to be found in Shakespeare. See, for example, Note 152, Act ii., "All's Well."

54. *Every function, &c.* 'Every function of your power should, independently of your bond of duty towards me as your sovereign, as if it were a case of private attachment, be more dedicated to me, who am your benefier, than to any else.'

55. *That am, have, and will be.* The construction is largely

K. Hen. 'Tis nobly spoken:—
Take notice, lords, he has a loyal breast,
For you have seen him open 't.—Read o'er this;
[Giving him papers.]
And after, this: and then to breakfast with
What appetite you have.

*[Exit, frowning upon CARDINAL WOLSEY:
the Nobles throng after him, smiling
and whispering.]*

Wol. What should this mean
What sudden anger's this? how have I reap'd it?
He parted frowning from me, as if ruin
Leap'd from his eyes: so looks the chafed lion
Upon the daring huntsman that has gall'd him;
Then makes him nothing. I must read this paper;
I fear, the story of his anger.—'Tis so;
This paper has undone me:—'tis the account
Of all that world of wealth I have drawn together
For mine own ends; indeed, to gain the Popedom,
And fee my friends in Rome. Oh, negligence,
Fit for a fool to fall by! what cross devil
Made me put this main secret in the packet
I sent the king?—Is there no way to cure this?
No new device to beat this from his brains?
I know 'twill stir him strongly; yet I know
A way, if it take right, in spite of fortune
Will bring me off again.—What's this—"To the
Pope?"

The letter, as I live, with all the business
I writ to his holiness. Nay then, farewell!
I have touch'd the highest point of all my greatness;
And, from that full meridian of my glory,
I haste now to my setting: I shall fall
Like a bright exhalation in the evening,
And no man see me more.

*Re-enter the Dukes of NORFOLK and SUFFOLK,
the Earl of SURREY, and the Lord Chamberlain.*

Nor. Hear the king's pleasure, cardinal: who
commands you
To render up the great seal presently
Into our hands; and to confine yourself

elliptical here. In the first place, "that" refers to an implied particular; the particular being 'one who has ever laboured for your highness' good more than for his own,' implied in the previous words; secondly, 'I' is understood before "am," and 'been' is understood after "have." There are several instances of this kind of construction to be found in Shakespeare; and one has occurred but a few lines previously. See Note 53. In "As You Like It," Act iii., sc. 2, the two last lines of the paper read by Celia run thus—

"Heaven would that she these gifts should have,
And I to live and die her slave;"

meaning, 'Heaven willed that she should have these gifts, and that I should live and die her slave.' See also Note 89, Act i., "Troilus and Cressida." In the present passage, the very inaccuracy of diction, the incoherence of expression, and the informal style, serve to mark the speaker's hurry of spirits; and the speech is, therefore, characteristically and dramatically proper, if it be not grammatically correct.

To Asher House, my Lord of Winchester's,⁵⁶
Till you hear farther from his highness.

Wol. Stay,—
Where's your commission, lords? words cannot
carry
Authority so weighty.

Suf. Who dare cross them,
Bearing the king's will from his mouth expressly?

Wol. Till I find more than will or words to do it⁵⁷
(I mean your malice), know, officious lords,
I dare and must deny it. Now I feel
Of what coarse metal ye are moulded,—envy:
How eagerly ye follow my disgraces,
As if it fed ye!⁵⁸ and how sleek and wanton
Ye appear in everything may bring my ruin!
Follow your envious courses, men of malice;
You have Christian warrant for them, and, no doubt,
In time will find their fit rewards. That seal,
You ask with such a violence, the king
(Mine and your master) with his own hand gave me;
Bade me enjoy it, with the place and honours,
During my life; and, to confirm his goodness,
Tied it by letters-patents:⁵⁹—now, who'll take it?

Sur. The king, that gave it.

Wol. It must be himself, then.

Sur. Thou art a proud traitor, priest.

Wol. Proud lord, thou liest:

Within these forty hours⁶⁰ Surrey durst better
Have burnt that tongue than said so.

Sur. Thy ambition,
Thou scarlet sin,⁶¹ robb'd this bewailing land
Of noble Buckingham, my father-in-law:

The heads of all thy brother cardinals
(With thee and all thy best parts bound together)
Weigh'd not a hair of his. Plague of your policy!
You sent me deputy for Ireland;
Far from his succour,⁶² from the king, from all
That might have mercy on the fault thou gav'st him;
Whilst your great goodness, out of holy pity,
Absolv'd him with an axe.

Wol. This, and all else

This talking lord can lay upon my credit,
I answer is most false. The duke by law
Found his deserts: how innocent I was
From any private malice in his end,
His noble jury and foul cause can witness.
If I lov'd many words, lord, I should tell you
You have as little honesty as honour;⁶³
That, in the way of loyalty and truth
Toward the king, my ever royal master,
Dare mate a sounder man than Surrey can be,
And all that love his follies.

Sur. By my soul,
Your long coat, priest, protects you; thou shouldst
feel

My sword i' the life-blood of thee else.—My lords,
Can ye endure to hear this arrogance?

And from this fellow? If we live thus tamely,

To be thus jaded⁶⁴ by a piece of scarlet,

Farewell, nobility; let his grace go forward,
And dare us with his cap, like larks.⁶⁵

Wol. All goodness

Is poison to thy stomach.

Sur. Yes, that goodness

56. *Asher House, my Lord of Winchester's.* "Asher" was an old form of 'Esher,' in Surrey; and Asher House, which had belonged to the previous Bishop of Winchester, was now one of Wolsey's own residences, as he at the period of the present scene held that bishopric.

57. *Till I find more than will or words to do it, &c.* From the word "it," twice in this sentence, referring to that which has been mentioned several lines before (viz., "to render up the great seal"), the interpretation has been found difficult, and has been variously given; but we take it to be—"Till I find more than will or words to render it up (I mean, your malicious will and words that I should do so), know, officious lords, I dare and must refuse to render it up." "Deny" is often used in the sense of 'refuse.' See Note 34, Act iv., "Much Ado."

58. *As if it fed ye!* "It" here refers to the particular implied in the previous line: 'as if it fed ye to follow my disgraces,' 'as if the eagerly watching and following up my disgraces did ye good!'

59. *Letters-patents.* The form used in Shakespeare's time for 'letters-patent.' Royal grants, whether of lands, honours, liberties, franchises, or aught besides, were enclosed in 'letters patent'; that is, open letters, *literæ patentis*; so called because they were not sealed up, but exposed to open view, and were usually addressed by the sovereign to all subjects of the realm. See Note 30, Act ii., "Richard II."

60. *Forty hours.* "Forty" was used to express an indefinite number. See Note 49, Act iv., "Measure for Measure." Wolsey means to say that within a very few hours of this present loss of the king's favour, Surrey durst better have burnt his own tongue than have insulted him.

61. *Thou scarlet sin.* An allusion to the colour of Wolsey's attire as a cardinal.

62. *Far from his succour.* 'Far from where I could give him succour,' or 'far from where I could come to his succour.' See Note 71, Act iii., "Second Part Henry VI."

63. *You have as little honesty, &c.* The construction here to the end of the speech is so involved, that the explanation of the sentence is difficult. Theobald inserted 'I' between "that" and "in"; he and those who followed him taking "mate" in the sense of 'match' or 'equal.' But, assuming that the passage is correct as it stands, and taking "mate" to mean 'oppose,' 'attack,' 'challenge,' or 'impugn,' it bears this interpretation—"You have as little honesty as honour, who, on the score of loyalty and truth towards my royal master, the king, dare impugn a sounder man than Surrey and all who love his follies can be." Even understanding "mate" to mean 'match yourself with,' 'offer yourself as an equal with,' the construction of the sentence might still be thus explained; however, the circumstance of Surrey's having just before called Wolsey "a proud traitor," lends strength to the belief that "mate" is here used in the sense of 'impugn.' The French word *mater* means to 'humiliate,' 'bear down,' 'harass,' 'browbeat,' 'torment,' 'confuse,' 'confound' (see Note 25, Act v., "Comedy of Errors"); and "mate" occasionally bore a somewhat similar sense in English. There is an instance of construction, quite as involved as that of the present passage, commented upon in Note 110, Act i., "All's Well."

64. *Jaded.* 'Treated as jades;' goaded, driven, ill-used, over-mastered.

65. *Dare us with his cap, like larks.* In allusion to the cardinal's scarlet hat, and to the practice of daring larks by fastening small mirrors upon scarlet cloth, which engages the attention of the birds, while the fowler draws his nets over them.

Of gleaming⁶⁶ all the land's wealth into one,
 Into your own hands, cardinal, by extortion ;
 The goodness of your intercepted packets
 You writ to the Pope against the king : your good-
 ness,

Since you provoke me, shall be most notorious.—
 My Lord of Norfolk,—as you are truly noble,
 As you respect the common good, the state
 Of our despis'd nobility, our issues
 (Who, if he live, will scarce be gentlemen)—
 Produce the grand sum of his sins, the articles
 Collected from his life :—I'll startle you.

Wol. How much, methinks, I could despise
 this man,

But that I am bound in charity against it!

Nor. Those articles, my lord, are in the king's
 hand :

But, thus much, they are foul ones.

Wol. So much fairer
 And spotless⁶⁷ shall mine innocence arise,
 When the king knows my truth.

Sur. This cannot save you :
 I thank my memory, I yet remember
 Some of these articles ; and out they shall.
 Now, if you can blush, and cry guilty,⁶⁸ cardinal,
 You'll show a little honesty.

Wol. Speak on, sir ;
 I dare your worst objections : if I blush,
 It is to see a nobleman want manners.

Sur. I had rather want those than my head.—
 Have at you !⁶⁹

First, that, without the king's assent or knowledge,
 You wrought to be a legate ; by which power
 You maim'd the jurisdiction of all bishops.

Nor. Then, that in all you writ to Rome, or else
 To foreign princës, *Ego et Rex meus*⁷⁰
 Was still inscrib'd ; in which you brought the king
 To be your servant.

Suf. Then, that, without the knowledge
 Either of king or council, when you went

Embassador to the emperor, you made bold
 To carry into Flanders the great seal,

Sur. Item, you sent a large commission
 To Gregory de Cassalis,⁷¹ to conclude,
 Without the king's will or the state's allowance,
 A league between his highness and Ferrara.

Suf. That, out of mere ambition, you have
 caus'd
 Your holy hat to be stamp'd on the king's coin.

Sur. Then, that you have sent innumerable
 substance

(By what means got, I leave to your own conscience),
 To furnish Rome, and to prepare the ways
 You have for dignities ;⁷² to the mere undoing⁷³
 Of all the kingdom. Many more there are ;
 Which, since they are of you, and odious,
 I will not taint my mouth with.

Cham. Oh, my lord,
 Press not a falling man too far ! 'tis virtue :
 His faults lie open to the laws ; let them,
 Not you, correct him. My heart weeps to see him
 So little of his great self.

Sur. I forgive him.

Suf. Lord cardinal, the king's farther pleasure
 is,—

Because all those things you have done of late,
 By your power legatine, within this kingdom,
 Fall into the compass of a *præmunire*,⁷⁴—
 That therefore such a writ be su'd against you ;
 To forfeit all your goods, lands, tenements,
 Chattels,⁷⁵ and whatsoever, and to be
 Out of the king's protection :—this is my charge.

Nor. And so we'll leave you to your medi-
 tations

How to live better. For your stubborn answer
 About the giving back the great seal to us,
 The king shall know it, and, no doubt, shall thank
 you.

So fare you well, my little good lord cardinal.⁷⁶

[*Exeunt all except WOLSEY.*]

66. *That goodness of gleaming, &c.* Here the word "goodness," besides the sense of 'virtue,' 'righteousness,' includes the sense of 'justice.' See Note 25, Act ii.

67. *So much fairer and spotless.* "Fairer" (or more fair) gives 'more' to be understood before "spotless."

68. *Cry guilty.* 'Confess yourself guilty,' 'proclaim yourself guilty.' See Note 10, Act i.

69. *Have at you!* 'Now, then, I'll have a try at you.' See Note 24, Act ii.

70. *Ego et Rex meus.* Latin: 'I and my king.'

71. *Gregory de Cassalis.* The Folio, instead of "Cassalis" prints 'Cassado;' which is the way in which the name is given by the chronicler Hall. Sir Gregory de Cassalis was one of the ambassadors at the court of Rome.

72. *The ways you have for dignities.* 'Obtaining' or 'procuring' is here elliptically understood between "for" and "dignities."

73. *The mere undoing.* "Mere" is here used in the sense of 'complete,' 'utter,' 'absolute,' 'thorough.' See Note 48, Act iii., "Merchant of Venice."

74. *A præmunire.* The name given to a writ which prohibits the offence of introducing foreign authority into England; be-

cause the commencing word of the writ is *præmunire*, which is a corruption of *præmoneri*, forewarned.

75. *Chattels.* The Folio prints 'castles' instead of "chattels," which—as being the legally used word in a writ of *præmunire*, and as having been employed by Hollinshed in the passage of his chronicle descriptive of this event (where "chattels" is spelt 'cattels')—was probably Shakespeare's word here.

76. *My little good lord cardinal.* This parting sneer comprises the double meaning of 'my good lord cardinal possessed of so little goodness,' and 'my good lord cardinal looking so little in this hour of exposure.' It is used by Norfolk in reference to the chamberlain's compassionate words, "My heart weeps to see him so little of his great self;" and Wolsey uses the words "little good" in rejoinder, to signify 'small amount of good will.' The immediate sequence of the word "greatness" in Wolsey's speech serves to show the link that is maintained between the chamberlain's expression, Norfolk's sneer, and the cardinal's reply. This almost involuntary play upon words, which marks Shakespeare's style even in some of his gravest scenes, is far from being inconsistent with nature; especially in a case like the present, where men of intellect are dealing in sarcasm and sarcastic retort. See Note 22 of this Act.



King Henry. Read o'er this ;
And after, this : and then to breakfast with
What appetite you have.

Act III. Scene II.



Cardinal Wolsey.
I am fallen indeed.

Nay, an you weep,

Act III. Scene II.

Wol. So farewell to the little good you bear me. Farewell, a long farewell, to all my greatness! This is the state of man: to-day he puts forth The tender leaves of hope; to-morrow blossoms, And bears his blushing honours thick upon him; The third day comes a frost, a killing frost, And,—when he thinks, good easy man, full surely His greatness is a-ripening,—nips his root, And then he falls as I do. I have ventur'd, Like little wanton boys that swim on bladders,

This many summers⁷⁷ in a sea of glory; But far beyond my depth: my high-blown pride At length broke under me; and now has left me, Weary and old with service, to the mercy Of a rude stream, that must for ever hide me. Vain pomp and glory of this world, I hate ye: I feel my heart new open'd. Oh, how wretched Is that poor man that hangs on princes' favours! There is, betwixt that smile we would aspire to, That sweet aspect of princes, and their ruin,⁷⁸

77. *This many summers.* Pope changed "this" to 'these' here; but "this many summers" is an idiomatic ellipsis for 'this period of many summers,' as "this many a day" is for 'this period of many a day.'

78. *Their ruin.* Here means 'the ruin caused by their wrath;' as previously in this scene Wolsey has said, "As if ruin leap'd from his eyes," meaning by "ruin" 'the wrath causing ruin.' Shakespeare often uses a possessive pronoun thus elliptically, as "their sights," for 'the sight of them' (see Note 2, Act iv., "Richard III."); "my wrongs," for 'the wrongs I have committed' (see Note 2, Act v., "Richard III."); and in this very

play, "his succour" as explained in Note 62 of the present Act. It has been thought that "their" here should be 'his,' and "we" in the previous line should be 'he;' but Shakespeare not unfrequently has these changes of personal pronouns in the course of one speech (see Note 30, Act v., "Measure for Measure"); and in the present soliloquy it is observable that the pronouns vary several times, in accordance with the fluctuations of musing thought: first, there is "my greatness;" then come "he puts forth," "his blushing honours thick upon him," "when he thinks," "his greatness," "his root," and "he falls," closing with "as I do." This brings in the more directly per-

More pangs and fears than wars or women have :
And when he falls, he falls like Lucifer,
Never to hope again.

Enter CROMWELL, amazedly.

Why, how now, Cromwell !

Crom. I have no power to speak, sir.

Wol. What ! amaz'd

At my misfortunes ? can thy spirit wonder
A great man should decline ? Nay, an you weep,
I am fallen indeed.

Crom. How does your grace ?

Wol. Why, well ;

Never so truly happy, my good Cromwell.
I know myself now ; and I feel within me
A peace above all earthly dignities,
A still and quiet conscience. The king has cur'd
me,

I humbly thank his grace ; and from these shoulders,
These ruin'd pillars, out of pity, taken
A load would sink a navy,—too much honour :
Oh, 'tis a burden, Cromwell, 'tis a burden
Too heavy for a man that hopes for heaven !

Crom. I am glad your grace has made that right
use of it.

Wol. I hope I have : I am able now, methinks,
(Out of a fortitude of soul I feel,)
To endure more miseries, and greater far,
Than my weak-hearted enemies dare offer.—
What news abroad ?

Crom. The heaviest, and the worst,
Is your displeasure with the king.

Wol. God bless him !

Crom. The next is, that Sir Thomas More is
chosen
Lord chancellor in your place.

Wol. That's somewhat sudden :
But he's a learnèd man. May he continue
Long in his highness' favour, and do justice
For truth's sake and his conscience ; that his bones,
When he has run his course and sleeps in blessings,
May have a tomb of orphans' tears wept on them!⁷⁹—
What more ?

Crom. That Cranmer is returned with welcome,
Install'd Lord Archbishop of Canterbury.

Wol. That's news indeed !

Crom. Last, that the Lady Anne,

Whom the king hath in secrecy long married,
This day was view'd in open⁸⁰ as his queen,
Going to chapel ; and the voice is now
Only about her coronation.

Wol. There was the weight that pull'd me down.

O Cromwell,

The king has gone beyond me : all my glories
In that one woman I have lost for ever :
No sun shall ever usher forth mine honours,
Or gild again the noble troops that waited
Upon my smiles. Go, get thee from me, Cromwell ;
I am a poor fall'n man, unworthy now
To be thy lord and master : seek the king ;
(That sun, I pray, may never set !) I have told him
What, and how true thou art : he will advance thee ;
Some little memory of me will stir him
(I know his noble nature) not to let
Thy hopeful service perish too : good Cromwell,
Neglect him not ; make use⁸¹ now, and provide
For thine own future safety.

Crom. Oh, my lord,
Must I, then, leave you ? must I needs forego
So good, so noble, and so true a master ?
Bear witness, all that have not hearts of iron,
With what a sorrow Cromwell leaves his lord.
The king shall have my service ; but my prayers
For ever and for ever shall be yours.

Wol. Cromwell, I did not think to shed a tear
In all my miseries ; but thou hast forc'd me,
Out of thy honest truth, to play the woman.
Let's dry our eyes : and thus far hear me, Cromwell ;
And,—when I am forgotten, as I shall be,
And sleep in dull cold marble, where no mention
Of me more must be heard of,—say, I taught thee,
Say, Wolsey,—that once trod the ways of glory,
And sounded all the depths and shoals of honour,—
Found thee a way, out of his wreck, to rise in ;
A sure and safe one, though thy master miss'd it.
Mark but my fall, and that that ruin'd me.
Cromwell, I charge thee, fling away ambition :
By that sin fell the angels : how can man, then,
The image of his Maker, hope to win by it ?
Love thyself last : cherish those hearts that hate
thee ;

Corruption wins not more than honesty.

Still in thy right hand carry gentle peace,⁸²

To silence envious tongues. Be just, and fear not :

sonal—"I have ventur'd," "my depth," "my high-blown pride,"
"broke under me," "left me," "hide me," "I hate ye," and
"I feel my." Then again there is the more general reflection,
"that poor man," &c., followed by a kind of parenthetical
observation respecting "that smile we would aspire to," and
"that sweet aspect of princes, and their ruin ;" and when the
speaker has ended it, he returns suddenly to the close of the
reflection upon him who "when he falls, he falls," &c. See also,
in Act ii, sc. 4, how the king commences a speech with "Go
thy ways, Kate ;" proceeds to speak of "that man i' the world
who shall report he has a better wife, let him ;" then returns to
the form of apostrophe, "Thou art, alone (if thy," &c.); and

finally speaks of his queen in the third person, "She's noble
born ; and, like her true," &c.

79. *A tomb of orphans' tears wept on them.* The Folio
prints "him" for "them." Capell's correction. The lord
chancellor is officially the general guardian of orphans.

80. *In open.* A form of 'openly,' imitated from the Latin
expression, *in aperto.*

81. *Use.* 'Interest.' See Note 37, Act ii, "Much Ado."

82. *In thy right hand carry gentle peace.* A figurative
allusion to the ivory or silver rod, surmounted by the dove or
bird of peace, used in the ceremony of coronation. See Notes
7 and 11, Act iv.

Let all the ends thou aim'st at be thy country's,
Thy God's, and truth's; then, if thou fall'st, O
Cromwell,
Thou fall'st a blessèd martyr! Serve the king;
And,—pr'ythee, lead me in:
There take an inventory of all I have,
To the last penny; 'tis the king's: my robe,
And my integrity to Heaven, is all

I dare now call mine own. O Cromwell, Cromwell!
Had I but serv'd my God with half the zeal
I serv'd my king,⁸³ he would not in mine age
Have left me naked to mine enemies.

Crom. Good sir, have patience.

Wol. So I have. Farewell

The hopes of court! my hopes in heaven do dwell.
[*Exeunt.*]

ACT IV.

SCENE I.—A Street in WESTMINSTER.

Enter two Gentlemen, meeting.

First Gent. You're well met once again.

Sec. Gent. So are you.

First Gent. You come to take your stand here,
and behold

The Lady Anne pass from her coronation?

Sec. Gent. 'Tis all my business. At our last
encounter,

The Duke of Buckingham came from his trial.

First Gent. 'Tis very true; but that time offer'd
sorrow;

This, general joy.

Sec. Gent. 'Tis well: the citizens,

I am sure, have shown at full their royal minds;¹

As, let 'em have their rights,² they're ever forward
In celebration of this day with shows,
Pageants, and sights of honour.

First Gent. Never greater,
Nor, I'll assure you, better taken, sir.

Sec. Gent. May I be bold to ask what that contains,
That paper in your hand?

First Gent. Yes; 'tis the list
Of those that claim their offices this day
By custom of the coronation.

The Duke of Suffolk is the first, and claims
To be high steward; next, the Duke of Norfolk,
He to be earl marshal: you may read the rest.

Sec. Gent. I thank you, sir: had I not known
those customs,

I should have been beholden to your paper.

But, I beseech you, what's become of Katharine,

The princess dowager? how goes her business?

First Gent. That I can tell you too. The
Archbishop

Of Canterbury, accompanied with other
Learnèd and reverend fathers of his order,
Held a late court³ at Dunstable, six miles off
From Amptill, where the princess lay;⁴ to which
She was often cited by them, but appear'd not:
And, to be short, for not appearance and
The king's late scruple, by the main assent
Of all these learnèd men she was divorc'd,
And the late marriage⁵ made of none effect:
Since which she was removèd to Kimbolton,
Where she remains now sick.

Sec. Gent. Alas! good lady!—

[*Trumpets.*]

The trumpets sound: stand close, the queen is
coming.

THE ORDER OF THE PROCESSION.

A lively flourish of Trumpets. Then, enter

1. Two Judges.
2. Lord Chancellor, *with the purse and mace before him.*
3. Choristers, *singing.* [*Music.*]
4. Mayor of London, *bearing the mace. Then Garter, in his coat of arms,⁶ and on his head a gilt copper crown.*
5. Marquis DORSET, *bearing a sceptre of gold, on his head a demi-coronal of gold. With him, the Earl of SURREY, bearing the rod of silver with the dove,⁷ crowned with an earl's coronet. Collars of SS.⁸*

83. *Half the zeal I serv'd my king.* 'With which' is elliptically understood between "zeal" and "I."

1. *Their royal minds.* Here "royal" is used as it is in the passage explained in Note 37, Act iv., "Second Part Henry IV." "Their royal minds" means 'their minds well disposed towards the king; 'their allegiant minds,' 'their loyal minds.'

2. *Let 'em have their rights.* This phrase, as here used, has a double significance—to give them their due, and 'if they have their rights accorded to them.'

3. *Held a late court.* 'Held a court lately,' or 'recently held a court.' See Note 15, Act iii., "Richard III."

4. *Lay.* 'Lodged,' 'resided.' See Note 16, Act i., "Love's Labour's Lost."

5. *The late marriage.* 'The marriage that lately held good or was valid,' 'the former or previous marriage.' Shakespeare uses the word "late" with varied effect and elliptical force (see Note 52, Act ii., "Henry V."); and in the present speech he uses it three times, each time with a different signification.

6. *Garter, in his coat of arms.* 'Garter, king-at-arms, in his coat of office, emblazoned with the royal arms.'

7. *The rod of silver with the dove.* One of the symbolical insignia used at a coronation. See Note 82, Act iii.

8. *Collars of SS.* These were worn as a badge by such noblemen as were knights of certain orders, and probably derived their name from the form of the links composing the chain, which were shaped like an S.

6. Duke of SUFFOLK, *in his robe of estate, his coronet on his head, bearing a long white wand, as high steward. With him, the Duke of NORFOLK, with the rod of marshalship, a coronet on his head. Collars of SS.*

7. *A canopy born by four of the Cinque ports; 9 under it, the Queen in her robe; in her hair, richly adorned with pearl, crowned. On each side of her, the Bishops of London and Winchester.*

8. The old Duchess of NORFOLK, *in a coronal of gold, wrought with flowers, bearing the Queen's train.*

9. *Certain Ladies or Countesses, with plain circlets of gold without flowers.*

A royal train, believe me.—These I know :—
Who's that that bears the sceptre ?

First Gent. Marquis Dorset :
And that the Earl of Surrey, with the rod.

Sec. Gent. A bold brave gentleman. That should be

The Duke of Suffolk ?

First Gent. 'Tis the same,—high steward.

Sec. Gent. And that my Lord of Norfolk ?

First Gent. Yes.

Sec. Gent. [Looking on the Queen.] Heaven bless thee !

Thou hast the sweetest face I ever look'd on.—
Sir, as I have a soul, she is an angel ;
Our king has all the Indies in his arms,
And more and richer, when he strains that lady :
I cannot blame his conscience.

First Gent. They that bear
The cloth of honour over her, are four barons
Of the Cinque ports.

Sec. Gent. Those men are happy ; and so are all
are near her.

I take it, she that carries up the train

Is that old noble lady, Duchess of Norfolk.

First Gent. It is ; and all the rest are countesses.

Sec. Gent. Their coronets say so. These are
stars indeed ;

And sometimes falling ones.

First Gent. No more of that.

[Exit Procession, with a great flourish of
Trumpets.

Enter a third Gentleman.

God save you, sir ! where have you been broiling ?

Third Gent. Among the crowd i' the abbey ;
where a finger

Could not be wedg'd in more : I am stifled
With the mere rankness of their joy.

Sec. Gent. You saw

The ceremony ?

Third Gent. That I did.

First Gent. How was it ?

Third Gent. Well worth the seeing.

Sec. Gent. Good sir, speak it to us.

Third Gent. As well as I am able. The rich
stream

Of lords and ladies, having brought,¹⁰ the queen

To a prepar'd place in the choir, fell off

A distance from her ; while her grace sat down

To rest awhile, some half an hour or so,

In a rich chair of state, opposing freely

The beauty of her person to the people.

Believe me, sir, she is the goodliest woman

That ever lay by man : which when the people

Had the full view of, such a noise arose

As the shrouds make at sea in a stiff tempest,

As loud, and to as many tunes : hats, cloaks,

(Doublets, I think,) flew up ; and had their faces

Been loose, this day they had been lost. Such joy

I never saw before. No man living

Could say, "This is my wife," there ; all were
woven

So strangely in one piece.

Sec. Gent. But, what follow'd ?

Third Gent. At length her grace rose, and with
modest paces

Came to the altar ; where she kneel'd, and, saint-
like,

Cast her fair eyes to heaven, and pray'd devoutly.

Then rose again, and bow'd her to the people :

When by the Archbishop of Canterbury

She had all the royal makings of a queen ;

As holy oil, Edward Confessor's crown,

The rod, and bird of peace,¹¹ and all such emblems

Laid nobly on her : which perform'd, the choir,

With all the choicest music of the kingdom,

Together sung *Te Deum*. So she parted,

And with the same full state pac'd back again

To York Place, where the feast is held.

First Gent. Sir,

You must no more call it York Place, that's
past ;

For, since the cardinal fell, that title's lost :

'Tis now the king's, and call'd Whitehall.¹²

Third Gent. I know it ;

But 'tis so lately alter'd, that the old name

Is fresh about me.

Sec. Gent. What two reverend bishops

Were those that went on each side of the queen ?

Third Gent. Stokesly and Gardiner ; the one of
Winchester

9. *Four of the Cinque ports.* 'Four of the barons of the Cinque ports.' The five ports distinguished as the Cinque ports were Dover, Hastings, Hythe, Romney, and Sandwich ; but Rye and Winchelsea were subsequently added to the number so called.

10. *Brought.* 'Attended,' 'escorted,' 'accompanied.' See Note 20, Act iii., "Much Ado."

11. *The rod, and bird of peace.* Passage aiding to illustrate Note 82, Act iii.

12. *Whitehall.* Record of the original name of this palace.



Griffith. She is asleep: good wench, let's sit down quiet,
For fear we wake her.

Act IV. Scene II.

CS

(Newly preferr'd from the king's secretary),¹³

The other, London.

Sec. Gent. He of Winchester
Is held no great good lover of the archbishop's,
The virtuous Cranmer.

Third Gent. All the land knows that :
However, yet there's no great breach ; when it
comes,

Cranmer will find a friend will not shrink from him.

Sec. Gent. Who may that be, I pray you ?

Third Gent. Thomas Cromwell ;
A man in much esteem with the king, and truly
A worthy friend. The king
Has made him master o' the jewel-house,
And one, already, of the privy council.

Sec. Gent. He will deserve more.

Third Gent. Yes, without all doubt.—
Come, gentlemen, ye shall go my way, which
Is to the court, and there ye shall be my guests :
Something I can command. As I walk thither,
I'll tell ye more.

Both. You may command us, sir.

[*Exeunt.*]

SCENE II.—KIMBOLTON.

*Enter KATHARINE, Dowager, sick ; led between
GRIFFITH and PATIENCE.*

Grif. How does your grace ?

Kath. O Griffith, sick to death !
My legs, like loaden branches, bow to the earth,
Willing to leave their burden. Reach a chair :—
So,—now, methinks, I feel a little ease.
Didst thou not tell me, Griffith, as thou ledd'st me,
That the great child of honour, Cardinal Wolsey,
Was dead ?

Grif. Yes, madam ; but I think your grace,
Out of the pain you suffer'd, gave no ear to 't.

Kath. Pr'ythee, good Griffith, tell me how he
died :

If well, he stepp'd before me, happily,
For my example.

Grif. Well, the voice goes, madam :
For after the stout Earl Northumberland
Arrested him at York, and brought him forward
(As a man sorely tainted) to his answer,
He fell sick suddenly, and grew so ill

He could not sit his mule.

Kath. Alas ! poor man !

Grif. At last, with easy roads,¹⁴ he came to
Leicester,

Lodg'd in the abbey ; where the reverend abbot,
With all his convent, honourably receiv'd him ;
To whom he gave these words,—“ Oh, father abbot,
An old man, broken with the storms of state,
Is come to lay his weary bones among ye ;
Give him a little earth for charity ! ”
So went to bed ; where eagerly his sickness
Pursu'd him still : and, three nights after this,
About the hour of eight (which he himself
Foretold should be his last), full of repentance,
Continual meditations, tears, and sorrows,
He gave his honours to the world again,
His blessèd part to heaven, and slept in peace.

Kath. So may he rest ; his faults lie gently on him !
Yet thus far, Griffith, give me leave to speak him,
And yet with charity. He was a man
Of an unbounded stomach,¹⁵ ever ranking
Himself with princes ; one that, by suggestion,
Tied¹⁶ all the kingdom : simony¹⁷ was fair play ;
His own opinion was his law : i' the presence
He would say untruths ; and be ever double
Both in his words and meaning : he was never,
But where he meant to ruin, pitiful ;
His promises were, as he then was, mighty ;
But his performance, as he is now, nothing ;
Of his own body he was ill,¹⁸ and gave
The clergy ill example.

Grif. Noble madam,
Men's evil manners live in brass ; their virtues
We write in water. May it please your highness
To hear me speak his good now ?

Kath. Yes, good Griffith ;
I were malicious else.

Grif. This cardinal,
Though from a humble stock, undoubtedly
Was fashion'd to much honour from his cradle.
He was a scholar, and a ripe and good one ;
Exceeding wise, fair-spoken, and persuading :
Lofty and sour to them that lov'd him not ;
But, to those men that sought him, sweet as summer
And though he were unsatisfied in getting
(Which was a sin), yet in bestowing, madam,
He was most princely : ever witness for him
Those twins of learning that he rais'd in you,¹⁹

13. (*Newly preferr'd from the king's secretary.*) ‘Recently advanced from the post of king's secretary.’

14. *With easy roads.* ‘By easy stages,’ ‘by short journeys.’

15. *Stomach.* Here used for ‘pride,’ ‘haughtiness.’ See Note 13, Act i., ‘Second Part Henry IV.’

16. *Tied.* The Folio prints ‘ty'de’ here, which Hanmer altered to ‘tyth'd.’ Shakespeare elsewhere uses “suggestion” for ‘evil prompting,’ ‘sinister incitement’ (see Note 4, Act iv., “Tempest”); and we think that the entire sentence means, ‘one that, by unjust inducement, bound, restricted, or oppressed the whole kingdom.’ See, in confirmation, what the queen says

of Wolsey's being a “putter-on,” and of his “exactions,” &c., in the speeches referred to in Notes 57, 59, and 60, Act i.

17. *Simony.* The crime of buying and selling church preferments.

18. *Of his own body he was ill.* ‘In his personal conduct he was sinful.’

19. *Those twins of learning that he rais'd in you, Ipswich and Oxford!* Wolsey founded the college of Christ Church, in Oxford, and a collegiate school in his native town of Ipswich, which latter was not permitted to continue after his death. The sudden introduction of “you,” apostrophising Ipswich and

Ipswich and Oxford! one of which fell with him,
Unwilling to outlive the good that did it;²⁰
The other, though unfinish'd, yet so famous,
So excellent in art, and still so rising,
That Christendom shall ever speak his virtue.
His overthrow heap'd happiness upon him;
For then, and not till then, he felt himself,
And found the blessedness of being little:
And, to add greater honours to his age
Than man could give him, he died fearing God.

Kath. After my death I wish no other herald,
No other speaker of my living actions,
To keep mine honour from corruption,
But such an honest chronicler as Griffith.
Whom I most hated living, thou hast made me,
With thy religious truth and modesty,
Now in his ashes honour: peace be with him!—
Patience, be near me still; and set me lower:
I have not long to trouble thee.—Good Griffith,
Cause the musicians play me that sad note
I nam'd my knell, whilst I sit meditating
On that celestial harmony I go to.

[*Sad and solemn music.*]

Grif. She is asleep: good wench, let's sit down
quiet,
For fear we wake her:—softly, gentle Patience.

The vision. Enter, solemnly tripping one after
another, six personages, clad in white robes,
wearing on their heads garlands of bays, and
golden visards on their faces; branches of bays
or palm in their hands. They first congee unto
her, then dance; and, at certain changes, the
first two hold a spare garland over her head;
at which the other four make reverend courtesies;
then the two that held the garland deliver the
same to the other next two, who observe the
same order in their changes, and holding the gar-
land over her head: which done, they deliver
the same garland to the last two, who likewise
observe the same order: at which (as it were
by inspiration) she makes in her sleep signs of
rejoicing, and holdeth up her hands to heaven:
and so in their dancing they vanish, carrying
the garland with them. The music continues.

Kath. Spirits of peace, where are ye? are ye all
gone,

And leave me here in wretchedness behind ye?

Grif. Madam, we are here.

Kath. It is not you I call for:
Saw ye none enter since I slept?

Grif. None, madam.

Kath. No? Saw you not, even now, a blessed troop
Invite me to a banquet; whose bright faces
Cast thousand beams upon me, like the sun?
They promis'd me eternal happiness;
And brought me garlands, Griffith, which I feel
I am not worthy yet to wear: I shall, assuredly.

Grif. I am most joyful, madam, such good dreams
Possess your fancy.

Kath. Bid the music leave,²¹

They are harsh and heavy to me. [*Music ceases.*]

Pat. [*Aside to GRIF.*] Do you note
How much her grace is alter'd on the sudden?
How long her face is drawn? how pale she looks,
And of an earthy cold? Mark her eyes!

Grif. [*Aside to PAT.*] She is going, wench: pray,
pray.

Pat. [*Aside to GRIF.*] Heaven comfort her!

Enter a Messenger.

Mess. An't like your grace,—

Kath. You are a saucy fellow:
Deserve we no more reverence?

Grif. You are to blame,
Knowing she will not lose her wonted greatness,²²
To use so rude behaviour: go to, kneel.

Mess. I humbly do entreat your highness' pardon;
My haste made me unmannerly. There is staying
A gentleman, sent from the king, to see you.

Kath. Admit him entrance, Griffith: but this
fellow
Let me ne'er see again.

[*Exeunt GRIFFITH and Messenger.*]

Re-enter GRIFFITH, with CAPUCIUS.

If my sight fail not,
You should be lord ambassador from the emperor,
My royal nephew, and your name Capucius.

Cap. Madam, the same,—your servant.

Kath. Oh, my lord,
The times and titles now are alter'd strangely
With me since first you knew me. But, I pray you,
What is your pleasure with me?

Oxford, affords an instance of Shakespeare's occasionally abrupt change of pronoun in the course of a speech, to which we alluded in Note 72 of the preceding Act.

20. *The good that did it.* "The good" is here used for 'the goodness,' or 'the virtue,' as in the phrase that occurs just previously—"May it please your highness to hear me speak his good now?" where "good" stands for 'goodness,' that which he did well or virtuously. "The good that did it" means 'the goodness that "rais'd" it.'

21. *Bid the music leave, they are, &c.* Here "music" is used for 'band of musicians,' or 'musical instruments,' as the word "they" immediately following proves. In the

previous scene, "the choicest music of the kingdom" means 'the choicest musical instruments, or choicest instrumental musicians in the kingdom.' "Leave" is here used for 'leave off,' 'cease.'

22. *She will not lose her wonted greatness.* Katharine made a point of retaining her dignity as queen, knowing that it involved the validity of her widowhood and the legitimacy of her daughter. After the divorce had been pronounced at Dunstable, it was decreed that she should be styled the princess-dowager; but although her own servants were included among those who were desired thus to address her, she would not permit them to attend her any otherwise than as queen.

Cap. Noble lady,
First, mine own service to your grace; the next,
The king's request that I would visit you;
Who grieves much for your weakness, and by me
Sends you his princely commendations,
And heartily entreats you take good comfort.

Kath. Oh, my good lord, that comfort comes too late;

'Tis like a pardon after execution:
That gentle physic, given in time, had cur'd me;
But now I am past all comforts here, but prayers.
How does his highness?

Cap. Madam, in good health.

Kath. So may he ever do! and ever flourish,
When I shall dwell with worms, and my poor name
Banish'd²³ the kingdom!—Patience, is that letter,
I caus'd you write, yet sent away?

Pat. No, madam.

[*Giving it to KATHARINE.*]

Kath. Sir, I most humbly pray you to deliver
This to my lord the king.

Cap. Most willing, madam.

Kath. In which I have commended to his goodness
The model²⁴ of our chaste loves, his young
daughter;²⁵—

The dew of heaven fall thick in blessings on her!—
Beseeching him to give her virtuous breeding
(She is young, and of a noble modest nature,—
I hope she will deserve well); and a little
To love her for her mother's sake, that lov'd him,
Heaven knows how dearly. My next poor petition
Is, that his noble grace would have some pity
Upon my wretched women, that so long
Have follow'd both my fortunes faithfully:

Of which there is not one;²⁶ I dare avow
(And now I should not lie), but will deserve,
For virtue and true beauty of the soul,
For honesty and decent carriage,
A right good husband, let him be a noble;²⁷
And, sure, those men are happy that shall have them.
The last is, for my men;—they are the poorest,
But poverty could never draw them from me;—
That they may have their wages duly paid them,
And something over to remember me by:
If Heaven had pleas'd to have given me longer life
And able means, we had not parted thus.
These are the whole contents:—and, good my lord,
By that you love the dearest in this world,
As you wish Christian peace to souls departed,
Stand these poor people's friend, and urge the king
To do me this last right.

Cap. By Heaven, I will,
Or let me lose the fashion of a man!

Kath. I thank you, honest lord. Remember me
In all humility unto his highness:
Say, his long trouble now is passing
Out of this world; tell him, in death I bless'd him,
For so I will.—Mine eyes grow dim.—Farewell,
My lord.—Griffith, farewell.—Nay, Patience,
You must not leave me yet: I must to bed;
Call in more women.—When I am dead, good
wench,

Let me be us'd with honour: strew me over
With maiden flowers,²⁸ that all the world may know
I was a chaste wife to my grave: embalm me,
Then lay me forth: although unquen'd, yet like
A queen, and daughter to a king, inter me.
I can no more. [*Exeunt, leading KATHARINE.*]

ACT V.

SCENE I.—LONDON. *A Gallery in the Palace.*

*Enter GARDINER, Bishop of Winchester, a Page
with a torch before him.*

Gar. It's one o'clock, boy, is't not?

Boy. It hath struck.

Gar. These should be hours for necessities,
Not for delights;¹ times to repair our nature

With comforting repose, and not for us
To waste these times.

Enter Sir THOMAS LOVELL.

Good hour of night, Sir Thomas!

Whither so late?

Lov. Came you from the king, my lord?

Gar. I did, Sir Thomas; and left him at primero²

23. *When I shall dwell . . . and my poor name banish'd.* "Shall" before "dwell" gives 'shall be' to be understood before "banish'd." Also, 'to' is elliptically understood before "write," in the next line.

24. *Model.* Here used for 'image,' 'representation.' See Note 39, Act i., "Richard II."

25. *His young daughter.* Afterwards Queen Mary I.

26. *Of which there is not one.* "Which" is here used for 'whom.'

27. *Let him be a noble.* 'Even though he should be a nobleman,' 'even allowing that he were a nobleman.'

28. *Maiden flowers.* 'Such flowers as are used in burying maidens.' Shakespeare not infrequently uses epithets thus elliptically. See Note 71, Act ii., "Henry V."

1. *Delights.* Here used for 'diversions,' 'amusements;' in reference to the king's playing a game of cards after midnight.

2. *Primero.* Said to be the earliest known game of cards in England, and a very fashionable one in Shakespeare's time. See Note 44, Act iv., "Merry Wives."



King Henry. How now, my lord! you do desire to know
Wherefore I sent for you.

Cranmer. [Kneeling.] It is my duty
To attend your highness' pleasure.

Act V. Scene I.

With the Duke of Suffolk.

Lov. I must to him too,
Before he go to bed. I'll take my leave.

Gar. Not yet, Sir Thomas Lovell. What's
the matter?

It seems you are in haste: an if there be
No great offence belongs to't, give your friend
Some touch of your late business:³ affairs, that
walk

(As they say spirits do) at midnight, have
In them a wilder nature than the business
That seeks despatch by day.

Lov. My lord, I love you;
And durst commend a secret to your ear

3. *Some touch of your late business.* "Touch" is here used for 'hint,' 'inkling,' and "late business" means 'the business that occupies you at so late an hour.'

4. *Much weightier than this work.* 'Much more momentous than such kind of wild affairs as you allude to.'

Much weightier than this work.⁴ The queen's in
labour,

They say, in great extremity; and fear'd⁵
She'll with the labour end.

Gar. The fruit she goes with
I pray for heartily, that it may find
Good time, and live: but for the stock, Sir Thomas,
I wish it grubb'd up now.

Lov. Methinks I could
Cry the Amen; and yet my conscience says
She's a good creature, and, sweet lady, does
Deserve our better wishes.

Gar. But, sir, sir,—
Hear me, Sir Thomas: you're a gentleman

5. *And fear'd.* 'Tis' is elliptically understood before "fear'd;" and it is to be observed that several instances of this particular ellipsis occur in the present play. See Notes 13 and 23, Act ii.

Of mine own way;⁶ I know you wise, religious;
And, let me tell you, it will ne'er be well,
'Twill not, Sir Thomas Lovell, take 't of me,—
Till Cranmer, Cromwell, her two hands, and she,
Sleep in their graves.

Lov. Now, sir, you speak of two
The most remark'd i' the kingdom. As for Crom-
well,—

Beside that of the jewel-house, is made master⁷
O' the rolls, and the king's secretary; farther, sir,
Stands in the gap and trade⁸ of more preferments,
With which the time will load him. The archbishop
Is the king's hand and tongue; and who dare speak
One syllable against him?

Gar. Yes, yes, Sir Thomas,
There are that dare; and I myself have ventur'd
To speak my mind of him: and indeed this day,
Sir (I may tell it you), I think I have
Incens'd⁹ the lords o' the council, that he is
(For so I know he is, they know he is)
A most arch heretic, a pestilence
That does infect the land: with which they mov'd,
Have broken with the king;¹⁰ who hath so far
Given ear to our complaint (of his great grace
And princely care, foreseeing those fell mischiefs
Our reasons laid before him), hath commanded¹¹
To-morrow morning to the council-board
He be convented.¹² He's a rank weed, Sir Thomas,
And we must root him out. From your affairs
I hinder you too long: good night, Sir Thomas.

Lov. Many good nights, my lord: I rest your
servant. [*Exeunt GARDINER and Page.*]

As *LOVELL is going out, enter the King and the
Duke of SUFFOLK.*

K. Hen. Charles, I will play no more to-night;
My mind's not on 't; you are too hard for me.

Suf. Sir, I did never win of you before.

K. Hen. But little, Charles;
Nor shall not, when my fancy's on my play.—
Now, Lovell, from the queen what is the news?

Lov. I could not personally deliver to her
What you commanded me, but by her woman
I sent your message; who return'd her thanks
In the great'st humbleness, and desir'd your highness
Most heartily to pray for her.

K. Hen. What say'st thou, ha?

To pray for her? what! is she crying out?

Lov. So said her woman; and that her suffer-
ance made

Almost each pang a death.

K. Hen. Alas! good lady!

Suf. God safely quit her of her burden, and
With gentle travail, to the gladding of
Your highness with an heir!

K. Hen. 'Tis midnight, Charles;
Pr'ythee, to bed; and in thy prayers remember
The estate of my poor queen. Leave me alone;
For I must think of that which company
Would not be friendly to.

Suf. I wish your highness
A quiet night; and my good mistress will
Remember in my prayers.

K. Hen. Charles, good night.

[*Exit SUFFOLK.*]

Enter Sir ANTHONY DENNY.

Well, sir, what follows?

Den. Sir, I have brought my lord the archbishop,
As you commanded me.

K. Hen. Ha! Canterbury?

Den. Ay, my good lord.

K. Hen. 'Tis true: where is he, Denny?

Den. He attends your highness' pleasure.

K. Hen. Bring him to us.
[*Exit DENNY.*]

Lov. [*Aside.*] This is about that which the
bishop spake:

I am happily come hither.

Re-enter DENNY, with CRANMER.

K. Hen. Avoid the gallery. [*LOVELL seems to
stay.*] Ha! I have said. Be gone.

What!— [*Exeunt LOVELL and DENNY.*]

Cran. [*Aside.*] I am fearful:—wherefore frowns
he thus?

'Tis his aspect of terror. All's not well.

K. Hen. How now, my lord! you do desire to know
Wherefore I sent for you.

Cran. [*Kneeling.*] It is my duty
To attend your highness' pleasure.

K. Hen. Pray you, arise,
My good and gracious Lord of Canterbury.
Come, you and I must walk a turn together;

6. *Of mine own way.* 'Of my own way of thinking,' 'of my own religious opinions.'

7. *Is made master.* "Is" has been changed in some editions to 'he's,' and perhaps rightly so; but inasmuch as this may be one of the cases of understood pronouns which we occasionally meet with in Shakespeare (see Notes 126, Act iii., "As You Like It," and 11, Act ii., "King John"), we retain the Folio form "is" here, especially as in the next line but one 'he' is again understood before "stands."

8. *The gap and trade.* 'The opening and high road,' 'the direct way or course.' See Note 14, Act iii., "Twelfth Night."

9. *Incens'd.* Here used for 'instructed,' 'informed,' 'inspired with the inimical idea.' To 'incense' is still used in some

provincial places for 'instil,' 'infuse into the mind an idea,' without necessarily including the sense of wrathfully instigating; although here it does include that sense.

10. *Have broken with the king.* 'Have broached the matter to the king,' 'have made an opening on the subject with the king.' See Note 31, Act i., "Two Gentlemen of Verona."

11. *Hath commanded.* 'That he' is elliptically understood before "hath" here. It is worthy of observation how markedly and frequently the form of clipsis is used in the diction of the present play.

12. *Convented.* 'Convened,' 'summoned to come,' 'commanded to appear.' See Note 19, Act v., "Measure for Measure."

I have news to tell you : come, come, give me your hand.

Ah ! my good lord, I grieve at what I speak,
And am right sorry to repeat what follows :
I have, and most unwillingly, of late
Heard many grievous, I do say, my lord,
Grievous complaints of you ; which, being consider'd,
Have mov'd us and our council, that you shall
This morning come before us ; where, I know
You cannot with such freedom purge yourself,
But that, till farther trial in those charges
Which will require your answer, you must take
Your patience to you,¹³ and be well contented
To make your house our Tower : you a brother of
us,¹⁴

It fits we thus proceed, or else no witness
Would come against you.

Cran. I humbly thank your highness ;
And am right glad to catch this good occasion
Most thoroughly¹⁵ to be winnow'd, where my chaff
And corn shall fly asunder : for, I know,
There's none stands under more calumnious tongues
Than I myself, poor man.

K. Hen. Stand up, good Canterbury :
Thy truth and thy integrity is rooted¹⁶
In us, thy friend. Give me thy hand, stand up :
Pr'ythee, let's walk. Now, by my holidame,¹⁷
What manner of man are you ? My lord, I look'd
You would have given me your petition, that
I should have ta'en some pains to bring together
Yourself and your accusers ; and to have heard you,
Without indurance,¹⁸ farther.

Cran. Most dread liege,
The good¹⁹ I stand on is my truth and honesty :
If they shall fail, I, with mine enemies,
Will triumph o'er my person ; which I weigh not,

Being of those virtues vacant,²⁰ I fear nothing
What can be said against me.

K. Hen. Know you not
How your state stands i' the world, with the whole
world ?

Your enemies are many, and not small ; their
practices

Must bear the same proportion ; and not ever²¹
The justice and the truth o' the question carries
The due o' the verdict with it : at what ease
Might corrupt minds²² procure knaves as corrupt
To swear against you ? such things have been done.
You are potently oppos'd ; and with a malice
Of as great size.²³ When you of better luck,
I mean, in perjurd witness,²⁴ than your Master,
Whose minister you are, whiles here he liv'd
Upon this naughty earth ? Go to, go to ;
You take a precipice²⁵ for no leap of danger,
And woo your own destruction.

Cran. God and your majesty
Protect mine innocence, or I fall into
The trap is laid for me !

K. Hen. Be of good cheer ;
They shall no more prevail than we give way to.
Keep comfort to you ; and this morning see
You do appear before them : if they shall chance,
In charging you with matters, to commit you,²⁶
The best persuasions to the contrary
Fail not to use, and with what vehemency
The occasion shall instruct you : if entreaties
Will render you no remedy, this ring
Deliver them, and your appeal to us
There make before them.—Look, the good man
weeps !

He's honest, on mine honour.
I swear he is true-hearted ; and a soul

13. *You must take your patience to you.* 'You must submit your patience to your aid.'

14. *You a brother of us.* Elliptically expressed ; meaning, 'You being a brother member of our council.' The king means to tell Cranmer, that being a counsellor, it is necessary to proceed thus, otherwise no witness would dare to appear against him, from dread of incurring the penalty for *scandalum magnatum* ; which is the legal term for scandal against noblemen or magnates. See speeches commented upon in Notes 45 and 46 of the present Act.

15. *Thoroughly.* 'Thoroughly.' See Note 16, Act ii., "Winter's Tale."

16. *Thy truth and thy integrity is rooted.* 'The conviction of' or 'the belief in' is elliptically understood before "thy truth."

17. *Holidame.* See Note 27, Act v., "Taming of the Shrew."

18. *Indurance.* A form of 'durance' (see Note 29, Act i., "First Part Henry IV."): 'imprisonment.'

19. *Good.* Here used for 'advantage;' and figuratively for 'vantage-ground.'

20. *Which I weigh not, being of those virtues vacant.* 'Which I do not value, if it be without those virtues.' See Note 16, Act iii., "Richard III."

21. *And not ever the justice, &c.* 'And it is not always that the justice, &c.'

22. *At what ease might corrupt minds, &c.* Here is another instance of the form of question that in strict construc-

tion requires the word 'not' between "might" and "corrupt ;" but where it is left to be understood. Some editors print the sentence with a point of exclamation instead of a point of interrogation after "against you," but inasmuch as the general construction of the speech introduces question rather than exclamation, we think it probable that this is only another example of peculiar construction, of which we have already pointed out two in the present play. See Note 34, Act iii. Moreover, in Foxe's "Acts and Monuments," whence the present interview between Cranmer and the king is derived, and which recounts the dialogue almost verbatim as rendered by Shakespeare, the sentence here discussed is presented as a question, thus :—"Do you not consider what an easie thing it is to procure three or four false knaves to witness against you ?"

23. *You are potently oppos'd ; and with a malice of as great size.* Here "of as great size" is said in reference to 'the opposing power' implied in the previous words, "potently oppos'd ;" the whole sentence meaning—"You are powerfully oppos'd ; and with a malice as great as is the power that opposes you."

24. *When you of better luck, I mean, in perjurd witness.* 'Do you imagine you will fare better, I mean, in regard to perjured witness against you ?' See Note 59, Act ii., "First Part Henry VI."

25. *Precipice.* Misprinted 'precept' in the first Folio ; corrected in the second Folio.

26. *To commit you.* 'To commit you to the Tower.'

None better in my kingdom.²⁷—Get you gone,
And do as I have bid you. [*Exit CRANMER.*] He
has strangled
His language in his tears.

Enter Old Lady.

Gent. [*Within.*] Come back: what mean you?

Old L. I'll not come back; the tidings that I bring
Will make my boldness manners.—Now, good
angels

Fly o'er thy royal head, and shade thy person
Under their blessed wings!

K. Hen. Now, by thy looks
I guess thy message. Is the queen deliver'd?
Say, ay; and of a boy.

Old L. Ay, ay, my liege;
And of a lovely boy: the God of heaven
Both now and ever bless her!—'tis a girl,—
Promises boys hereafter. Sir, your queen
Desires your visitation, and to be
Acquainted²⁸ with this stranger: 'tis as like you
As cherry is to cherry.

K. Hen. Lovell,—

Re-enter LOVELL.

Lov. Sir?

K. Hen. Give her a hundred marks.²⁹ I'll to the
queen. [*Exit.*]

Old L. A hundred marks! By this light, I'll ha'
more.

An ordinary groom is for such payment.³⁰
I will have more, or scold it out of him.
Said I for this, the girl was like to him?
I will have more, or else unsay 't; and now,
While it is hot, I'll put it to the issue. [*Exeunt.*]

SCENE II.—*Lobby before the Council Chamber.*

*Enter CRANMER; Servants, Door-keeper, &c.,
attending.*

Cran. I hope I am not too late; and yet the
gentleman,

That was sent to me from the council, pray'd me
To make great haste.—All fast? what means
this?—Ho!

Who waits there?—Sure, you know me?

D. Keep. Yes, my lord;
But yet I cannot help you.

Cran. Why?

D. Keep. Your grace must wait till you be call'd
for.

Enter Doctor BUTTS.

Cran. So.

Butts. [*Aside.*] This is a piece of malice. I am
glad

I came this way so happily:³¹ the king
Shall understand it presently. [*Exit.*]

Cran. [*Aside.*] 'Tis Butts,
The king's physician: as he pass'd along,
How earnestly he cast his eyes upon me!
Pray Heaven, he sound not my disgrace!³² For
certain,

This is of purpose laid by some that hate me
(God turn their hearts! I never sought their malice),
To quench mine honour: they would shame to
make me

Wait else at door,³³ a fellow-counsellor,
'Mong boys, grooms, and lackeys. But their
pleasures
Must be fulfill'd, and I attend with patience.

*The King and BUTTS appear at a window above.*³⁴

Butts. I'll show your grace the strangest sight,—

K. Hen. What's that, Butts?

Butts. I think your highness saw this many a
day.³⁵

K. Hen. Body o' me, where is it?

Butts. There, my lord:

The high promotion of his grace of Canterbury;
Who holds his state at door, 'mongst pursuivants,
Pages, and footboys.

K. Hen. Ha! 'tis he, indeed:

Is this the honour they do one another?

'Tis well there's one above 'em yet. I had thought

27. *And a soul none better in my kingdom.* Instance of Shakespeare's elliptical use of the word "none;" the sentence meaning, 'and a soul than which there is none better in my kingdom.' See Note 21, Act iv., "Richard II."

28. *And to be acquainted.* 'And that you should be acquainted.'

29. *A hundred marks.* The coin called a mark was worth 13s. 4d. See Note 20, Act v., "Taming of the Shrew."

30. *An ordinary groom is for such payment.* 'Such payment is fit only for a common groom.' The transposed construction here serves well to denote the old lady's ireful state of mind.

31. *So happily.* 'So opportunely,' 'so aptly.'

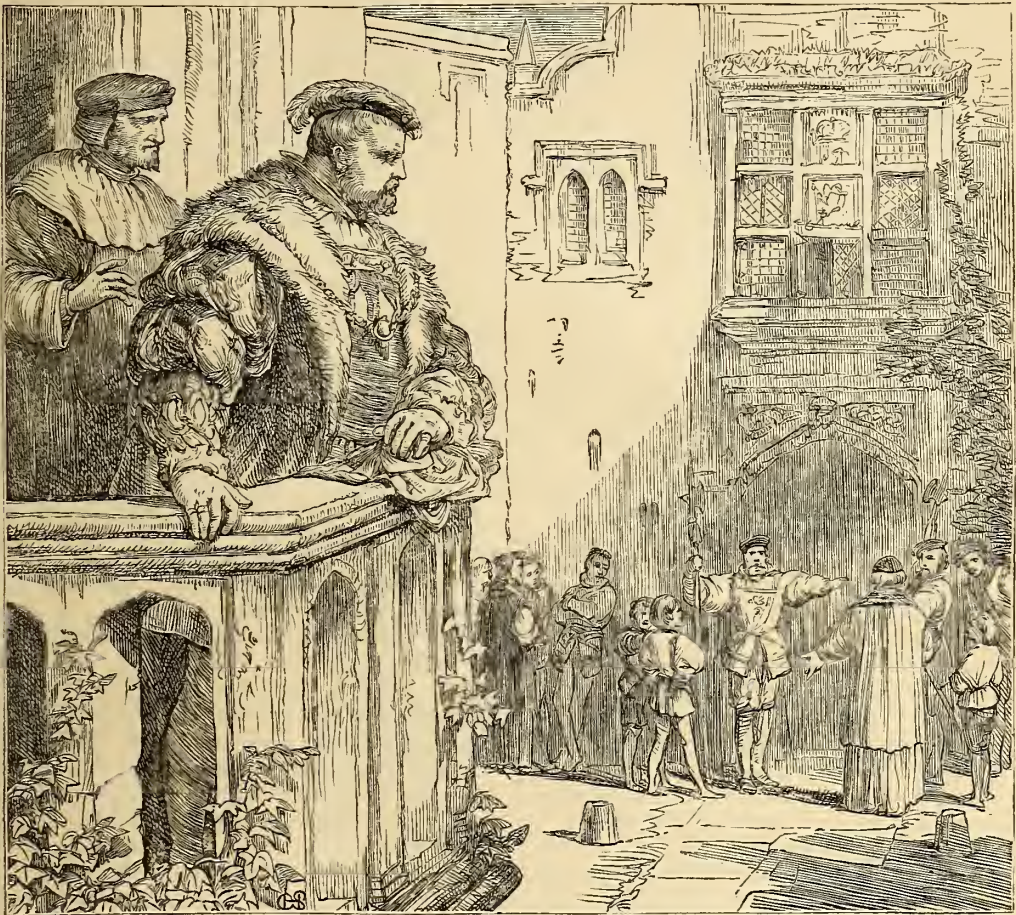
32. *He sound not my disgrace.* "Sound" here bears the sense of 'fathom,' 'penetrate,' 'discover,' and not of 'proclaim,' as some have interpreted it to mean. We think the word is here used in the sense it bears in "Taming of the Shrew," Act v., sc. 1, where Baptista says, "I, to sound the depth of this knavery." Cranmer hopes that Butts, in passing, has not

perceived the disgraceful slight put upon him by being kept waiting at the door of the council chamber.

33. *At door.* A familiar form of 'at the door.' See Note 131, Act ii., "Second Part Henry IV."

34. *At a window above.* In many ancient mansions and palatial residences there were windows or loopholes so contrived as to overlook certain apartments, and to afford means of overhearing conversations. In the present scene, this kind of window is represented by means of the raised platform or balcony at the back of the stage, which formed part of the means used for theatrical purpose in Shakespeare's time (see Note 36, sc. ii. of Induction to "Taming of the Shrew"); and which balcony was provided with curtains that could be drawn at pleasure, when it was necessary to conceal the actors who were thereon.

35. *I think your highness saw this many a day.* "Saw" is here used for 'hath seen' (see Note 2, Act ii., "Second Part Henry VI."); and "this many a day" is an idiom referred to in Note 77, Act iii. of the present play.



King Henry. Ha! 'tis he, indeed:
Is this the honour they do one another?
'Tis well there's one above 'em yet.

Act V. Scene II.

They had parted³⁶ so much honesty among them
(At least, good manners), as not thus to suffer
A man of his place, and so near our favour,
To dance attendance on their lordships' pleasures,
And at the door, too, like a post with packets.
By holy Mary, Butts, there's knavery:
Let them alone, and draw the curtain close;³⁷
We shall hear more anon. [*Exeunt.*]

THE COUNCIL-CHAMBER.³⁸

*Enter the Lord Chancellor, the Duke of SUFFOLK,
the Duke of NORFOLK, Earl of SURREY, Lord
Chamberlain, GARDINER, and CROMWELL.
The Chancellor places himself at the upper*

*end of the table on the left hand; a seat being
left void above him, as for the Archbishop of
CANTERBURY. The rest seat themselves in
order on each side. CROMWELL at the lower
end, as secretary.*

Chan. Speak to the business, master secretary:
Why are we met in council?
Crom. Please your honours,
The chief cause concerns his grace of Canterbury.
Gar. Has he had knowledge of it?
Crom. Yes.
Nor. Who waits there?
D. Keep. Without, my noble lords?

36. *Parted.* 'Shared,' 'possessed in common.'

37. *Draw the curtain close.* The curtain of the balcony at the back of the stage, supposed to be the curtains of the window represented.

38. *The council-chamber.* In the Folio, the stage direction

here commences with—"A council table brought in with chayres and stooles, and placed under the state." This sufficed to indicate to the audience that a change of scene was supposed to take place, from the exterior to the interior of the council-chamber.

Gar. Yes.
D. Keep. My lord archbishop;
And has done half an hour, to know your pleasures.

Chan. Let him come in.

D. Keep. Your grace may enter now.

[CRANMER approaches the council-table.

Chan. My good lord archbishop, I'm very sorry
To sit here at this present, and behold³⁹
That chair stand empty; but we all are men,
In our own natures frail, and capable
Of our flesh;⁴⁰ few are angels: out of which frailty
And want of wisdom, you, that best should teach us,
Have misdemean'd yourself, and not a little,
Toward the king first, then his laws, in filling
The whole realm, by your teaching and your
chaplains

(For so we are inform'd), with new opinions,
Divers and dangerous; which are heresies,
And, not reform'd, may prove pernicious.

Gar. Which reformation must be sudden too,
My noble lords; for those that tame wild horses
Pace them not in their hands⁴¹ to make them
gentle,

But stop their mouths with stubborn bits, and spur
them,

Till they obey the manage. If we suffer
(Out of our easiness, and childish pity
To one man's honour) this contagious sickness,
Farewell all physic: and what follows then?
Commotions, uproars, with a general taint
Of the whole state: as, of late days, our neighbours,
The upper Germany,⁴² can dearly witness,
Yet freshly pitied in our memories.

Cran. My good lords, hitherto, in all the progress
Both of my life and office, I have labour'd,
And with no little study, that my teaching
And the strong course of my authority
Might go one way, and safely; and the end

Was ever, to do well: nor is there living
(I speak it with a single heart,⁴³ my lords,)
A man that more detests, more stirs against,⁴⁴
Both in his private conscience and his place,
Defacers of a public peace, than I do.
Pray Heaven, the king may never find a heart
With less allegiance in it! Men that make
Envy and crookèd malice nourishment
Dare bite the best. I do beseech your lordships,
That, in this case of justice, my accusers,
Be what they will, may stand forth face to face,
And freely urge against me.

Suf. Nay, my lord,
That cannot be: you are a counsellor,
And, by that virtue,⁴⁵ no man dare accuse you.

Gar. My lord, because we have business of more
moment,
We will be short with you. 'Tis his highness'
pleasure,

And our consent, for better trial of you,
From hence you be committed to the Tower;
Where, being but a private man again,⁴⁶
You shall know many dare accuse you boldly,
More than, I fear, you are provided for.

Cran. Ah! my good Lord of Winchester, I
thank you;

You are always my good friend; if your will pass,
I shall both find your lordship judge and juror,
You are so merciful: I see your end,—

'Tis my undoing: love and meekness, lord,
Become a churchman better than ambition:
Win straying souls with modesty⁴⁷ again,
Cast none away. That I shall clear myself,
Lay all the weight ye can upon my patience,
I make as little doubt, as you do conscience
In doing daily wrongs. I could say more,
But reverence to your calling makes me modest.

Gar. My lord, my lord, you are a sectary,

39. *I'm very sorry to sit here at this present, and behold, &c.* If this passage be compared with the one explained in Note 48, Act i., we think it will afford some light as to what the author meant there. It is true that there is no "and" in the former passage; but that is a word omitted and allowed to be elliptically understood in many passages of the present play.

40. *Capable of our flesh.* The word "capable" has been suspected of misprint here by some who have altered it to 'incapable' or to 'culpable'; while others, who retain it as correct, variously explain its meaning. Inasmuch as Shakespeare sometimes uses "capable" for 'intelligent,' 'capable of comprehending' (see Note 21, Act iii., "Richard III."), the phrase may mean, 'aware of our fleshly failings;' but considering that Shakespeare more frequently employs "capable" to express 'susceptible' (see Note 70, Act ii., "King John," and Note 20, Act i., "Second Part Henry IV."), and that he sometimes uses it with large latitude of construction (see Note 109, Act iii., "As You Like It"), we think it more probable that here "capable" means 'susceptible of frailty or fallibility,' 'capable of error,' and that "of" is here used for 'because of,' 'by reason of,' 'on account of,' the whole sentence bearing the interpretation, 'capable of error by reason of our fleshly conformation.' We rather incline to this interpretation, because of the words that follow—"Out of which frailty and want of wisdom."

which infer the implication of *error* or *fallibility* in the preceding phrase; and also because of the subsequent allusions in this speech to "new opinions, divers and dangerous," and "heresies," which point to the same previously implied error.

41. *Pace them not in their hands.* 'Do not lead them with a slack hand,' 'do not manage them with a snaffle.'

42. *Our neighbours, the upper Germany.* "The upper Germany" is here used for 'the people of upper Germany.' See Note 25, Act ii. The passage alludes to the disturbances caused in Saxony, by Lutherans zealous in promulgating their doctrines.

43. *A single heart.* 'A singly-intentioned heart,' 'a simply-purposed heart.' See Note 32, Act v., "Tempest."

44. *More stirs against.* 'More exerts himself against,' 'more strenuously opposes.'

45. *By that virtue.* 'In virtue of your office as a counsellor.' See Note 14 of this Act.

46. *Where, being but a private man again.* By attainder a peer lost his nobility, and thus became open to accusation, which else could not be brought against him, without subjecting the bringer to the penalty for *scandalum magnatum*. See Note 14 of the present Act.

47. *Modesty.* Here used for 'moderation,' 'mildness;' as 'modest,' soon after, is for 'moderate,' 'forbearing,' 'reticent.'

That's the plain truth : your painted gloss⁴⁸ discovers,

To men that understand you, words and weakness.

Crom. My Lord of Winchester, you are a little, By your good favour, too sharp ; men so noble, However faulty, yet should find respect For what they have been : 'tis a cruelty To load a falling man.⁴⁹

Gar. Good master secretary, I cry your honour mercy ; you may, worst Of all this table, say so.

Crom. Why, my lord ?

Gar. Do not I know you for a favourer Of this new sect ? ye are not sound.

Crom. Not sound ?

Gar. Not sound, I say.

Crom. Would you were half so honest ! Men's prayers then would seek you, not their fears.

Gar. I shall remember this bold language.

Crom. Do.

Remember your bold life too.

*Chan.*⁵⁰ This is too much ; Forbear, for shame, my lords.

Gar. I have done.

Crom. And I.

Chan. Then thus for you, my lord :—it stands agreed,

I take it, by all voices, that forthwith You be convey'd to the Tower a prisoner ; There to remain till the king's farther pleasure Be known unto us :—arc you all agreed, lords ?

All. We are.

Cran. Is there no other way of mercy, But I must needs to the Tower, my lords ?

Gar. What other Would you expect ? you are strangely troublesome,—

Let some o' the guard be ready there.

Enter Guard.

Cran. For me ? Must I go like a traitor thither ?

Gar. Receive him, And see him safe i' the Tower

Cran. Stay, good my lords,

I have a little yet to say. Look there, my lords ; By virtue of that ring, I take my cause Out of the gripes of cruel men, and give it To a most noble judge, the king my master.

Chan. This is the king's ring.

Suf. 'Tis no counterfeit.

Suf. 'Tis the right ring, by Heaven : I told ye all, When we first put this dangerous stone a rolling, 'I would fall upon ourselves.

Nor. Do you think, my lords, The king will suffer but the little finger Of this man to be vex'd ?

Chan. 'Tis now too certain : How much more is his life in value with him ! Would I were fairly out on 't.

Crom. My mind gave me, In seeking tales and informations

Against this man (whose honesty the devil And his disciples only envy at), Ye blew the fire that burns ye : now have at ye !⁵¹

Enter the King, frowning on them ; he takes his seat.

Gar. Dread sov'reign, how much are we bound to Heaven

In daily thanks, that gave us such a prince ; Not only good and wise, but most religious : One that, in all obedience, makes the church The chief aim of his honour ; and, to strengthen That holy duty, out of dear respect, His royal self in judgment comes to hear The cause betwixt her and this great offender.

K. Hen. You were ever good at sudden commendations,

Bishop of Winchester. But know, I come not To hear such flattery now, and in my presence ; They are too thin and base⁵² to hide offences. To me you cannot reach : you play the spaniel, And think with wagging of your tongue to win me ; But, whatsoe'er thou tak'st me for, I'm sure Thou hast a cruel nature and a bloody.—

[To CRANMER.] Good man, sit down. Now let me see the proudest,

He that dares most, but wag his finger at thee : By all that's holy, he had better starve, Than but once think this place becomes thee not.⁵³

48. *Your painted gloss.* 'Your specious argument,' 'your fine sophistication,' 'your elaborate casuistry.'

49. *'Tis a cruelty to load a falling man.* These words come with singularly characteristic propriety from Cromwell, whom we have last seen with Wolsey in the hour of his reverse and fall from greatness.

50. *Chan.* This prefix and three others farther on in this scene are printed in the Folio, '*Chan,*' which seems to have been merely a mistake in the final letter, since the speeches seem rather to belong to the chancellor (whose position in the council authorises in him this tone of control) than to the chamberlain. Capell made the correction.

51. *Now have at ye!* 'Now comes your turn for an attack upon you!' 'Now that the king is coming, prepare for a reproof in your turn.' See Notes 24, Act ii., and 67, Act iii.

52. *They are too thin and base.* Pope changed "flattery"

to 'flatteries' in the previous line ; but "they" here, according to Shakespeare's mode of making a relatively-used pronoun refer to a not immediately last-named antecedent (see, among numerous other instances, Note 17, Act i., "Henry V."), refers to "commendations." Malone suggested that "base" should be changed to 'bare' in this sentence, which would not only produce a pleonastic effect, but would deprive the passage of the comprehensive force included in the poet's word "base ;" since this gives both the sense of 'mean,' 'fawning,' 'servile,' and of too low to cover such towering "offences," as well as to "reach" the king's favour.

53. *This place becomes thee not.* The Folio here prints 'his' for "this ;" "this place" signifying the seat left void for the Archbishop of Canterbury, mentioned in the stage direction, and which the king has just made Cranmer take as his right, by the words, "Good man, sit down." Rowe made the correction.

Sur. May it please your grace,—

K. Hen. No, sir, it does not please me. I had thought I had had men of some understanding And wisdom of my council; but I find none. Was it discretion, lords, to let this man, This good man (few of you deserve that title), This honest man, wait like a lousy footboy At chamber-door? and one as great as you are? Why, what a shame was this! Did my commission Bid ye so far forget yourselves? I gave ye Power as he was a counsellor to try him, Not as a groom: there's some of ye, I see, More out of malice than integrity, Would try him to the utmost, had ye mean;⁵⁴ Which ye shall never have while I live.

Chan. Thus far, My most dread sov'reign, may it like your grace To let my tongue excuse all. What was purpos'd Concerning his imprisonment, was rather (If there be faith in men) meant for his trial, And fair purgation to the world, than malice,— I'm sure, in me.⁵⁵

K. Hen. Well, well, my lords, respect him; Take him, and use him well, he's worthy of it. I will say thus much for him,—if a prince May be beholden to a subject, I Am, for his love and service, so to him. Make me no more ado, but all embrace him: Be friends, for shame, my lords!—My Lord of Canterbury, I have a suit which you must not deny me; That is, a fair young maid that yet wants baptism, You must be godfather, and answer for her.

Cran. The greatest monarch now alive may glory In such an honour: how may I deserve it, That am a poor and humble subject to you?

K. Hen. Come, come, my lord, you'd spare your spoons:⁵⁶ you shall have Two noble partners with you; the old Duchess of Norfolk, And Lady Marquis Dorset: will these please you?— Once more, my Lord of Winchester, I charge you, Embrace and love this man.

54. *Had ye mean.* See Note 62, Act i., "Richard III."

55. *I'm sure, in me.* 'I'm sure it was so meant by me.'

56. *You'd spare your spoons.* It was formerly the custom for the sponsors to present silver or silver-gilt spoons as a christening-gift to their godchild. These spoons were called 'apostle-spoons,' because their handles were originally made with figures of the apostles upon them. Sometimes twelve were given; sometimes only four, with the four evangelists' figures represented; sometimes but one, bearing the image of some especial saint, after whom the child was named.

57. *Shrewd.* Here used for 'evil,' 'ill,' 'mischievous,' 'harmful' See Note 24, Act ii., "Two Gentlemen of Verona."

58. *Paris-garden.* A celebrated bear-garden at Bankside, Southwark, near to the Globe Theatre. It was called "Paris-garden" (or corruptedly 'Parish-garden,' which form is given by the Folio in the present passage) from its having originally been the residence of Robert de Paris, who had a house and garden

Gar. With a true heart And brother-love I do it.

Cran. And let Heaven Witness, how dear I hold this confirmation.

K. Hen. Good man, those joyful tears show thy true heart:

The common voice, I see, is verified Of thee, which says thus, "Do my Lord of Canterbury

A shrewd⁵⁷ turn, and he is your friend for ever."— Come, lords, we trifle time away; I long To have this young one made a Christian. As I have made ye one, lords, one remain; So I grow stronger, you more honour gain.

[*Exeunt.*]

SCENE III.—*The Palace-Yard.*

Noise and tumult within. Enter Porter and his Man.

Port. You'll leave your noise anon, ye rascals: do you take the court for Paris-garden?⁵⁸ ye rude slaves, leave your gaping.⁵⁹

[*Within.*] Good master porter, I belong to the larder.

Port. Belong to the gallows, and be hanged, you rogue! is this a place to roar in?—Fetch me a dozen crab-tree staves, and strong ones: these are but switches to 'em.—I'll scratch your heads: you must be seeing christenings? do you look for ale and cakes⁶⁰ here, you rude rascals?

Man. Pray, sir, be patient: 'tis as much impossible

(Unless we sweep 'em from the door with cannons) To scatter 'em, as 'tis to make 'em sleep

On May-day morning;⁶¹ which will never be: We may as well push against Paul's,⁶² as stir 'em.

Port. How got they in, and be hang'd?

Man. Alas! I know not; how gets the tide in? As much as one sound cudgel of four foot (You see the poor remainder) could distribute, I made no spare, sir.

Port. You did nothing, sir.

on the spot in the time of Richard II. The uproar from this place of popular amusement, when it became a bear-garden, was probably but too well known to Shakespeare, in the vicinity of his theatre to its noisy sports.

59. *Gaping.* 'Bawling,' 'shouting,' 'roaring.' See Note 7, Act iii., "Henry V."

60. *Ale and cakes.* A usual cate at christenings and other festive occasions in Shakespeare's time. See Note 49, Act ii., "Twelfth Night."

61. *On May-day morning.* The eager delight with which rites in honour of the first of May were observed by our ancestors of all ranks, is recorded by poets and poetical writers (see Note 25, Act i., "Midsummer Night's Dream"); and it is said that Henry VIII. and Queen Katharine themselves went a-maying.

62. *Paul's.* A familiar abbreviation of St. Paul's Cathedral. See Note 37, Act i., "Second Part Henry IV."



King Henry. With this kiss take my blessing: God protect thee!
Into whose hand I give thy life.

Act V. Scene IV.

Man. I am not Samson, nor Sir Guy, nor Colbrand,⁶³

To mow 'em down before me: but if I spar'd any That had a head to hit, either young or old, Let me ne'er hope to see a chine again;⁶⁴ And that I would not for a cow, God save her!⁶⁵ [*Within.*] Do you hear, master porter?

Port. I shall be with you presently, good master puppy.—Keep the door close, sirrah.

Man. What would you have me do?

Port. What should you do, but knock 'em down by the dozens? Is this Moorfields⁶⁶ to muster in? or have we some strange Indian come to court? Bless me, what a fry is at door! On my Christian conscience, this one christening will beget a thousand; here will be father, godfather, and all together.

Man. The spoons will be the bigger,⁶⁷ sir. There is a fellow somewhat near the door, he should be a brazier⁶⁸ by his face, for, o' my conscience, twenty of the dog-days now reign in 's nose; all that stand about him are under the line, they need no other penance: that fire-drake⁶⁹ did I hit three times on the head, and three times was his nose discharged against me; he stands there, like a mortar-piece, to blow us. There was a haberdasher's wife of small wit near him, that railed upon me till her pinked porringer⁷⁰ fell off her head, for kindling such a combustion in the state. I missed the meteor⁷¹ once, and hit that woman, who cried out "Clubs!"⁷² when I might see from far some forty truncheoners drawn to her succour;

which were the hope o' the Strand, where she was quartered. They fell on; I made good my place: at length they came to the broomstaff with me;⁷³ I defied 'em still: when suddenly a file of boys behind 'em, loose shot,⁷⁴ delivered such a shower of pebbles, that I was fain to draw mine honour in, and let 'em win the work: the devil was amongst 'em, I think, surely.

Port. These are the youths that thunder at a playhouse, and fight for bitten apples; that no audience, but the Tribulation of Tower Hill, or the limbs of Limehouse, their dear brothers, are able to endure.⁷⁵ I have some of 'em in *Limbo Patrum*,⁷⁶ and there they are like to dance these three days; besides the running banquet⁷⁷ of two beades that is to come.

Enter the Lord Chamberlain.

Cham. Mercy o' me, what a multitude are here! They grow still too;⁷⁸ from all parts they are coming,

As if we kept a fair here! Where are these porters, These lazy knaves?—Ye've made a fine hand, fellows:

There's a trim rabble let in: are all these Your faithful friends o' the suburbs? We shall have Great store of room, no doubt, left for the ladies, When they pass back from the christening.

Port. An't please your honour, We are but men; and what so many may do, Not being torn a pieces, we have done: An army cannot rule 'em.

63. *Sir Guy, nor Colbrand.* This allusion of the porter's man serves to show how popularly known was the legend of the good knight Sir Guy and the Danish giant. See Note 35, Act I, "King John."

64. *A chine again.* A chine of beef was a very favourite joint in Shakespeare's time. See allusion in the speech where the passage occurs that is commented upon in Note 97, Act iv., "Second Part Henry VI."

65. *And that I would not for a cow, God save her!* Meaningless exclamations, such as 'My cow, God save her!' 'My mare, God save her!' and 'My sow, God bless her!' were in familiar use formerly; so that this is probably intended for a specimen of them, and a satire on the absurd custom.

66. *Moorfields.* The favourite place of resort for citizens' holiday walking in Shakespeare's time. See Note 46, Act iii., "First Part Henry IV."

67. *The spoons will be the bigger.* See Note 56 of this Act.

68. *A brazier.* Punningly used in reference to its sense as a manufacturer in brass, and its sense as a receptacle for red-hot charcoal.

69. *Fire-drake.* A name for the fiery dragon of romance, for the exhalation called *ignis-fatuus* (see Note 84, Act iii., "First Part Henry IV."), and for a particular kind of firework, now called a line-rocket.

70. *Pinked porringer.* A cap, in shape like a porringer (similar to the one which Petruchio, "Taming of the Shrew," Act iv., sc. 3, says was "moulded on a porringer"), and ornamented with trimmings "pinked," stamped, or cut out at the edges. See Note 25, Act iv., "Taming of the Shrew."

71. *The meteor.* In facetious allusion to the "fire-drake," or fiery exhalation.

72. "Clubs!" The cry used in ancient London to summon

constabulary aid, or to rally the city apprentices. See Note 58, Act i., "First Part Henry VI."

73. *To the broomstaff with me.* Here the Folio gives 'to' instead of "with;" probably from the printer's eye having caught the previous "to" in the sentence, which made him repeat it by mistake.

74. *Loose shot.* "Loose or random shot;" "shot" being used for those who shoot (see Note 52, Act iii., "Second Part Henry IV."); meaning independent fighters, outside skirmishers.

75. *The Tribulation of Tower Hill, or the limbs of Limehouse, their dear brothers, are able to endure.* This has been variously interpreted; one interpretation being that certain Puritanical brotherhoods were thus entitled, and that their meekness enabled them to bear an amount of noise unbearable to others; the second being, that the brethren here named were associated sets of young fellows well able to endure and enjoy uproar of any description. We at one time inclined to the former interpretation; but on re-consideration of the entire passage, we now believe the latter to be the true one.

76. *In Limbo Patrum.* A cant term for 'in confinement,' 'in prison;' originating in the *Limbus Patrum* being the name for the place where the fathers and patriarchs were supposed to await the resurrection.

77. *Running banquet.* This meant a light repast taken hastily, and without being seated regularly at table, in contradistinction to a formal and more substantial meal. It consisted generally of fruit, cakes, sweetmeats, and was a kind of dessert; so that the porter jocosely intimates that whipping by two beades is to form the refreshment after three days dancing attendance in prison. "A running banquet," as the term for a light and dainty repast, occurs before in this play (Act i., sc. 4).

78. *They grow still too.* "They still increase too."

Chor. As I live,
If the king blame me for 't, I'll lay ye all
By the heels, and suddenly; and on your heads
Clap round fines for neglect: ye're lazy knaves;
And here ye lie baiting of bombards,⁷⁹ when
Ye should do service. Hark! the trumpets sound;
They're come already from the christening:
Go, break among the press, and find a way out
To let the troop pass fairly; or I'll find
A Marshalsea shall hold ye play these two months.⁸⁰

Port. Make way there for the princess.

Man. You great fellow,
Stand close up, or I'll make your head ache.

Port. You i' the camlet, get up o' the rail;⁸¹
I'll pick you o'er the pales else.⁸² [Exit.

SCENE IV.—*The Palace.*⁸³

Enter Trumpets, sounding; then two Aldermen, Lord Mayor, Garter, CRANMER, Duke of NORFOLK with his marshal's staff, Duke of SUFFOLK, two Noblemen bearing great standing-bowls⁸⁴ for the christening-gifts; then four Noblemen bearing a canopy, under which the Duchess of NORFOLK, godmother, bearing the child richly habited in a mantle, &c., train borne by a Lady; then follows the Marchioness of DORSET, the other godmother, and LADIES. The troop pass once about the stage, and Garter speaks.

Gart. Heaven, from thy endless goodness, send prosperous life, long, and ever happy, to the high and mighty princess of England, Elizabeth!

Flourish. Enter King and Train.

Cran. [Kneeling.] And to your royal grace, and the good queen,
My noble partners, and myself, thus pray;—
All comfort, joy, in this most gracious lady,

Heaven ever laid up to make parents happy,
May hourly fall upon ye!

K. Hen. Thank you, good lord archbishop:
What is her name?

Cran. Elizabeth.

K. Hen. Stand up, lord.—

[*The King kisses the Child.*

With this kiss take my blessing: God protect thee!
Into whose hand I give thy life.

Cran. Amen.

K. Hen. My noble gossips,⁸⁵ ye've been too prodigal:

I thank ye heartily; so shall this lady,
When she has so much English.

Cran. Let me speak, sir,

For Heaven now bids me; and the words I utter
Let none think flattery, for they'll find them truth.

This royal infant (Heaven still move about her!),
Though in her cradle, yet now promises

Upon this land a thousand thousand blessings,
Which time shall bring to ripeness: she shall be

(But few now living can behold that goodness)

A pattern to all princes living with her,⁸⁶

And all that shall succeed: Saba⁸⁷ was never

More covetous of wisdom and fair virtue

Than this pure soul shall be: all princely graces,

That mould up such a mighty piece as this is,

With all the virtues that attend the good,

Shall still be doubled on her: truth shall nurse her,

Holy and heavenly thoughts still counsel her:

She shall be lov'd and fear'd: her own shall bless her;

Her foes shake like a field of beaten corn,

And hang their heads with sorrow: good grows
with her:⁸⁸

In her days every man shall eat in safety,

Under his own vine, what he plants; and sing

The merry songs of peace to all his neighbours:

God shall be truly known; and those about her

From her shall read the perfect ways of honour,⁸⁹

And by those claim their greatness, not by blood.

Nor shall this peace sleep with her: but as when

79. *Baiting of bombards.* "Bombards" were large leathern drinking vessels (see Note 134, Act ii., "First Part Henry IV."); and "baiting of" seems to be used here in the sense of 'taking a draught from,' 'swilling refreshment from;' as in Beaumont and Fletcher's "Scornful Lady," Act ii., sc. 2, we find—"If you grow dry before you end your business, pray take a bait here; I have a fresh hogshead for you."

80. *A Marshalsea shall hold ye play these two months.* 'A prison called the Marshalsea, which shall keep you amused for two months.'

81. *Get up o' the rail.* It has been proposed to change "o'" to 'off' here; but it is not impossible that "o'" is an elisional form of 'off,' or that it is meant for 'of' in the sense of 'from.'

82. *I'll pick you o'er the pales else.* The Folio prints 'pecke' for "pick" here: but in "Coriolanus," where the word again occurs in the same sense as here, the Folio prints it 'picke.' "Pick" was sometimes used, as here, for 'pitch,' 'cast,' 'throw,' 'toss.'

83. *The palace.* At Greenwich; to which the procession was made from the church of the Friars. Shakespeare derived the account of the christening from Hall.

84. *Standing-bowls.* Bowls made with feet that raised them so as to stand somewhat elevated.

85. *Gossips.* See Note 40, Act v., "Comedy of Errors."

86. *All princes living with her.* 'All princes living at the same epoch with herself.'

87. *Saba.* The name under which the Queen of Sheba ordinarily appears in the pages of early writers.

88. *Her own shall bless her; her foes shake . . . and hang their heads. . . . Good grows with her.* Here "shall" is understood as repeated before "shake" and "hang;" while the sentence, "good grows with her," affords an instance of Shakespeare's suddenly deviating into present tense while narrating bygone events or predicting future ones. See Note 8, Act v., "Richard III."

89. *From her shall read the perfect ways of honour.* It has been proposed to change "read" here to 'tread;' but "read" is used for 'perceive and learn,' 'know and follow by example.' See Note 15, Act iv., "First Part Henry IV.," for a similarly forcible employment of the word "read." The first Folio prints 'way' instead of "ways;" corrected in the fourth Folio.

KING HENRY VIII.

The bird of wonder dies, the maiden phoenix,⁹⁰
Her ashes new create another heir,
As great in admiration as herself;
So shall she leave her blessedness to one
(When Heaven shall call her from this cloud of
darkness),

Who from the sacred ashes of her honour
Shall star-like rise, as great in fame as she was,
And so stand fix'd: peace, plenty, love, truth, terror,
That were the servants to this cho-en infant,
Shall then be his, and like a vine grow to him:
Wherever the bright sun of heaven shall shine,
His honour and the greatness of his name
Shall be, and make new nations:⁹¹ he shall flourish,
And, like a mountain cedar, reach his branches
To all the plains about him:—our children's children
Shall see this, and bless Heaven.

K. Hen. Thou speakest wonders.

Cran. She shall be, to the happiness of England,
An aged princess;⁹² many days shall see her,

And yet no day without a deed to crown it.
Would I had known no more! but she must die,—
She must, the saints must have her,—yet a virgin,
A most unspotted lily shall she pass
To the ground, and all the world shall mourn her.

K. Hen. Oh, lord archbishop,
Thou hast made me now a man! never, before
This happy child, did I get anything:⁹³
This oracle of comfort has so pleas'd me,
That when I am in heaven I shall desire
To see what this child does, and praise my Maker.—
I thank ye all.—To you, my good lord mayor,
And your good brethren,⁹⁴ I am much beholden;
I have receiv'd much honour by your presence,
And ye shall find me thankful.—Lead the way,
lords:—

Ye must all see the queen, and she must thank ye;
She will be sick else. This day, no man think⁹⁵
He has business at his house; for all shall stay:
This little one shall make it holiday. [*Exeunt.*]

EPILOGUE.

'Tis ten to one this play can never please
All that are here: some come to take their ease,
And sleep an act or two; but those, we fear,
We've frighted with our trumpets; so, 'tis clear,
They'll say 'tis naught: others, to hear the city
Abus'd extremely, and to cry, "That's witty!"
Which we have not done neither: that, I fear,

All the expected good we're like to hear
For this play at this time, is only in
The merciful construction of good women;
For such a one we show'd them: if they smile,
And say 'twill do, I know, within a while
All the best men are ours; for 'tis ill hap,
If they hold when their ladies bid them clap.

90. *The maiden phoenix.* For an account of the phoenix, see Note 78, Act iv., "Richard III." Here it is alluded to as the prototype of Queen Elizabeth's dying unmarried and without offspring, herself appointing her heir and successor to the throne.

91. *Make new nations.* In reference to the then recently-discovered continent of America; and more especially to the colonisation of Virginia—so named in honour of the virgin queen Elizabeth.

92. *An aged princess.* It appears to us that these words and the whole of this speech—if nothing else—go far to prove that the present play could not have been written during the lifetime of Elizabeth. See the first Note of the present play. To one who, when a woman of nearly seventy, was not averse from being seen dancing by an ambassador, and who entertained proposals for marriage almost to the last of her career, it could never have been agreeable to hear herself spoken of as old and destined to die unmarried; and certainly Shakespeare, who knew humanity's foibles to the core, and was not likely to be

unaware of his royal mistress's personal vanity, would hardly have chosen to write anything so ill calculated to please her as a mention of age, childlessness, and death, while she still lived and had pretensions to beauty and power of attraction that she maintained as long as she breathed.

93. *Never, before this happy child, did I get anything.* 'Never, before I had this auspicious child, did I have anything to compare with her.' The construction is elliptical, and is similar to that of the passage explained in Note 45, Act ii.

94. *And your good brethren.* The Folio prints 'you' for "your" here. Thirlby suggested the correction, and Theobald—remarking that the aldermen were never called "brethren" to the king, but that "brethren" to the lord mayor was their proper style—adopted it. We believe it to be right; because the king has previously said, "I thank ye all," and here specially thanks the city magnates or their attendance at the christening.

95. *This day, no man think, &c.* "Let" is here elliptically understood before "no man." See Note 42, Act iv., "First Part Henry VI."

